The Nature of Festival and Event Typologies

Festival and event typologies are simple, sometimes complex classification systems and mapping methodologies which enable event managers and applicable staff to navigate through the event/festival lifecycle theoretically and practically. They allow organisers to perceive and understand the intrinsic and extrinsic properties and dimensions of events, their content and audience.

Typologies allow organisers to quantify and qualify by measuring relationships through cause and effect, the actions and reactions of people, places and objects; in order to create compelling phenomena (R6). They are in their very nature thought-forms (R1, R2), but they allow event managers and their teams to gain a perspective, a position on tangible and intangible phenomena.

Typologies applicable to events and festivals invite their organisers to research, which in order to stay in competition is an evolving practice like an artist’s continuum. One of the most important typologies is research management, which addresses the who, what, when, where, how and why and are arranged in a particular order in the planning and execution lifecycle. Research also invites participation and many types of questions must be answered.

Research Management Typology: In the event lifecycle, research is an integral aspect where questions and answers are provided through its typology. This typology is known as research management. The types of questions asked throughout the lifecycle must be ‘specific’ and the way we ask the right questions and gain those answers is to ‘measure’ (by research), ‘assign’ those measures to actions and to be ‘realistic’ about their outcome through hypothesis, testing and evaluation. You will see these key research aspects at the top of figure one. An integral dimension to this typology is the one at the top of the event lifecycle called: Measure Performance & Tools: Research as Management Tool. This dimension provides specific examples of tools which can quantify and qualify decisions and performance through research at each stage of the lifecycle.
Dimension management can only be productive in addressing event factors through effective research and time management.

**Phase Management:** These are simply navigational sign posts (semiotic signs such as ‘stage’, ‘product lifecycle’ which give events manager actions meaning) in the event lifecycle, but are intrinsic in understanding the relationships between each of the stages, ‘products’ (creation through informed decision and performance) and phases. Phase management can only be formulated through effective awareness and positioning of event dimensions and vice versa by asking the right questions.

Next, see:

(F1.2) *Prerequisite Event Management Typology*
In addition to this, legacy management works to broker new and existing contracts with local authorities, sponsors and investors.

Purpose: The main purposes of this typology is to provide: clear goals, a results-driven structure, provide the pretext and context for competent team members, unify festival commitments, an internal collaborative climate, standards of excellence, external support, recognition and effective leadership. Its purpose considers and develops the social return on investments for future business with local authorities and funding duty of care to the environment through legacy regeneration projects. Its purpose is providing balance throughout the phases and dimensions of the event/festival lifecycle.

See Typology Figures: Dorans SMART Event Management system (F10), PESTEL (F9), Longitudinal research methods with Trans-theoretical Model (TTM) (F30), Diachronic Comparison charts (cultural, historical phenomenon over time (F10), A sustainable cycle (F11), Process Orchestration Engine (F12), Gantt Charts (F13), National Statistics Socio-economic Classification (NS-SEC), National Statistics Postcode Directory, Spatial Mapping: via local authority through Mapping Services Agreement (MSA), Maslow’s Hierarchy of needs (F19), Equity theory (Adams) (F33), Goal Theory (Locke) (F34), Tuckman’s Group Development Model (F35), Johnson and Scholes Framework of Suitability (F36).

Design (Physical and Experiential):

Role: I understand the role of design in events and festivals management as an intrinsic aspect of the combined hierarchies of research and dimensional management hierarchy. Its primary role is to provide: differentiated, thematic habitas and habitat, unifying the programme and artistic performances of all kinds to provide entertainment over the duration of an event. Consumer experience is addressed by answering critical questions through the event planning lifecycle (typically who, what, when, where, how and why). Its function is critical and is integrated into the event arrival, exposition and departure cycle. Interaction and co-creation technology are embedded into materials with strategic placement, personalities and synchronisation; synthesising 5-sense stimuli.
Appendix 6: (F7) Triple Bottom Line

- **Socio-Environmental**
  - Health & Safety
  - Legislation
  - Public awareness

- **Environmental**
  - Compliance
  - Bio-diversity mgmt
  - Emissions to air
  - Water/chemical usage & discharges

- **Social**
  - Diversity
  - Human rights
  - Equal opportunity
  - Outreach programmes

- **Eco-Economy**
  - Resource efficiency
  - Energy efficiency
  - Global climate/energy issues

- **Socio-Economic**
  - Employment
  - Training & development
  - Local economies
Appendix: 20 (F21) Michael Porters Three Generic Strategies

