

# aeme 2021

Event Principles  
and Practice:  
a level playing field?

An international conference  
co-hosted by  
**University of Brighton**  
and  
**Open Road Carnival**

1 & 2 July 2021



## Welcome

This handbook provides an overview of the online conference including programme, abstracts and list of participants.

AEME 2021, In collaboration with the New Carnival Company and the Open Road carnival project, is aimed at industry professionals with an interest in events principals and practice.

- Be inspired by keynote speakers and workshop leaders from academia and industry.
- Explore accessibility, inclusivity and participation through presentation, workshops and round-table discussions.
- Learn from internationally pioneering accessibility projects.
- Create national and international research, education, and collaboration networks.
- Get a (virtual) flavour of the vibrant city of Brighton and Hove by the sea in Sussex.

### Conference Organisers / Scientific Committee:

Dr Mandy Curtis, Dr Michael Williams, Dr Clare Weedon: UoB  
Chris Slann & Frankie Goldspink: New Carnival Company

# Contents

Programme	4
-----------	---

## Keynote Speakers

Professor Gayle McPherson, University of West Scotland	14
Dr Ju Gosling FRSA, Together! 2012	16
Professor Marina Novelli, Professor of Tourism and International Development	17
Serge Attukwei Clottey, Founder 'Afrogallonism', and 360LA Festival, Ghana	18
Chris Slann, Frankie Goldpsink, New Carnival Company	19
Paul Davies MBE, Founder & CEO, Embaixadores da Alegria, Rio Carnival	20
Quentin 'BARABBAS' Woodside, Junkanoo World Museum 21 / Barabbas & The Tribe, Bahamas	21

## Abstracts

ABSON, Dr Emma.	22
ALBERT, Bernadette and Rev. DOWSON, Rev Ruth	23
ALLEN, Rhonda	24
BAXTER, Daniel; LEER, Claire and JONES, Steve (BIMM Brighton)	25
BEAUCHAMP, Charles	26
BIRCHWOOD, Suzie; KOCH Jürg; BENINI, Manuela; WEST, Harriet	27
BOSSEY, Adrian	28
BROWN, Dr Tim and EASON-BASSETT, Claire	29
CHAMBERS, Kevin	30
CLAYTON, Dr Diana	31
COWLEY, Dr Russell and EASON-BASSETT, Claire	32
DAVIES, Dr Karen and GOUTHRO, Dr Mary Beth	33
DENHOLM, Alison, GUTHRIE, Laura and HART, Jane	35
DYER, Gina and EDMUNDS, Katy	36
FALLON, Paul; PAYNE, Amanda; SINGH, Amrit and GAMMON, Sean	37

FLETCHER, Dr Thomas	38
FLINN, Jenny	39
FOX, Donna	40
FRIEZE, Sasha	41
GOATLEY-BIRCH, D and STRYDOM, Juanrie	42
GOSLING, Dr Ju FRSA, Together! 2012	43
GRACIA, Dr Rosaria	45
GREBENAR, Dr Alex	46
JACKSON, Dr Caroline; ZIGOMO, Dr Pamela; DASHPER, Dr Kate; FLETCHER, Dr Thomas; TATTERSALL, Jane and LAWS, Chantal	47
JACKSON, Dr Caroline	48
JAIMANGAL-JONES, Dr Dewi; JACKSON, Dr. Caroline and ROBERTSON, Dr Martin	49
KERR, Dr Gary; STEWART, Hannah; SMITH, Dr Stephen and ALI-KNIGHT, Prof. Jane	50
KNILL-JONES, Simon	51
LOEWENTHAL, Alexander Loewenthal (Aka Alexander D Great)	52
McCULLOUGH, Nicola and PADGETT, Rebecca	53
MORGAN, James	54
POPPA, Marina; HAGAN, Jackie; GREAVES, Glen; BROCHE Phedra; BEL Mira	55
RAKIĆ, Dr Tijana	56
STADLER, Raphaela, JEPSON, Allan, WALTERS, Trudie and CAPELL-ABRA, Laura	57
STRAUCH, Alexandra and GELLWEILER, Dr Susanne	58
THOMPSON, Shabaka and WALDON, Marcus	59
VASILEIOU, Fotios	60
VLACHOS, Dr Peter & NIAZ, Shahab	62
WALTERS, Dr Trudie, STADLER, Dr Raphaela and JEPSON, Dr Allan	63
ZIGOMO, Dr Pamela	65

List of Participants	66
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**Thursday 1 July 09:45–13:00**

**09:45**

**Arrival and networking**

**10:00–10.20**

**Welcome and introductions**

**With BSL Interpreter**

**Professor Toni Hilton**, Dean of School of Business and Law, University of Brighton  
**Chris Slann**, Executive Director, New Carnival Company  
**Dr Mandy Curtis**, University of Brighton

**10:20–11.05**

**Keynote speaker: Professor Gayle McPherson**, Director of the Centre for Culture, Sport and Events, University of West Scotland  
*Accessible events: a progressive opportunity for public policy*

**Chair: Dr Michael Williams**

**With BSL Interpreter**

**11.05–11.50**

**Keynote speaker: Dr Ju Gosling**, FRSA, Artistic Director Together! 2012 CIC  
*Inclusion in the age of Covid-19*

**Chair: Adrian Bossey**

**With BSL Interpreter**

**11.50–11.55**

**BREAK**

**11:55–13.00**

**Breakout 1**

**Parallel papers**

**Room 1**

**Shahab Niaz,**  
**Dr Peter Vlachos**  
Disability and football fan experience: a comparative analysis of disabled attendees and sports venue staff.

**Adrian Bossey**  
Accessibility All Areas? UK Live music industry perceptions of current practice and information and communication technology improvements to accessibility for music festival attendees who are Deaf or disabled.

**Chair: Dr Ioannis Pantelidis**

**Room 2**

**Dr Diana Clayton**  
Graduate employability in (UK) tourism, hospitality and events: A reflection on HE, student and industry's tripartite perspective and practise.

**Dr Caroline Jackson,**  
**BVEP**  
The policy and practice of DEI in UK events.

**Chair: Dr Francisca Farache Aureliano Da Silva**

**Room 3**

**Dr Rosaria Gracia**  
Carnival on the Road – Where is the focus to guarantee inclusive practise?

**Rhonda Allen**  
Carnival Culture and inclusion: Accessing the experiences of Disabled and Ethnically Diverse Carnivalists.

**Chair: Dr Rodrigo Lucena De Mello**

**Room 4 BSL Interpreter**

**Suzie Birchwood,**  
**Art Shape**

**Co-hosts:**

**Prof. Jürg Koch,**  
**Manuela Benini,**  
**Harriet West**

Does application of the principles of Universal Design to carnival parade piece production positively impact on access to (and quality of participant experience in) rehearsals, Mas Camps and/or processions for disabled performers?

**Chair: Dr Tola Dabiri**

13.00–14.00 – LUNCH

**Lunchtime sessions:**

**Brighton Pier: Publishers**

**The Lanes: Calypso Workshop**

**Brighton Pavilion: Priya Narain (EMA) and Naomi Hollas (Event Grads) – Future Event Leaders**

14:00–15.05

**Breakout 2**

**Parallel sessions**

**Room 1**

**Jenny Flinn**

A Critical Examination of the Role of Industry Collaboration in the development and Delivery of Events Management Education.

**James Morgan**

The Knowledge Exchange Experience.

**Chair: Jane Tattersall**

**Room 2**

**Dr Karen Davies,  
Dr Mary Beth Gouthro**

Festival Participation and Poverty: Issues of Access.

**Dr Emma Abson**

No more heroes anymore – The use of shared leadership in events.

**Chair: Dr Caroline Jackson**

**Room 3**

**Bernadette Albert,  
Rev. Ruth Dowson**

Developing the Cultural Risk Assessment: Teaching events management with a focus on diverse faith communities.

**Paul Fallon,  
Amanda Payne,  
Amrit Singh,  
Sean Gammon**

‘Lest we be forgotten’ – Insights into the work of end-of-life event service providers.

**Chair: Dr Clare Weeden**

**Room 4 BSL Interpreter**

**Gina Dyer,  
Katy Edmunds,  
New Carnival Company**

**Co-hosts:**

**Sarah-Louise McEvoy,  
Ciara Russell,  
Ryan Small**

The Journey to the Road.

**Chair:**

**Wil Joseph-Loewanthal**

15.20

**Networking rooms** (not facilitated):

**Brighton Pier: Publishers**

**The Lanes: Carnival**

**Brighton Pavilion: Research**

**i360: Teaching & Learning**



15:40–16:45

Breakout 3

Parallel papers

Room 1

Dr Thomas Fletcher

Co-authors:

Neil Ormerod,  
Lucy McCombes,  
Jim McKenna,  
Jennifer Rawson &  
Gareth Jenkins

'Event Decentring':  
And Implementation  
Science Approach to  
maximising event social  
impact.

