

# Is The Events Industry a Creative Industry?

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# Background to our project

- Events Industry SIC classification – what is it?
- How does it fit into the wider world?
- Close relationships to Advertising & Marketing, Music, Tourism and Hospitality SIC s creates issues of ownership and sovereignty
- Sector push back
- Potential impacts on related activity – events management education

# Critiques

- Validity of creativity as a policy concept
  - Exclusivity of arts and culture
  - Prominence of IT and knowledge economy domains
  - Pragmatism of mapping categories as key to accessing Treasury funds
- Privileging creativity as an agent of economic and social transformation e.g. Florida creative class
- Pratt (2005) standard industry codes are not fit for purpose:

“For policy makers it is as if suddenly a successful new industry has arrived from nowhere, although the constituent industries are widely recognised [having been] previously perceived as part of the state or as peripheral to the “real economies” (p. 19)

**Table 1.1** DCMS' 13 Creative Industries Sectors in the UK

<b>Advertising</b>	<b>Interactive leisure software (electronic games)</b>
Architecture	Music
Arts and antique markets	Performing arts
Crafts	Publishing
Design	Software and computer services
Designer fashion	Television and radio
Film and video	

Source: DCMS, 1998.



## Areas of policy interest

Local (place-based) economic development	National industrial policy	Cultural policy
<ul style="list-style-type: none"><li>• City or regional growth</li><li>• Regeneration</li><li>• Local and regional cluster development</li><li>• Regional economic diversification</li><li>• Place-making/ city and regional branding</li></ul>	<ul style="list-style-type: none"><li>• Innovation</li><li>• International competitiveness</li></ul>	<ul style="list-style-type: none"><li>• Architecture</li><li>• Cultural co-operation</li><li>• Cultural diversity</li><li>• Cultural exchange</li><li>• Cultural identity</li><li>• New cultural forms</li></ul>

Source: BOP Consulting, 2006

# Clearer Industry Recognition: the BVEP Proposal

1

- Research the creative intensity of the events industry per business type and job role type

2

- To have the sector recognised by the DCMS and CIC as a Creative Industry

3

- Realign SIC and SOC codes for international classification code negotiations in 2017

**"EVENTS" SECTOR MATRIX**

↓	↓	↓	↓	↓
<b>Meetings</b>	<b>Exhibitions</b>	<b>Incentives</b>	<b>Corporate Hospitality</b>	<b>Events and Festivals</b>
: Conventions : Congresses : Conferences : Symposia : Workshops : Seminars : Meetings : Training Courses : Board Meetings : AGMs	Business to Business Shows Trade Shows Consumer Shows Campaigns ----- Product Launch Product Presentation "Marketing Event" [experiential]	Incentive Travel Leadership Training Sales Meetings Incentive Rewards	Business profiling Business development Client entertainment Stand alone event	Public/Private Large Scale Events Outdoor Shows Festivals Concerts Major Sports Events [ie Olympic Games] Community events Corporate events

**SUPPLIERS TO EACH OF ABOVE STRANDS**

Venues PCOs Producers Presenters Audio Visual Specialist Sub-Contractors Entertainment Services	Venues Exhibition Organisers Exhibition Contractors Specialist Sub-Contractors Entertainment Services PCOs	Venues Destination Management Cos Travel Agencies/Airlines Catering Services	Venues Catering Services Entertainment Services Specialist Hospitality Services	Venues Temporary Structures Technical Contractors Specialist Sub-Contractors
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**THE ORGANISERS**

Commercial COs Corporate Businesses Professional Bodies Government Associations Charities Independent COs Societies AMCs	Major Exhibition Organisers Venues/City Councils Independent Exhibition Organisers Professional Bodies Trade Associations Societies Charities AMCs	Corporate Businesses	Corporate Businesses AMCs Trade Organisations	Major Event Organisers Governments Local Authorities Promoters Charities Community Groups Festival Organisers Private individuals
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# What is Creative Intensity?

- Range of models developed with various iterations
- Intensity is measured in the job role
- What % of the role is creative
- Concerns over a common definition used to describe creativity
- Challenge of answering question  
“What is creativity in events sector?”



**Table 11: Creative Intensities**

<b>SIC</b>	<b>Description</b>	<b>Creative Intensity (%)</b>
90.03	Artistic creation	91.5
74.30	Translation and interpretation activities	82.2
90.01	Performing arts	78.8
74.20	Photographic activities	77.8
60.10	Radio broadcasting	62.7
74.10	Specialised design activities	62.1
71.11	Architectural activities	61.5
70.21	Public relations and communication activities	59.3
58.14	Publishing of journals and periodicals	58.3
90.02	Support activities to performing arts	56.8
59.1	Motion picture, video and television programme activities	56.4
32.12	Manufacture of jewellery and related articles	56.2
62.01	Computer programming activities	55.8
59.20	Sound recording and music publishing activities	54.1
60.20	Television programming and broadcasting activities	53.5
73.11	Advertising agencies	50.5
58.11	Book publishing	49.9
58.13	Publishing of newspapers	48.8
73.12	Media representation	48.3
58.21	Publishing of computer games	43.1
58.29	Other software publishing	40.8
90.04	Operation of arts facilities	38.4
58.19	Other publishing activities	37.8
85.52	Cultural education	34.6
62.02	Computer consultancy activities	32.8
58.12	Publishing of directories and mailing lists	31.0
91.01	Library and archive activities	23.8
91.02	Museum activities	22.5