**STRATEGIC ADVANTAGE**

<table>
<thead>
<tr>
<th>Industrywide</th>
<th>Particular Segment Only</th>
</tr>
</thead>
<tbody>
<tr>
<td>DIFFERENTIATION</td>
<td></td>
</tr>
<tr>
<td>OVERALL COST LEADERSHIP</td>
<td></td>
</tr>
<tr>
<td>FOCUS</td>
<td></td>
</tr>
</tbody>
</table>

Uniqueness Perceived by the Customer
Low Cost Position

Appendix: 21 (F22) Michael Porters Five Force Competition

**Barriers to entry:**
- Economies of Scale
- Proprietary product differences
- Brand identity
- Switching costs
- Customer relationship
- Switching costs: Absolute cost advantages:
  - Proprietary learning curve
  - Access to necessary inputs
  - Proprietary low-cost product design
- Government policy
- Expected retaliation

**Rivalry determinants:**
- Industry growth
- Fixed (or storage) costs/value added
- Intermittent overcapacity
- Product differences
- Brand identity
- Switching costs
- Concentration and balance
- Informational complexity
- Diversity of competitors
- Corporate stakes
- Exit barriers

Suppliers
Bargaining power of suppliers

**Determinants of supplier power:**
- Differentiation of inputs
- Switching costs of suppliers and firms in the industry
- Presence of substitute inputs
- Supplier concentration
- Importance of volume to supplier
- Cost relative to total purchases in the industry
- Impact of inputs on cost or differentiation
- Threat of forward integration relative to threat of backward integration by firms in the industry

**Intensity of rivalry**

Industry competitors

**Bargaining power of buyers**

Buyers

**Determinants of buyer power:**
- Buyer concentration versus firm concentration
- Buyer volume
- Buyer switching costs relative to firm switching costs
- Buyer information
- Ability to backward integrate
- Substitute products
- Pull-through

**Threat of substitutes**

Substitutes

**Determinants of substitution threat:**
- Relative price performance of substitutes
- Switching costs
- Buyer propensity to substitute

Source: Michael Porter, "Competitive Strategy", 1980
**Appendix: 24 (F25) BCG’s Strategic Environments Matrix**

**BCG’s Strategic Environment Matrix**

<table>
<thead>
<tr>
<th>Sources of Advantage</th>
<th>Fragmented</th>
<th>Specialisation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Small</td>
<td>Apparel, house-building, jewelry retailing, sawmills</td>
<td>Pharmaceuticals, luxury cars, chocolate confectionary</td>
</tr>
<tr>
<td>Big</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Stalemate</th>
<th>Volume</th>
</tr>
</thead>
<tbody>
<tr>
<td>Basic chemicals, volume-grade paper, ship owning (VLCCs),</td>
<td>Jet engines, supermarkets, motorcycles, standard microprocessors</td>
</tr>
</tbody>
</table>

**Appendix: 25 (F26) Geographical Demographics and Clustering**

[Map of geographical demographics and clustering]
Appendix: 26 (F27) Boston Matrix

Growth-Share Matrix

**QUESTION MARKS**
- Low Market Share & High Market Growth
  - The opportunities need serious thought as to whether increased investment is warranted.
- Low Market Share & Low Market Growth
  - Your market position is weak, it’s going to be difficult to make a profit.

**STARS**
- High Market Share & High Market Growth
  - You’re well-established, and these are fantastic opportunities to invest.

**DOGS**
- Low Market Share & Low Market Growth
  - Your market position is weak, it’s going to be difficult to make a profit.

**CASH COWS**
- High Market Share & Low Market Growth
  - You’re well-established, but the market isn’t growing and your opportunities are limited.
Appendix: 29 (F30) Longitudinal research methods with Trans-theoretical Model (TTM)

Appendix 30 (F31) Hertzberg’s Two Factor Theory
### Audience Development Strategy: BAC (Battersea Arts Centre Ladder of Development)

<table>
<thead>
<tr>
<th>Career Development Support</th>
<th>Exit</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/3-week runs</td>
<td>Touring, transfer or further development open to critical review in national press BAC marketing support Public audience</td>
</tr>
<tr>
<td>2/3-night runs</td>
<td>Usually with BAC festival programming Invited audiences and limited public attendance Low prices High levels of audience feedback</td>
</tr>
<tr>
<td>Short runs of scratch events</td>
<td>Scratch nights</td>
</tr>
<tr>
<td>Scratch nights</td>
<td></td>
</tr>
</tbody>
</table>