Dr Caroline Jackson,  
Dr Pamela Zigomo,  
Dr Kate Dashper,  
Dr Thomas Fletcher,  
Jane Tattershall,  
Chantal Laws,

Diversity, Equity &  
Inclusion in the work of  
AEME members.

Chair: Dr Tijana Rakić

Room 2

Kevin Chambers

Metamorphosis:  
A Cross-Cultural  
Creative Collaboration.

Alexander  
Loewenthal  
(aka Alex D Great)

The beneficial effects  
of Calypso for people  
living with Dementia.

Chair:

Dr Adam Jones

Room 3

Charles Beauchamp,  
Mandinga Arts  
Lifting the Veil.

Alison Denholm,  
City Arts

Co-hosts:  
Laura Guthrie,  
Jane Hart

Dancing Mobiles –  
Flamingo Puppets for  
Shopmobility Scooters.

Chair:

Fotios Vasileiou

Room 4

BSL Interpreter

Marina Poppa,  
Callaloo Carnival  
Arts

Co-presenters:  
Jackie Hagan,  
Glen Greaves,  
Phedra Broche

How can access  
be embedded into  
Carnival Masquerades?  
– using access  
riders as a tool to  
improve outcomes  
for professional and  
community Carnival  
Artists.

Chair: Dr Nigel Jarvis

Room 5

Dr Gary Kerr,  
Hannah Stewart,  
Dr Stephen Smith,  
Prof. Jane Ali-Knight

The 'Senses  
Framework': A  
relationship-centred  
approach to co-  
producing dementia  
events in order to allow  
people to live well after  
a dementia diagnosis.

Deborah  
Goatley-Birch,  
Juanrie Strydom

Disability Awareness  
and accessibility:  
How including digital  
elements within  
public events can be  
beneficial and inclusive  
to all.

Chair: Glenn Bowdin

16.45 – BREAK

Networking rooms (not facilitated):

Brighton Pier: Publishers

The Lanes: Carnival

Brighton Pavilion: Research

i360: Teaching & Learning



17:30–19:30

Evening  
programme

Host:

Felix Le Freak  
(Left)

Public  
Event

17:30 Welcome Professor Debra Humphris (Vice Chancellor) and  
Professor Marina Novelli (Responsible Futures), University of Brighton

17:45: Chris Slann, Frankie Goldspink, New Carnival Company & Yetta Elkins, VIVA Carnival Club **With BSL Interpreter**  
*The Making of Alegria Samba School*

18:15: Serge Attukwei Clotney, Founder 'Afrogallonism' and 360LA Festival, Ghana **With BSL Interpreter**  
*Working towards diverse and accessible events in Ghana*

19:00: Q&A with New Carnival Company and Serge Attukwei Clotney,  
**Chairs: Professor Marina Novelli and Dr Mandy Curtis**

19:15 **Facilitated networking room**



Friday 2 July: 09:15–13:50

09:15 **AEME AGM and discussion**

10:10–10.55 **Welcome to Day Two: Dr Mandy Curtis** **With BSL Interpreter**  
**Keynote speaker: Paul Davies** – Embaixadores da Alegria, Rio Carnival – *Social and Emotional Inclusion in Brazil*  
**Chair: Dr Clare Weeden** **With BSL Interpreter**

10:55–11.40 **Keynote speaker: Quentin ‘Barabbas’ Woodside** – Junkanoo World Museum/Barabbas & The Tribe, Bahamas  
*Junkanoo: The Uphill Climb for Disabled People*  
**Chair: Chris Slann** **With BSL Interpreter**

11.40 – BREAK **Networking rooms** (not facilitated):  
**Brighton Pier: Publishers**      **The Lanes: Carnival**      **Brighton Pavilion: Research**      **i360: Teaching & Learning**

12:00 – 13:05  
**Breakout 4**  
**Parallel papers**

<p><b>Room 1</b></p> <p><b>Daniel Baxter,</b>  <b>Claire Leer</b>  <b>Steve Jones</b>                  Dragging Up the Night. The changing dynamic at UK drag events.</p> <p><b>Dr Alex Grebenar</b>                  Dragging Up the Night. The lure of vinyl: spinning open decks events for well being outcomes.</p> <p><b>Chair: Dr Nigel Jarvis</b></p>	<p><b>Room 2</b></p> <p><b>Dr Russell Cowley</b>  <b>Claire Eason-Bassett</b>                  Crosschecked by Covid.</p> <p><b>Nicola McCullough,</b>  <b>Rebecca Padgett</b></p> <p>How can learning and teaching pedagogy in events management education positively develop belonging, participation, confidence and work readiness. A case study approach.</p> <p><b>Chair:</b>  <b>Dr Mary Beth Gouthro</b></p>	<p><b>Room 3</b></p> <p><b>Dr Dewi Jaimangal-Jones,</b>  <b>Dr Caroline Jackson,</b>  <b>Dr Martin Robertson</b>                  Building resilience and future proofing events education.</p> <p><b>Alexandra Strauch,</b>  <b>&amp; Dr Susanne Gellweiler</b>                  The Impacts of COVID-19 on the Meeting Industry – an Exploration of German Conference Organisers perspectives.</p> <p><b>Chair: Dr Tola Dabiri</b></p>	<p><b>Room 4</b>  <b>BSL Interpreter</b></p> <p><b>Dr Ju Gosling, FRSA</b>  <b>Together! 2012</b>                  How can we work within Tobagon and Trinidadian Mas traditions to increase participation in Carnival by Disabled people?</p> <p><b>Chair:</b>  <b>Adrian Bossey</b></p>	<p><b>Room 5</b></p> <p><b>Dr Allan Jepson,</b>  <b>Laura Capell-Abra</b>                  Take an interest in what’s going on, ask how I’m feeling: improving mental health and wellbeing in the events industry.</p> <p><b>Dr Trudie Walters,</b>  <b>Dr Raphaela Stadler</b>                  Positive Power: events as temporary sites of power which “empower” marginalised groups.</p> <p><b>Chair:</b>  <b>Dr Karen Davies</b></p>
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13.05–13.50 – LUNCH **Lunchtime sessions:**  
**Brighton Pier: Publishers**      **The Lanes: Jenny Flinn**  
**Brighton Pavilion: James Lemon, Otoló & Claire Leer, University of Northampton**      **i360: Caroline Jackson DEI**

Friday 2 July: 09:15–15:15

13:50–14.55

**Breakout 5****Parallel papers****Room 1**

**Dr Tim Brown, & Claire Eason-Bassett,**  
Safety In Numbers.

**Dr Tijana Rakić**  
Visual Methodologies in  
Events Research.

**Chair: Dr Karen Davies**

**Room 2**

**Dr Pamela Zigomo**  
Where I belong – Reimagining  
Black identity through  
Afro-Punk Festival and the  
South African Verve Clicquot  
Polo Classic.

**Fotios Vasileiou**  
The Invisible Giant of  
Psychology in Learning: the  
critical importance of Curiosity,  
Happiness and Open-  
mindedness for achieving  
engagement and creativity.

**Chair: Daniel Baxter**

**Room 3**

**Donna Fox**  
A carnival curriculum.

**Sasha Frieze**  
Creating hybrid and virtual  
events with purpose.

**Chair: Glenn Bowdin**

**Room 4 BSL Interpreter**

**Shabaka Thompson, and  
Marcus Waldron**  
Innovation in Masquerade  
post COVID-19.

**Simon Knill-Jones**  
VIP Social Club for Blind and  
Visually Impaired People.

**Chair: Jenny Flinn**

14:55–15:15

Conference wrap-up: **Dr Mandy Curtis** and **Dr Michael Williams**

## Keynote Speakers

Thursday 1 July 2021



10:20–11:05

**Professor Gayle McPherson,**  
**University of West Scotland**

Professor Gayle McPherson holds a Chair in Events and Cultural Policy within the School of Business and Creative Industries at the University of the West of Scotland (UWS) and is the Director of the Centre for Culture, Sport and Events.

Her research interests revolve around the interventions of the local and national state and wider agencies in events and festivity of all types and the social and cultural impacts of large-scale events on communities.

A key area of her work examines soft power, cultural diplomacy and the contribution of culture in fragile contexts. She is also conducting research in the role of events and para events for social change and the impact of bidding for cultural events on cities and public engagement.

She has acted as an expert advisor to the OECD on their Recommendation for Global Events and Local Development adopted by 37 member countries.

More recently she is leading a project on the social value of community events on behalf of Spiritof2012 and Local Trust.

She has co-authored *Event Policy: From Theory to Strategy* (2012), and *Leveraging Disability Sport Events: Impacts, Promises and Possibilities* (2018).

She is also co-editor of *Music Entrepreneurship* (2015), *National Days: Constructing and Celebrating National Identity* (2009) and *Digital Leisure Cultures: Critical Perspectives* (2017).