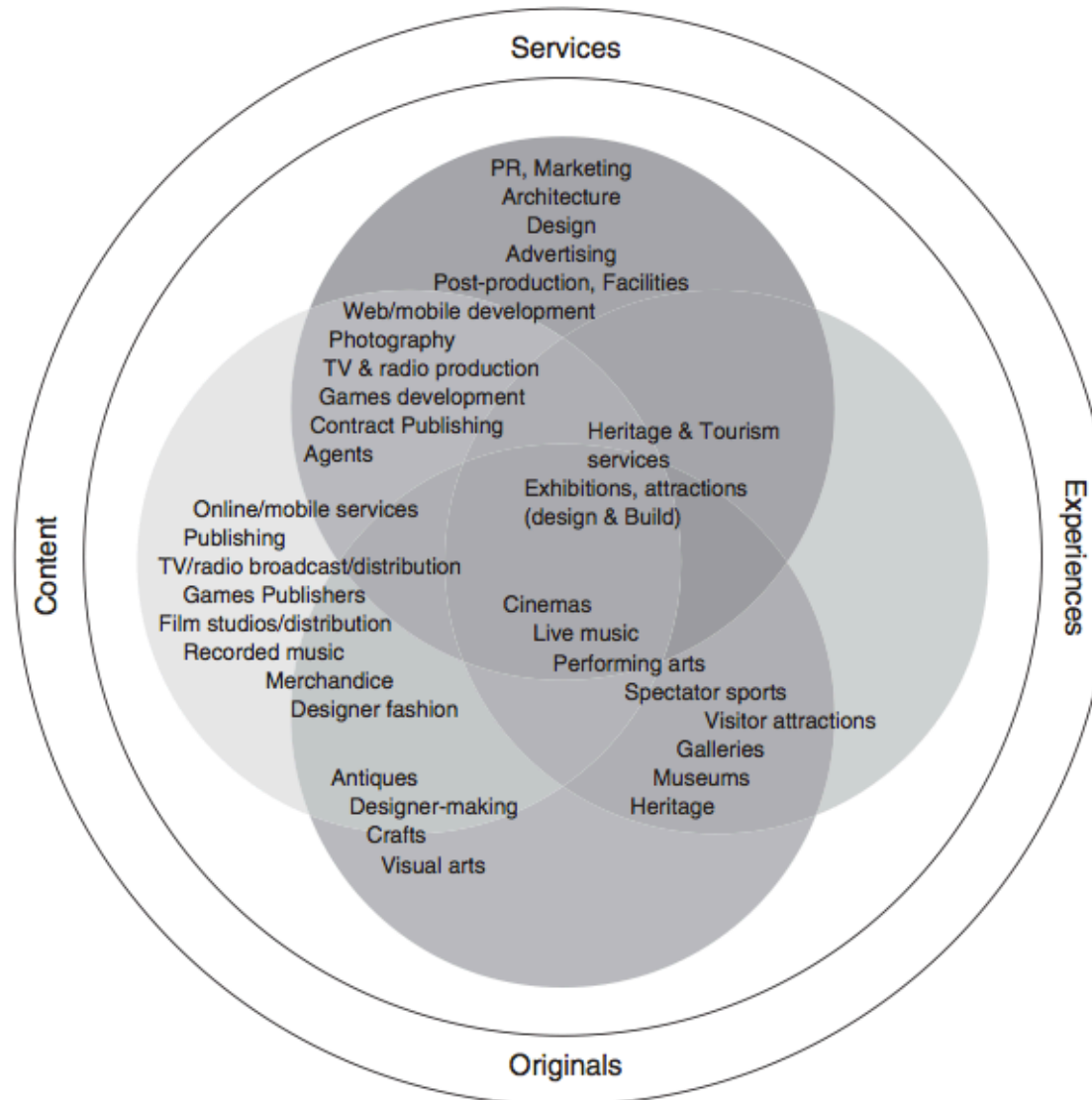
# The Research Method

- Freeman (2008) standardised methodology
- Based on sectoral functions (business types based on creative, mixed-creative or non-creative)
- Explicitly event sector based
- Breakdown of roles within those business units (large, medium, small units)
- Measurement of creative intensity of each role
- 14-18 month project

# Challenges

- Lack of coherence in existing research
- Issues with sector measurement methodologies: e.g. design “no codes available”
- 2008-2012 creative industries are the second highest percentage change in terms of GVA (15.6%)
- Pre-millennial thinking
- “The DCMS mapping of the UK creative industries played a critical formative role in establishing international policy discourse for what the creative industries are, how to define them and what their wider significance constitutes (Flew, 2011: 10)

## Refined model of the creative industries



**Figure 1.1** NESTA Model of Creative Sectors

Source: NESTA, 2006: 55.





# Evaluation of the Method: fit for purpose?

- The definition should be wide enough to encompass the creative tasks in the sector
- Once research has been completed there needs to be an evaluation of:
  - Definition of creativity for events sector
  - Various types of creative intensity (task/frequency based)
  - Frequency of creative tasks
  - Appropriateness of standard classification



# Peer Discussion

- Should events and organisations allied to events be defined/recognised as part of the creative industries in the UK?
- What are the available research methodologies that could assist with the current criteria of creative intensity of the people working in the sector?
- What are the possibilities and limitations of such approaches?
- What are the implications for events education e.g. being in a Business School?
- Could it inform the QAA subject benchmark reviews and how?