### Summary of Event and Festival Impacts

<table>
<thead>
<tr>
<th>Category</th>
<th>Positive</th>
<th>Negative</th>
</tr>
</thead>
<tbody>
<tr>
<td>Economic</td>
<td>Direct income, multiplier effect employment</td>
<td>Loss-making events increased prices for locals, opportunity costs</td>
</tr>
<tr>
<td></td>
<td>Enhanced destination image, extension of tourism season</td>
<td>Risk of reputation damage</td>
</tr>
<tr>
<td>Tourism</td>
<td>New facilities and infrastructure, regeneration of rundown areas</td>
<td>Environmental damage, Overcrowding, Congestion</td>
</tr>
<tr>
<td>Physical</td>
<td>Social opportunities for locals, improved social networks</td>
<td>Accommodation of culture, Antisocial behaviour, Dissatisfaction with event image</td>
</tr>
<tr>
<td>Socio-cultural</td>
<td>Enhanced sense of community, excitement, pride</td>
<td>Conflict</td>
</tr>
<tr>
<td>Psychological</td>
<td>Enhanced skills for volunteers and participants, support for other regional products and services</td>
<td>Conflict with other regional activities</td>
</tr>
<tr>
<td>Regional Community Development</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Appendix 50 (F51) Sustainable Events Management Wheels

Conceptual framework for sustainable events management

Organization Structure

Location, location, location

Education

Strategic Management

Incentives

Legacy, longevity and transparency

Design for duality

Avoidance

Engagement

No trace

Exchange rate

Consumer spending

unemployment

GNP

Gross national

GDP

Gross domestic

Rate of inflation

Interest rates

Balance of trade

Economy

Measuring tools

GNP

Gross national product

GDP

Gross domestic product

Exchange rate

Consumer spending

unemployment

National debt

Rate of inflation

Interest rates

Balance of trade
Appendix 57 (F58) Simulacra

Festival Habitas/ Habitat (simulation):
Sandboxing with installations

Dreamscape

Sandbox Games

Habitas in Games, festivals and transhumanism

Technosphere: Analogue, digital

Analogue Play sandbox

Analogue World Sandbox
Appendix 62: Contemporary Festival Artefacts (Art Works); Left: Tomorrowland coveted Golden Ticket, Right: Tommorowland unique watch and ticket package, Below: Insomniac Events ticket package.
Q.10. What was your age on your last birthday?

State exact and code

<table>
<thead>
<tr>
<th>Age Range</th>
<th>Code</th>
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<tbody>
<tr>
<td>16-24</td>
<td>1</td>
</tr>
<tr>
<td>25-34</td>
<td>2</td>
</tr>
<tr>
<td>35-44</td>
<td>3</td>
</tr>
<tr>
<td>45-54</td>
<td>4</td>
</tr>
<tr>
<td>55-64</td>
<td>5</td>
</tr>
<tr>
<td>65+</td>
<td>6</td>
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</tbody>
</table>

Q.11. Age

DO NOT ASK

Q.12. Gender

<table>
<thead>
<tr>
<th>Gender</th>
<th>Code</th>
</tr>
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<tbody>
<tr>
<td>Male</td>
<td>1</td>
</tr>
<tr>
<td>Female</td>
<td>2</td>
</tr>
</tbody>
</table>

Q.13. Which, if any, of the following leisure activities did you participate in during this trip? **READ OUT. MULTI CODING ALLOWED.**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visits to places of cultural/historical interest</td>
<td>1</td>
</tr>
<tr>
<td>Visits to gardens</td>
<td>2</td>
</tr>
<tr>
<td>Visits to national parks</td>
<td>3</td>
</tr>
<tr>
<td>Golf</td>
<td>4</td>
</tr>
<tr>
<td>Hiking/Cross country walking</td>
<td>5</td>
</tr>
<tr>
<td>Horse riding</td>
<td>6</td>
</tr>
<tr>
<td>Water based activities</td>
<td>7</td>
</tr>
<tr>
<td>Fishing</td>
<td>8</td>
</tr>
<tr>
<td>Cycling</td>
<td>9</td>
</tr>
<tr>
<td>Attending horse racing</td>
<td>A</td>
</tr>
<tr>
<td>Visit to a spa for treatments</td>
<td>B</td>
</tr>
<tr>
<td>None/No activities (DNRO)</td>
<td>C</td>
</tr>
</tbody>
</table>
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Tomorrowland 2013 After Movie.
Available at: http://youtu.be/cUhPA5qIxDQ. Published on Sep 11, 2013. Accessed 17th June 2014.


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