She is Speciality Chief Editor of *Frontiers Journal of Sport and Active Lifestyle: Sport, Leisure and Tourism* and publishes and reviews for a range of international journals.

She is a member of the UK REF panel 24: Sport, Exercise Science, Leisure and Tourism, 2021.

**Title: Social Model of Disability / Sports Research with Q&A**

**Abstract:** Events are increasingly being used as a vehicle or a tool for change. The hosting of major events presents an opportunity to shape public policy and potentially enable social change for the common good. How we justify bidding for them though has become gradually harder to convince local citizens, policy makers and governments (Green, 2006; Grix & Carmichael, 2012; Foley, McGillivray and McPherson, 2012; McGillivray and Turner, 2018).

In recent decades this was on the basis of their sound economic investment but with evidence that events are not delivering the promises they set out in economic terms, a justifiable level of scepticism prevails (Adams & Piekarz, 2015; Pavoni, 2015 and Misener and Mason, 2015).

This presentation examines the reasons we look to leverage or create legacy from mega sporting events today as a means of demonstrating sustainable change from public investment. To influence policy and decision-making we need to understand more about the impact of events on society and the real-life experiences of people attending those events. If we genuinely want to ensure events are empowering, participatory and inclusive then we need to start by understanding how we leverage events as a progressive opportunity (Misener, McPherson, McGillivray and Legg, 2020). I will discuss the idea of events as a progressive opportunity and how to create public value (Bozeman and Johnson, 2015) from large scale events to ensure that accessibility is embedded in the policy making of the social, cultural and sporting offering by host countries, as well as it just being the right thing to do!

**Key words:** mega-sport events, disability, accessibility, public value, public policy

## Keynote Speakers

Thursday 1 July 2021



**11:05–11:50**

**Dr Ju Gosling, FRSA, Together! 2012**

**Title: Inclusion in the age of Covid-19**

**Abstract:** What is inclusion? Why is it always intersectional? Why do we need to be inclusive? What did inclusion look like pre-pandemic? Who was being excluded from carnivals, parades and festivals? What will inclusion look like going forward? And how do we measure it?

In her keynote speech, Dr Ju Gosling FRSA provides answers to these questions and more. An understanding of the Social Model of Disability is key, as is being aware of the obligations placed on event organizers by the Equality Act 2010, the UN Convention on the Rights of Disabled People, the Duty of Care in English law, and for those who are publicly funded, the new Arts Council funding priorities.

Inclusion covers everyone involved in an event, from audiences and participants to artists, crew members, caterers, stall holders and volunteers. It also covers every 'protected characteristic', so Disabled people are often LGBTQI+, women and/or People of Color, come from every age and faith group, and may be pregnant as well.

Diversity is not inclusion, and while events have become more diverse in recent years, most have not become more inclusive. Ju will discuss her own experience as an organizer and participant in Prides, Carnivals, festivals and other events, and share how Together! 2012 CIC delivers and measures inclusive policies and practices.

Ju will conclude by discussing the future for outdoor events in countries where Covid continues to circulate, the impact on organization and inclusion, and alternative ways of delivering to people excluded as a result.

**Key words:** equality, inclusion, pride, disability, future

**Photo credit:** Tim Boddy facilitated by Julie Newman for Alim Kheraj's Queer London (2021)



**18:15**

**Professor Marina Novelli,  
Professor of Tourism and International  
Development  
Academic Lead – Responsible Futures Research  
and Enterprise Agenda**

Professor Marina Novelli (PhD) is an internationally renowned Tourism and International Development expert and Professor of Tourism and International Development at the University of Brighton (UK).

With a background in economics, she has written and advised extensively in the field of international tourism policy, planning, development and management in Africa, Europe and Asia for institutions such as the World Bank, the EU, UNESCO, UNIDO, the UNWTO, the Commonwealth Secretariat, the Millennium Challenge Corporation, National Ministries and Tourism Boards, Regional Development Agencies and NGOs.

Prof. Novelli is committed to generating new knowledge on ways in which tourism can play a key role in sustainable development by stimulating local economies, conserving the environment, developing people and changing lives.

She is known globally for her contribution to the concept of Niche Tourism, elaboration of the Overtourism concept and empirically grounded studies on sustainable tourism in Africa.

Her work has demonstrated to have impact far beyond tourism by contributing to more effective economic growth, improved environments and more inclusive societies.

## Keynote Speakers

Thursday 1 July 2021



**18:15**

### **Serge Attukwei Clotley, Founder 'Afrogallonism', and 360LA Festival, Ghana**

Serge Attukwei Clotley (b. 1985) is known for work that examines the powerful agency of everyday objects. Working across installation, performance, promenade and photography and sculpture, Clotley explores personal and political narratives rooted in histories of trade and migration. Based in Accra and working internationally, Clotley refers to his work as "Afrogallonism", a concept that confronts the question of material culture through the utilisation of yellow gallon containers.

At the centre of Clotley's engaged dialogue with Ghana's cultural history is the notion of performance as a daily activity. Through his notable work, *My Mother's Wardrobe*, presented at Gallery 1957, Clotley used performance to explore traditional gender roles along with notions of family, ancestry and spirituality. In a personal work inspired by the aftermath of the death of his mother, the artist staged a performance exploring the concept of material possessions honouring women as the collectors and custodians of cloth that serves as signifiers of history and memory. Clotley is committed to involving young people and women in Labadi. Clotley's work sits at the intersection of making and action, drawing heavily on the artist's immediate and ever-changing environment.

**Key words:** Promenade, Sub Saharan Africa, transcending gender boundaries, young people and women

**Photo credit:** Serge Attukwei Clotley and GoLokal, *My Mother's Wardrobe*, performance at Gallery 1957, 6 March 2016, courtesy the artist and Gallery 1957, photo by Nii Odzenma



**19:00**

### **Chris Slann, Frankie Goldpsink, New Carnival Company and Yetta Elkins, VIVA Carnival Club**

**Title:** The making of Alegria Samba School

**Abstract:** Devastation of the rain forest in Brazil is a cause for concern for all of us on planet earth. We must act now, before it is too late.

Through an International collaboration between the New Carnival Company, disability-led VIVA Carnival Club (IW) and Embaixadoras da Alegria in Rio, a spectacular outdoor performance was created in authentic Brazilian Samba School style, raising awareness of the impact of deforestation on wildlife, on people and the environment.

Taking inspiration from Afro Brazilian folklore, the narrative was devised between the partners, and design and presentation worked up through collaboration and international artist exchanges.

Disabled and non-disabled artists, makers and performers worked together to create the show, which was presented at Ryde, Newham, Luton, Viareggio in Italy, London's Southbank for the Unlimited Festival 2018, and finally taken back to Rio. Alegria Samba School developed a workshop programme and touch tours to accompany the performance.

Alegria Samba School members tell their story.

[www.alegriasambaschool.co.uk](http://www.alegriasambaschool.co.uk)

## Keynote Speakers

Friday 2 July 2021



**10:10–10:55**

**Paul Davies MBE, Founder & CEO,  
Embaixadores da Alegria, Rio Carnival**

**Title: Social and Emotional Inclusion in Brazil  
Embaixadores da Alegria, Rio Carnival  
(Costume and Narrative) with Q&A**

**Abstract:** Rio de Janeiro has the world's largest and richest carnival. It is also the largest cultural event in the world. There are two kinds of carnival in Rio: one is the famous televised Parade, while the other is of local communities that sing and dance around in the City's streets.

Throughout the year different sized samba schools in the five samba leagues, prepare their story to tell on their special day in front of thousands of eager spectators at the specially designed multimillion £ Sambadrome.

Outside of Brazil, not many people have an idea of the scale of preparation, the designing, construction, time and investment involved to create this amazing event. Work is almost nonstop between one carnival and another. Carnival designers are regarded as Gods whilst thousands of people work to have everything ready on time. Imagine the logistics! Imagine the investment! Costumes. Floats. Accessibility. Organisation. All for nonstop televised carnival during four consecutive nights.

In the street carnival everyone is invited to participate. It is the most democratic street party ever. But in the Sambadrome, where the luxurious Parade happens, this has not been the case. It is and has been the showcase for socially regarded 'beautiful' people with 'perfect' bodies and participation was never fully granted to those with disabilities/special needs.

All this changed with Embaixadores da Alegria in 2008: the world's first ever Samba School for the disabled/special needs.

To see what we do, have a look on YouTube:

[https://youtu.be/q1eeK2V\\_jEc](https://youtu.be/q1eeK2V_jEc)



**10:55–11:40**

**Quentin 'BARABBAS' Woodside, Junkanoo  
World Museum/Barabbas & The Tribe, Bahamas**

**Title: JUNKANOO: The Uphill Climb for  
Disabled People**

**Abstract:** In The Bahamas, our largest cultural event is Junkanoo. Although there are many smaller parades throughout the year, the major parades are held on Boxing Day and New Year's Day. The features are music (primarily drumming with drums made out of 55-gallon oil barrels), dancing and costumes, many of which soar 08-10 feet in the air.

There are many theories about its origins, such as:

- The 18th Century slaves from Ghana and The Ivory Coast celebrated their days off by re-enacting traditions from home, an expression of jubilation in captivity.
- Junkanoo was/is a celebration in honour of a leading Chief/King John Canoe, from Ghana. He was influential in the slave trade and revered for outwitting the Dutch and the English.
- A Ghanaian called Yokonomo/Jankomo is said to be the creator of the traditional one-step forward/two-steps backward Junkanoo dance.

Junkanoo in The Bahamas was never a level playing field. In fact, only able-bodied young men participated. It was not until the 1960's that women were allowed to participate. When we travel, because of the many roadblocks experienced by the disabled in The Bahamas, we look to give back, and share our culture with disabled organizations abroad. Our work continues with the Bahamas Association for the Physically Disabled and The Bahamas Disability Council, our goal is to create a balanced and fair situation for all to enjoy our premier cultural expression, on every level. I aim to address these concerns.

**ABSON, Dr Emma, Sheffield Hallam University**

**Title: No more heroes anymore – the use of shared leadership in events**

**Abstract:** Whilst there is a vast number of studies that advocate the integral importance of leadership in a wide range of management settings, there is a notable lack of discussion on this subject within the event management literature. Where leadership has been studied, event scholars have often focused solely on those in formal leadership positions at the top of event organisations, exploring their behaviours, competencies or skills. This has created a narrow viewpoint, which fails to reflect the paradigm shift in leadership studies, in which the prevailing view of leadership as a top-down role, conducted only by those ‘in charge’ has been widely dismissed. Instead, leadership scholars now favour a more nuanced understanding of leadership, as a process of influence – this viewpoint suggests that the undertaking of leadership is available to all, irrespective of formal positions within organisations. Instead of viewing leadership as a command function, these new theories focus on the democratisation of leadership, and the abilities of all to take on leadership roles.

The findings this paper presents are based on PhD research which viewed experiential event agencies as a particularly rich source of information for a variety of leadership processes and practices, largely due to the reliance on highly interdependent teamwork and the complex nature of designing and delivering event experiences. This paper highlights the relationship between leadership and power, and notes issues of exclusion from leadership in event organisations. It presents a model of shared leadership in event agencies, and explains how leadership can be shared around event teams; exploring both the benefits and drawbacks of the model for improving working practices.

**Key words:** shared leadership, teams, teamwork, experiential agencies

**Research paper**

**ALBERT, Bernadette and Rev. DOWSON, Ruth, Leeds Beckett University**

**Title: Developing the Cultural Risk Assessment: teaching events management with a focus on diverse faith communities**

**Abstract:** This paper emerges from our teaching (UKCEM Level 5 Events Management module, Celebration, Ritual & Culture) that has enabled us to contribute to the AHRC-funded BRIC-19 project. The wider BRIC-19 project examines how British religious communities have adapted to living in the COVID-19 pandemic and the resulting restrictions that have been imposed on our society.

Funerals, weddings, birth rituals, and religious events are vital to people’s psychological wellbeing and sense of community, especially given the sense of unease created by the pandemic.

The impact of Western enlightenment, white positioning of cultural capital has resulted in a continuing need to provide equitable spaces for diverse groups of people and to assess the impacts of failure to create culturally sensitive / aware spaces that are able to meet ethical, moral and legal obligations for equality, diversity and inclusion. The eventization of faith continues to evolve in the post-pandemic world.

Through our teaching, we have developed an innovative Cultural Risk Assessment model that supports the identification and management of cultural risks in an event. The intended outcomes for our project are:

- 1 to present processes that support policy, procedures and guidelines for faith organisations to apply a practical cultural risk assessment tool to their physical and virtual spaces, events and rituals.
- 2 to support diversity, equality and inclusion planning and provision and to deracialise religious and faith related spaces whether static, virtual or those created by venuefication.
- 3 to develop a deeper perspective of people’s lived experiences of navigating cultural spaces

**Key words:** cultural risk assessment; eventization of faith; ritual; culture; BRIC-19

**Research paper**

### ALLEN, Rhonda, Open Carnival

#### **Title: Carnival Culture and Inclusion: Accessing the experiences of Disabled and Ethnically Diverse Carnivalists**

**Abstract:** Carnival by its nature welcomes and celebrates diverse cultural identities, ethnicities, and backgrounds. This welcome however does not necessarily recognise difference – especially invisible differences where questions about what to disclose and to whom, is often problematic (Norstedt 2019) pp.14–24. Consequently, ensuring equity in access to all Carnival festivities should be an intentional part of planning, from pre-to post-carnival.

Through examining the lived experiences of two British Carnivalists of African-Caribbean descent: a masquerader and a costume designer. This paper will explore ways in which disabled people navigate Carnival from the spectator perspective; it will also demonstrate how discussions surrounding access are common in everyday spaces in our communities. Using virtual interviews and curating photographs and other relevant artefacts to demonstrate disabled Carnivalists experiences. I aim to capture their “valuable experiences... a positive source of personal and political identity...” (Hahn and Belt 2004: 453).

My overarching aim is to demonstrate the importance of designing and preparing for a Carnival celebration that is intentionally inclusive and considers the needs and requirements of disabled masqueraders shaped in consultation with them; providing the necessary and liberatory space for them to perform. This will allow disabled people to take part on their terms and to experience and contribute to Carnival fully and therefore encourage other disabled masqueraders to become even more involved in the celebrations and experience of Carnival.

### BAXTER, Daniel; LEER, Claire and JONES, Steve

#### **Glasgow Caledonian University/University of Northampton/BIMM Brighton**

#### **Title: Dragging Up the Night. The changing dynamic of audiences at UK drag events**

**Abstract:** Herek (2002) states that the LGBTQI+ community travel to LGBTQI+ events, so that they can celebrate with likeminded people, free of prejudice and violence.

These events create safe spaces where people can escape the realities of everyday life (Pritchard et al., 2000b). Drag events, a staple of the LGBTQI+ community, were once identified as underground, taboo and perverse events attended mainly by gay males. However, over the last decade, this art form has exploded and gained undeniable acceptance and popularity, mainly due to RuPaul (BBC, 2018).

RuPaul's Drag Race (RPDR) has been a catalyst that has ‘proliferated’ and ‘professionalised’ drag culture globally (LeMaster, 2015). With drag breaking boundaries, becoming a global phenomenon and being adopted by mainstream society, there has been an increase in live drag events across the UK. This paper explores this evolving audience dynamic from the perspective of drag performers, utilising a qualitative research approach, through an online qualitative questionnaire and semi-structured interviews.

The findings suggest that whilst RPDR has propelled drag culture into the mainstream, it has also narrowed the public perception of what ‘drag’ is. Drag events are reaching new audiences, supporting the LGBTQI+ community by creating safe spaces to celebrate all things queer. Performers have varying perceptions on this changing audience and what this might mean for the future of drag artists and drag events. However, they acknowledged that this new audience is ultimately supporting the growth of drag events.

**Key words:** drag, drag events, LGBTQI+, drag performers, safe spaces

**Research paper**

**BEAUCHAMP, Charles, Mandinga Arts** [www.mandingaarts.co.uk](http://www.mandingaarts.co.uk)

**Title: Lifting the Veil**

**Abstract:** Using visual documentation, Mandinga's Artistic Director Charles Beauchamp will share his workshop practices and experience spanning 25 years: why and how to engage with communities, young and old, marginalized, able and disabled. Examples from Ireland, Colombia, China, and the UK, provide a range of projects to illustrate Mandinga's core belief in disseminating its artistic/performance practices to all. Exploring outcomes and specifics of these engagements may offer others insight into not only in their own creative practice, but for funders, stakeholders, and cultural decision makers to get a broader overview of what is achievable: not only raising the artistic outcomes but bringing self-confidence, belief, a voice to those too often unheard.

A contrasting range of locations, cultures and projects provide the basis of this creative exploration: the potential, barriers, expectations, highs and lows these encounters bring, both to facilitators, participants and organisations involved. From rural Ireland during the Troubles to Colombia and some of its most marginalized youngsters, from an upcoming creative generation in secluded south west China to an inspirational UK Museum's outreach program we trace patterns in delivery and response, fundamental principles to follow and avoid, practical insights into logistics and the ever-present moments of surprise and delight. For all the planning and experience it is sometimes how we respond to the unexpected, the unforeseen during these condensed creative, human encounters that have modest yet far reaching implications on how individuals and communities find solutions to broader issues of identity, respect, and solidarity.

**Keywords:** creativity, community, inclusivity, excellence, passion.

**Reflection on practice**

**BIRCHWOOD, Suzie; KOCH Jürg; BENINI, Manuela; WEST, Harriet**  
**Art Shape (Gloucester Carnival)**

**Title: Accessible dance and choreography**

**Abstract:** Suzie, Jürg and the artistic team working with Gloucester Carnival will share learning from production of Carnival parade performance, costume and structure with disabled and non-disabled performers and volunteer makers.

Our research question is: "Does application of the principles of Universal Design to carnival parade piece production positively impact on access to (and quality of participant experience in) rehearsals, Mas Camps and/or processions for disabled performers?"

Jürg Koch, through a Gloucester-based Dance Unstuck project, has developed (since 2015) a toolkit based on principles of Universal Design of Instruction (UD). It supports dancers with a diversity of movement possibilities to access the same exercises / choreography to a high standard through their individualised movement vocabulary.

In 2018, we explored application of this toolkit to parade choreography with disabled and non-disabled carnival performers. In 2020, we applied UD principles to online character and choreography development with professional disabled dancers, and to workshops with disabled community participants. We also explored application of UD in costume and structure design.

We will outline key UD principles and present (and use footage to demonstrate) what UD tools we applied to the various stages of our exploration. We will share how that impacted on what went out on the road in 2018 and how it's shaped planned Gloucester 'doorstep performances' for July 2021. This will include the voices of professional and community disabled performers.

Event managers will learn how strong access consideration in the lead-up/creation process needs to be supported by equally careful design of the wider event/carnival.

**Key words:** disability, dance, carnival, parade, design

**BOSSEY, Adrian, Falmouth University**

**Title: Accessibility All Areas? UK live music industry perceptions of current practice and Information and Communication Technology improvements to accessibility for music festival attendees who are Deaf or disabled.**

**Abstract:** This paper responds to a range of theory and industry reporting, to provide an informed narrative which explores the current state of accessibility at UK festivals for people who are Deaf or disabled and the potential implications of developments in ICT for enhancing design, marketing, operations and performances across all phases of festival delivery, in order to improve inclusivity and accessibility. This AEME presentation addresses the following question: What do representatives of the UK live music industry consider as the role of ICT to increase accessibility for music festival attendees who are Deaf or disabled?

Primary research focussed on supply side considerations with a sample group of 10 UK live music industry professionals. The scope of the research was limited geographically to England and by artform to open-air music festivals, venues which host some music festival provision, and a Sector Support Organisation. Open questions elucidated qualitative information around; awareness of accessibility & inclusivity initiatives; potential for co-creation; non-digital improvements; current technological influences; and potential digital futures for accessible 'live' experiences.

The 'snapshot' of digital aspects of accessibility at UK festivals within this research is of particular value due to paucity of other research in this area and it's narrative from varied industry professionals. The paper makes recommendations to promoters, academics and public funders; to attempt to advance inclusion (or at least to mitigate current exclusion) and identify directions for future research into accessible digital experiences at music festivals for people who are Deaf or disabled.

**Key words:** accessibility, Deaf, disabled, music, festivals

**Research or theoretical paper**

**BROWN, Dr Tim and EASON-BASSETT, Claire  
University of Chester/ University of Northampton**

**Title: Safety In Numbers**

**Abstract:** There are many examples of public, free-to-attend events forming a central part of destination and venue programmes with the intention of creating the destination narrative, attracting visitors and building the profile of a specific location. However, these events frequently exist in a precarious and challenging balance of safety, resourcing and stakeholder expectations.

Community events have always been a cornerstone of local life (Getz & Page, 2020; Ferdinand & Kitchen, 2017 Shone & Parry, 2019), but these events have evolved significantly in recent years and have become annual traditions and part of the wider destination calendar. The communities around the event expect the event to happen, that they will be able to attend without charge, and that it will be a safe and enjoyable experience. For these events, the tangible challenge is ensuring safety within the financial resources available, particularly when public funding is minimal.

This session will explore our research undertaken in early 2021 using festive case studies from Cornwall and Chester over the last 10 years into the balancing act that free-to-attend events have to achieve, considering effective safety management, efficient resourcing (including skills and knowledge), and managing the expectations of stakeholders. We will propose tools and approaches for achieving the balance and sustainable developing these events.

The impact of free-to-attend events is significant in terms of profile, community engagement, local economic impact and in creating the destination brand. To conclude, we will consider how destinations can capitalize on these benefits and mitigate the challenges through collaboration, skill development, resourcing and strategic risk analysis.

**Key words:** free-to-attend events, destination, safety, crowd management, stakeholders

**Reflection on practice, Sharing ideas and/or experience**

**CHAMBERS, Kevin, Arts University Bournemouth**

**Title: Metamorphosis: A Cross-Cultural Creative Collaboration**

**Abstract:** This session provides insight via a case study into successful cross-cultural creative collaboration. Since 2008 Arcadia have designed experiential shows and spaces for festivals. For their 10th Anniversary Festival in May 2018 they produced 'Metamorphosis' in Queen Elizabeth Park, London.

Metamorphosis was the culmination of a cross-cultural collaboration with members of the Whadjuk Noongar, an indigenous community from Western Australia. The Whadjuk Noongar performed The Yallor Keeninyara, a traditional song and dance designed to ask the dreamtime spider of Garrup to weave a web of unity. This had originally been incorporated into an Arcadia performance in Perth, Australia in November 2016 after Arcadia were approached by the Whadjuk Noongar because they were scheduled to produce a show on Kings Park, land that was historically ancestral land of the Whadjuk Noongar. This collaboration became significant in the development of the Arcadia 10th Anniversary Festival and the Whadjuk Noongar were invited to reprise their performance on land that was culturally significant to the people of London. This session will examine the common threads of experience that bound Arcadia and the Whadjuk Noongar together and how their participation provided an opportunity for them to initially reconnect with a contested space at the heart of their community and finally empower them to address deep rooted scars created by the colonisation of their ancestral lands. Research was conducted via interviews with the Directors of Arcadia and performers from the Whadjuk Noongar and via an observational study of the show in rehearsal and the final performance.

**Key words:** decolonisation, experiential design, creative collaboration

**Research paper, Reflection on practice,  
Sharing ideas and/or experience**

**CLAYTON, Dr Diana, Oxford Brookes University**

**Title: 'Graduate employability' in (UK) tourism, hospitality and events: A reflection on HE, student, and industry's tripartite perspectives and practice'**

**Abstract:** Following on from a successful 'Speedy' World café in 2019 at AEME's 17th Annual Conference, this perspective paper presents a review of literature and academic 'opinion' articles on 'graduate employability' for (UK) tourism, hospitality and events professionals. This paper considers the tripartite demands of higher education, student expectations, and industry's requirements. In addition, this paper will consider access, belonging, participation and empowerment, and posit the future in a post-Covid 19 employment market. Barron and Ali-Knight (2017) found (festival and) events students viewed academic learning to somewhat prepare them for work life, viewed future career progression positively, and yet did not feel programmes offered relevant experiential learning. Similarly, English, de Villiers Scheepers, Fleischman, Burgess, & Crimmins (2021) posit students engage in volunteering and professional networks, thus developing social capital, are critical elements to develop while at University to engender future employment success. This is particularly important for service sector employment, in addition to cross-transferable business management employment skills and competencies. Integrating practitioner perspectives and experiences into the curriculum enhances employability (Yusof, Wong, Ahmad, Aziz, & Hussain, 2020) builds social capital, and is valued by employers. In summary, this paper intends to present a perspective on employability across the fields of tourism, hospitality and events, and draw conclusions that will inform UK Higher Education programme planning and contribute to high student employment success, and ultimately align to required sector recruitment needs. In presenting this paper, the author is also interested in seeking collaboration from AEME members for future funding and empirical research opportunities.

**Key words:** employability; graduate skills; service professionals; Educators; covid-19

**Reflection on practice / sharing ideas and/or experience**

## Abstracts

**COWLEY, Dr Russell and EASON-BASSETT, Claire,**  
**Birmingham City University/ University of Northampton**  
**Research team includes Richard Oddy and Libby Carter from**  
**Birmingham City University**

**Title: Crosschecked by Covid**

**Abstract:** In March 2020, the ice hockey season, together with everything else, came to a halt. As academics as well as Captain (Cowley) and CEO (Eason-Bassett) of MK Lightning, we began some research into fan behaviour and responses to the pandemic with regard to attending future games, potential restrictions and fan engagement.

Essentially, our core product evaporated, and with it, the central reason why our fan community met and connected with each other. The purpose of this research is to explore and understand how the pandemic might impact on future engagement and attendance.

The research covered the whole UK ice hockey community with over 1200 respondents to our Likert-scale survey. Following structural equation modelling analysis, results indicated that the brand community and contributing to online content from their clubs were the greatest motivator of future attendance post-covid. Online engagement in terms of responding to content is positive within the fan community but creation of online content tends to be driven by disengaged fans. This research also used social identity theory to explore and extrapolate potential future behaviours from the fan-base during- and post-pandemic in relation to ice hockey and sporting events more generally.

**Key words:** fan engagement, post-covid attendance, sports events

**Type of presentation: research or theoretical paper**

**DAVIES, Karen Dr and GOUTHRO, Mary Beth Dr,**  
**Cardiff Metropolitan University/ Bournemouth University**

**Title: Festival Participation and Poverty: Issues of Access**

**Abstract:**

Purpose The paper aims to explore the issue of poverty and the marginalisation of the poor in terms of their ability to participate in music festivals in the UK and what festivals are doing to counteract this issue. Festivals are well known as arenas which can add another dimension to peoples' lives, provide quality of life and enhancing their wellbeing. When analysing the market trends of independent and commercial festivals, it can be seen that there are increasing costs attached to participation. Therefore it is possible that those who live in poverty are marginalised from this leisure activity and there is a need for further investigation in this area.

**Methods:**

The research is exploratory in nature and draws from a purposive sample of festivals to help uncover related issues. The costs of participation in UK music festivals to the consumer as well as any outreach work that festival organisers currently undertake is the focus of our sample. Therefore a cross section of 30 UK music festival websites varying in size from small to large were analysed. The associated costs of attending, charity partnerships and outreach activities carried out by the festivals and any initiatives that festivals run for improving access for people that live in poverty are investigated.

**Results:**

The website analysis shows that costs of attending goes beyond just the ticket price and often includes hidden extras. Some festivals carry outreach work and donate to charitable organisations but none of the festivals studied have any specific initiatives that increase access as attendees for those living in poverty beyond spreading out the price of the ticket via instalments. In light of this, festival organisations could be working harder to widen their access to those in poverty by making affordability and accessibility to their events central to their practices.

### **Originality / value:**

The paper offers up relevant and cursory findings to uncover deeper understanding of the issues of access to music festivals for those living in poverty and any outreach initiatives in place. In so doing, the exploratory nature of this work addresses a gap in knowledge around these themes providing a platform to build on the contribution of knowledge and practice among festivals.

**Key words:** festivals; accessibility; poverty; exploratory research, ticket costs

### **Research paper**

**Denholm, Alison, City Arts – [www.city-arts.org.uk](http://www.city-arts.org.uk)**

**Guthrie, Laura and Hart, Jane – Meander Theatre**

### **Title: Dancing Mobiles – Flamingo Puppets for Shopmobility Scooters**

**Abstract:** Dancing Mobiles is led by Carnival Producer Alison Denholm, in partnership with Laura Guthrie, Jane Hart and participants from Meander Theatre Group.

Alison has been exploring ways to support disabled people and people with a diversity of mobility impairments to take part in Carnival. Working creatively with participants and other artists, she has developed and adjusted floats and puppets for shopmobility scooters.

Meander Theatre is a disability-led theatre company, working with individuals with learning disabilities and autism. Meander is participant led, with a representative steering group who make decisions around the direction of their projects. They run their weekly sessions at the Nottingham Playhouse.

This paper will discuss the Dancing Mobiles project, and questions that came up during its delivery around authorship, visibility and the scooter adaptation.

**Authorship:** Dancing Mobiles is an artist-led project, with creative decisions made when the initial proposal was written. This is opposite to how Meander works, which is participant led, with decisions made in partnership between the group and artists. We will explore these two approaches, and how they can complement to develop trust and create meaningful opportunities to support learning overall, and develop disabled-led creativity

**Visibility:** Carnival is about celebration, and being visible on the streets. However, it is a long, physical day. The project explored how to remove these barriers through scooter adaptation, in consultation with disabled participants, including exploring how they might take centre stage if they wish to.

**Scooters:** Using scooters was a practical decision. However, Meander highlighted that there is often stigma around their use. The project turned this on its head in a positive way.

**Keywords:** Carnival / Disability / Authorship / Visibility

**DYER, Gina and EDMUNDS, Katy, New Carnival Company**

**Co-hosts: MCEVOY, Sarah-Louise; RUSSELL, Ciara and SMALL Ryan**

**Title: The Journey to the Road**

**Abstract:** Are we genuinely providing equal opportunities for participation in carnival? What are the barriers for disabled people\* that get in the way of accessing what we have to offer? The event itself may have accessibility built in with practical arrangements in place for access and inclusion, but is this meaningful to those who want to take part, and does it reflect their lived experiences?

We aim to ensure disabled people can take part in our carnival activities and events, working with them to remove as many known and potential barriers as possible from the moment we publicise to negotiating how they will get there, and how we might facilitate their participation in different ways on their journey to the road.

Our methodology for this research will involve a series of workshops working alongside a group of disabled adults, in costume making, drumming, movement, and dance. We will extend our delivery beyond the classroom to include live online workshops streamed between class bubbles and to individual's homes. We will support live delivery with pre-recorded tutorials, resources and material packs for participants who may wish to access these sessions in a way that works best for them and their preferred learning styles.

As a conclusion to the workshop activity, we will organise a localised carnival parade which will allow us to work alongside disabled people to test and measure accessibility, inclusion and belonging on the road.

It is the New Carnival Company's priority throughout this process to work with disabled people to ensure a respectful, safe, and inclusive way of working which can be evaluated and shared with event organisers.

\*By disabled people we mean D/deaf, disabled and neurodiverse people.

**FALLON, Paul; PAYNE, Amanda; SINGH, Amrit and GAMMON, Sean, Lancashire School of Business and Enterprise, University of Central Lancashire (UCLan)**

**Title: 'Lest we be forgotten' – Insights into the work of end-of life event service providers**

**Abstract:** This paper provides a 'voice' to an over-looked stakeholder group in an over-looked event context – the funeral event service provider. Our focus is on the funeral arranger and the funeral reception (aka 'wake') manager. Primary and secondary research is combined to consider the roles and experiences of, and consequences for, these event co-creators. Secondary research was collected from web-based resources (including for professional bodies), 'quality' newspapers and academic books/journals. Primary data was gathered via online active interviews with relevant service providers. We were especially interested in identifying if/how service skill principles apply to end-of-life occasions. Our findings identify that funerals differ significantly from other events, notably due to their stressful nature, lack of pre-planning and the emergence of 'unknowns'. Consequently, they require a range of inter-related 'soft' skills which have rarely been considered in research in other service or events contexts to date. These skills are encapsulated in our "CRADLES 'Soft' Skillset for Funeral Service Providers" model. This framework emphasises and further illuminates the more widely acknowledged empathy service skill, reflecting the unique, sensitive, emotional - and sometimes awkward – nature of the end of life context. We propose that certain behaviours and practices contribute to both a fitting and personalised send-off which can be more harmonious, inclusive, and strengthening for all concerned. In particular, the ability of funeral event service providers to acknowledge and balance often conflicting stakeholders and agendas (including religious ones), (in)equalities and – in the case of recent lockdowns – changing guidance and regulations is emphasised.

**Key words:** funerals; service providers; empathy; CRADLES concept

**Reflection on practice/sharing of ideas**

**FLETCHER, Dr Thomas – Co-authors: Neil Ormerod, Lucy McCombes, Jim McKenna, Jennifer Rawson and Gareth Jenkins, Leeds Beckett University, UK**

**Title: ‘Event Decentring’: An Implementation Science approach to maximising event social impact**

**Abstract:** To maximise the social impact benefits from an event, it is important to change focus: shifting to thinking about what the event does rather than solely what the event is. We call this Event Decentring. Event Decentring means viewing the event as a sparkler or catalyst for starting conversations between different stakeholders and community groups about broader local issues, priorities, policies, strategies and what assets already exist. An exciting momentum is building among stakeholders who are focused on disrupting usual ways of working to address stubborn inequalities such as health and wellbeing by getting more people physically active and engaged with their own communities. Agreement is growing about ‘what’ is needed to make this disruption happen. The call to action is to adopt principles and approaches grounded in ‘Implementation Science’ that enable place-based community engagement. This is underpinned by approaches to understanding the way people live, shifts of power, new collaborations, leadership, trusting relationships, and flexibility. It also requires assessing the value or success of action and events differently. This paper shares what we have learned about ‘how’ major sports events can be leveraged to maximise social impact. We argue that it is time for a mindset shift that challenges local and event ‘systems’ to deliver, measure and value social impacts and success differently. Event Decentring helps to align major events with genuine local needs. By this we mean creating sporting event experiences that are valuable in their own right, but also serve greater social, cultural, political or environmental purposes.

**Key words:** co-creation, event decentring, gamification, social impact, sport events

**Research Paper**

**FLINN, Jenny, University of the West of Scotland**

**Title: A Critical Examination of the Role of Industry Collaboration in the Development and Delivery of Events Management Education**

**Abstract:** The rapid growth and expansion of the events industry during the latter half of the twentieth century necessitated the need for qualified professionals with a specific body of knowledge and skill set. In order to achieve this, collaboration between academics and event practitioners is required in order to produce graduates who have the necessary education, training and skills to succeed in this dynamic and diverse global industry. Moreover, as the events industry recognizes and seeks to address its wider societal impact, the value of graduates who have a well-rounded understanding of both practice and event strategy/policy is increasing, particularly in a post-COVID world. Further development of the relationship between industry and academic therefore offers significant benefits to both academia and industry, developing principles and practice that enhance credibility and further drive professionalisation. This presentation will report and reflect upon research that has sought to examine the role of industry collaboration in the development of Events Management Education (EME) in the UK, from the perspective of the academic.

The presentation will highlight key themes emerging from a series of semi-structured interviews conducted with academics working in EME across the UK with a focus on the motivations and driving factors that encourage industry collaboration, the different ways in which EME collaborates with industry, institutional support for developing and managing relationships and the barriers and challenges faced when working with industry.

This research forms part of the author’s doctoral research, it is hoped that attendees will be encouraged to participate in the next stage of the research which will comprise of an online focus further exploring the themes that have emerged from the first stage of the research in order to establish if they are reflective of the wider experiences of academics working in EME and identify additional themes and topics that may be relevant to the study.

**Key words:** events management education, industry collaboration, professionalisation

**Reflection on practice / sharing ideas and/or experience**

### **FOX, Donna, Chief Executive, EMCCAN – East Midlands Caribbean Carnival Arts Network**

#### **Title: Should Caribbean Carnival be on the National Curriculum?**

**Abstract:** This is a question Donna Fox will explore in her presentation. She will look into two different approaches for delivering Caribbean Carnival in schools, with some broad research about the impact it makes on children's lives and their understanding of themselves and their identity.

Emccan received support from Paul Hamlyn Foundation to "Explore and Test" the Loose Parts Theory (a child-led approach) with SEND children and a Whole School Approach by using Caribbean Carnival Arts to enhance learning of various subjects on the National Curriculum. Two artists in residence were employed to deliver in two separate schools and a researcher was engaged from De Montfort University Leicester.

Donna will present the findings of the project and finish with a short film.

**Background:** Emccan (East Midlands Caribbean Carnival Arts Network) is a regional development organisation. Four Caribbean Carnivals in Nottingham, Derby, Northampton and Leicester come together as a partnership to deliver Caribbean Carnivals, virtual carnival arts experiences, a regional costume competition, artist commissions, education programme and a UK tour. Carnival in Education is a growing passion for the organisation and artists in the region.

**Key words:** carnival, education, theory

### **FRIEZE, Sasha, Westminster University**

#### **Title: Creating hybrid and virtual events with purpose**

**Abstract:** Reflection on delivering dozens of virtual and hybrid events since March 2020, the presentation shares experience about:

- The platform is just a venue: which platforms for which types of events
- Three building blocks of digital events – content, community and connection
- Our experience shaping content for digital and hybrid – and how it differs from live events
- The 4Ps Framework – platform, production, planning and people – a new proprietary framework to help shape the many moving parts of virtual and hybrid events
- Case studies of virtual and hybrid events

**Key words:** virtual hybrid practice conference

**Reflection on practice / sharing ideas and/or experience**

**GOATLEY-BIRCH, D. and STRYDOM, Juanrie,  
The New Carnival Company**

**Title: Disability Awareness and Accessibility: How including digital elements within public events can be beneficial and inclusive to all.**

**Abstract:** This paper will explore the lived experiences of disabled practitioners and participants when accessing live events. We will be drawing on our individual experiences of such events in relation to our respective disabilities: Cerebral Palsy Spastic Quadriplegia and Autism.

Our aim is to reflect on the “obstacles” that occur, especially when travelling to and attending events, looking at how the “obstacles” may create “barriers” for people with disabilities. In doing so we will explore the various needs and requirements of disabled people at any one time across different situations that event organisers need to consider.

Our recent engagement with the New Carnival Company development sessions (in partnership with the Mayflower400 Programme in Southampton) have enabled us to participate in the practice of setting up inclusive and accessible community art workshops. We are taking inspiration from the New Carnival Company’s values, training and teaching sessions, adding our personal experiences of disability and access needs to underline the potential benefits of partially digitalising events.

During the recent global pandemic, the use of digital platforms, software and technology became essential for communication, attending and participating in events. Disabled people need to be active in the planning, brokering and building access from the start.

In terms of accessibility and inclusivity, digital technologies facilitate an opportunity to create hybrid events where participants can have physical and virtual attendance. The practice of creating hybrid events for carnivals promotes a framework for wider participation of disabled people and those in society who may otherwise find events inaccessible.

**Dr Ju Gosling, FRSA, Together! 2012**

**Title: How can we work within Tobagon and Trinidadian Mas traditions to increase participation in Carnival by Disabled people?**

Abstract: We can change the way in which we deliver Carnival, and — if we don’t take into account the additional barriers created by Covid-19 — remove all of the barriers that we currently create to full participation by Disabled and older people and carers. However, the barriers facing Disabled people from lacking the necessary support from family and carers to attend Carnival, or living with health conditions that make physical participation impossible, or time being needed for caring responsibilities, are more difficult to overcome.

For Together! 2012 CIC, the workshops leading up to our participation in Hackney or Newham Carnivals are the main event. Prior to the Covid-19 pandemic, each summer we would deliver a series of inclusive weekly workshops led by professional Carnival artists. Some of these workshops would be open to all Disabled people, but particularly the participants in our Clubs programme. Others would take place on site with the groups who take part in our wider Outdoor Arts programme.

In the workshops, participants can try on examples of the final costumes and props that will be used, learn the techniques — we embed recycling — and assist with the making. While making, they also learn about the history and traditions of Carnival. Then they move to the floor, where they learn a Signed song and accompanying dance moves, and the meaning and history of different Carnival dance moves.

Due mainly to the lack of support from their families and/or inflexible care packages based on weekday office hours, most of the workshop participants are unable to participate in the final parade. Some are later able to take part in our own much smaller Carnival event within our annual Together! Disability History Month Festival, where the access is of course much better. We have successfully delivered these mini-Carnivals on multiple occasions in three local shopping centres since 2015.

In this ongoing case study, we explore how moving the summer workshops to Zoom as a result of Covid 19 has impacted on the inclusion of Disabled people who could not access the physical workshops, and what barriers it might have created. Within the workshops we begin to explore the particular benefits for Disabled people, including Disabled People of Faith, of working with Tobagon and Trinidadian Mas traditions, from embedded story telling to inclusive rather than adapted costuming. The final product from the workshops will be streamed in September as part of virtual Hackney Carnival 2021.

### **GRACIA, Dr Rosaria, Open Road Carnival**

**Title: Carnival on the road – where is the focus to guarantee inclusive practise?**

**Abstract:** The most accepted dictionary definition of ‘Carnival’ is as a special occasion or period of public enjoyment and entertainment involving wearing unusual clothes, dancing, and drinking, usually held in the streets of a city. However, its meaning encompasses more than that. As an artistic expression is linked to the celebration of the participants’ experiences, lives, qualities, and abilities. In many different cultures it was a channel for those most disadvantaged to have a release in their day-to-day vicissitudes and celebrate their traditions, their ambitions as well as air their concerns and problems. Thus, from the very beginning, and depending on their cultural backdrop, it is an epitome of celebrating difference, that which is not part of mainstream practices. This presentation will focus on the essence of Carnival as a vehicle through which people of different class, gender, ethnicity, age, disability, sexual orientation, religious priorities, and others come together to celebrate a particular event. Special attention will be paid to practices through which events can serve this purpose of difference as well as how these groups can enrich the artistic vision of the event. Using the case study of Same Sky (<https://samesky.co.uk/>) , this presentation will depict the case of how creativity -and with that being versatile in the planning, having artistic expertise and thinking outside the box - can assist events to be more inclusive, artistically pleasing and a real celebration of the audiences which serve.

**Key words:** carnival; inclusion; creativity; versatile practice

**GREBENAR, Dr Alex, University of Central Lancashire (UCLan)**

**Title: The Lure of Vinyl: Spinning ‘open decks’ events for wellbeing outcomes**

**Abstract:** The lure of vinyl. The feel of the sleeve. The bump of the needle. The crackle of the groove. And the music begins...

An enduring symbol of popular music, the vinyl record has been subject to a huge increase in attention and consumption over the past 15 years in the UK and in 2021 is set to become the dominant physical music format for the first time since 1987. As a result, vinyl has re-emerged as a performative symbol used in so-called open decks events, a participatory event where participants/performers play records of their own choice in a shared eventscape. This research explores this recent trend in the context of the burgeoning field of events and wellbeing research to conceptualise and understand the potential wellbeing outcomes from these events. The research proposes the ‘lure of vinyl’ as an elusive and intangible eudaemonic feeling generated through the tangible presence of the vinyl record within the open decks eventscape, a necessarily public domain which repositions the playing of records as active musical performance. Concomitantly, the event as a nexus of personal and collective consumption is explored to further examine the role of music in the eventscape. In the context of the significant turmoil in the events ecosystem during the time of COVID-19, this research explores specific touchstones of experience to further our understanding of the value of events and how this can be replicated in the virtual realm.

**Key words:** music, music events, wellbeing, co-creation

**This is a published research paper with empirical data**

**JACKSON, Dr. Caroline; ZIGOMO, Dr. Pamela; DASHPER, Dr Kate; FLETCHER, Dr Thomas, TATTERSALL, Jane and LAWS, Chantal, AEME Executive/University of Greenwich/Leeds Beckett University/Leeds Beckett University/Sheffield Hallam University/University of Westminster**

**Title: Diversity, Equity & Inclusion in the work of AEME members**

**Abstract:** Since the killing of George Floyd and the #BlackLivesMatter protests of 2020, the focus on the inadequacies of addressing issues of diversity, equity and inclusion have been spotlighted. Whilst HEIs have themselves clear DEI (or EDI) strategies, we as academics can make a difference not only within but also without, in the wider events sector.

AEME has committed to advancing diversity, equity and inclusion in events management. We have done this through signing two agreements:

- 1 TALS/ALSA/AEME/ANZALS/CALS/LARASA/LSA/WLO Joint Charge Statement <http://leisurestudies.org/news/chargestatement/>
- 2 BVEP DEI Commitment <https://tinyurl.com/BVEP-DEI-commitment>

We need to ensure that we make progress by better understanding what AEME members are doing and how actions can be evidenced, shared and acted upon. Social justice should be an integral part of who we are and what we do and not just something that is done to us or part of our teaching.

Three main areas have been identified within the remit of AEME membership:

- 1 event student, graduate and academic profiles and progression, including mentoring;
- 2 event curriculum and assessment;
- 3 DEI event research and impact.

This session is a participatory workshop that identifies our knowledge and action to date, and discusses what we need to do collectively in the future.

**Key words:** diversity; equity; inclusion; event students; event academics

**Reflection on practice, sharing ideas and/or experience, practical session**

**JACKSON, Dr Caroline, AEME Executive Committee**  
**Additional contributors (attendance not confirmed yet)**  
**Proposing a ‘talking heads’ session for discussion, to include the following organisations who are members of the BVEP DEI Task Force: ABPCO, EMA, EVCOM, Event First Steps, Event101, HBAA, NOEA, Without Exception, Attitude is Everything, Diversity Ally**

**Title: The policy and practice of DEI in UK events**

**Abstract:** This session will outline the work of the Business Visits & Events Partnership Diversity, Equity & Inclusion Task Force. It will include a ‘talking heads’, or recorded interview, session of member case studies to illustrate initiatives being undertaken. This will be followed by a discussion around how this informs future research and practice.

Diversity, Equity and Inclusion are all complex terms and processes. Going beyond the 9 protected characteristics of the Equality Act 2010, policy and practice grapples with the dynamics of the moral and ethical perspectives of these legal responsibilities. Taking a position and encouraging others to act and behave for systemic change is not easy. The examples provided here will demonstrate the challenges faced but also the opportunities for a cultural shift in the UK event sector.

**Key words:** diversity equity inclusion event policy event practice

**Reflection on practice**

**Sharing ideas and/or experience**

**Practical session**

**JAIMANGAL-JONES, Dr Dewi; JACKSON, Dr. Caroline and ROBERTSON, Dr Martin, Cardiff Metropolitan University/AEME Exec and BVEP Vice Chair/Edinburgh Napier University**

**Title: Building resilience and future proofing events education**

**Abstract:** This session explores issues surrounding the design and delivery of Event Management programmes, specifically those related to their resilience and futureproofing. It addresses the increasing demand for educators to respond to a diverse range of stakeholders. As each stakeholder has different notions and measures of efficacy, so a new and sometimes conflicting set of challenges and opportunity arise.

Students require the skills to flourish in their careers and to shift aspirations and sector employment successfully (Barron & Knight, 2017). Employers expect graduates with skills and knowledge to fulfil employment needs quickly (Barron & Leask, 2012). Wider society want maximum value from qualifications and events. Sustainability and ethical practice are additional key priorities. Thus, graduates require sector specific knowledge and skills in addition to higher order, advanced knowledge, and managerial competences (Beavan & Wright, 2006; Bladen & Kennell, 2014; Barron & Knight, 2017). Simultaneously, graduates also require transferrable skills, the ability to transfer or transpose their sector specific knowledge to other areas, and contribute to the construction of new knowledge and practices as societies change.

The Covid-19 pandemic has been a catalyst for innovation and transformation for events, for related industry, for education, and wider society. The world has had to adapt and evolve swiftly. Accordingly, this work discusses drivers and options for pedagogical tenor, curriculum design and curriculum delivery that is resilient and futureproofed for the needs of current and new stakeholders involved in, or else impacted by, managed events.

**Key words:** Futureproofing, resilience, curriculum design, pedagogy.

**Educational paper,**

**Reflection on practice,**

**Sharing ideas and/or experience**

**KERR, Gary; STEWART, Hannah; SMITH, Stephen and ALI-KNIGHT, Jane, Edinburgh Napier University**

**Title: The ‘Senses Framework’: A relationship-centred approach to co-producing dementia events in order to allow people to live well after a dementia diagnosis**

**Abstract:** Dementia is a progressive disorder that affects how the brain works, and in particular the ability to remember, think and reason. Contemporary approaches to understanding dementia encourage us to think about how people can live well in their communities (Cantley et al, 2005; Behuniak, 2010; Williamson, 2012; Caine, 2014). Such approaches focus on ensuring that people with dementia see the diagnosis not as the end of their life, but rather as the beginning of a new chapter of their life. There is a growing area of literature around social care and palliative care and making sure that people can live actively in their own home and remain connected to their community. However, one area of dementia care that is under-explored is the value that festivals and events specifically produced for people with dementia have on being able to allow people with dementia to live well after their diagnosis. This paper explores how festivals and events specifically tailored for people with dementia can help those with a dementia diagnosis to live well after their diagnosis. We have undertaken qualitative research in the form of semi-structured interviews and focus groups with people living with dementia; their carers; festival organisers; and event managers, in order to understand the value of festivals and events in the context of dementia care. Our research identifies areas of best practice within the sector and we propose recommendations for improvement in how festival and event managers make their events accessible for those living with dementia.

**Key words:** dementia; disability; inclusivity; accessibility; quality-of-life.

**Research paper**

**KNILL-JONES, Simon, VIP social club**

**Title: VIP social club for blind and visually impaired people**

**Abstract:** The social club are a group of individuals who are brought together because of their visual impairments.

How can VI people participate carnival? We were and still are the only VI group to take part in Luton international Carnival.

We will share the experience, practical solutions, and strategies that have and will support blind and visually impaired people in carnival.

Over the last 3 years, we have formulated strategies through practical sessions so that the VI community to fully participate in carnival, from the inception of a theme to producing costumes and floats.

Each year we learn more through the experience of our carnival team and tweak strategies to improve our work supporting us to grow in confidence showing with pride what VI people can achieve when barriers are removed, and they are given support and guidance.

Visual impairments do not discriminate between race culture gender age or social economic groupings. Vision deteriorates with age at some point in your lives you will be wearing glasses.

We have with the fantastic support of UKCCA, Clary Salandy, Steve Hoyte and Janet Skepple

**LOEWENTHAL, Alexander Loewenthal (Aka Alexander D Great)**  
[www.alexanderdgreat.net](http://www.alexanderdgreat.net)

**Title: The beneficial effects of Calypso for people living with Dementia**

**Abstract:** Calypso and Soca have been integral to the creation of music for Carnival. Simple “call and response” (C and R) lyrics are at the heart of the participatory nature comprising the essence of the activity. I have shared calypso composition in a variety of settings, notably for children or adults with physical and/or mental health challenges. Some have been elders’ groups whose challenges have included memory difficulties at various stages of dementia. Methods of engagement comprise singing and moving to well-known songs as well as group compositions with simple lyrics on a chosen theme or topic. The example below is one such C and R song from a West London Caribbean lunch club called Nubian Life.

Participants produce lyrics on a topic chosen by the group. Using a single refrain line and adding rhyming couplets alternating around the refrain creates a simple “call and response” song, similar to the famous “No, don’t stop the carnival”. I will attempt a short “live” example during my presentation, lasting just a few minutes.

(Excerpt)

We are members of Nubian Life (refrain)  
Jenny has to go and make the tea  
W.A.M.O.N.L  
But even if there’s biscuits she’ll get no fee  
W.A.M.O.N.L  
When we come here, we all make friends  
W.A.M.O.N.L  
We hope the friendship never ends  
W.A.M.O.N.L

**Keywords:** Calypso, Music, Dementia, Reminiscence, Therapeutic

**Sharing of ideas and experience**

**McCULLOUGH, Nicola and PADGETT, Rebecca,**  
**University of Salford / York St John University**

**Title: How can learning and teaching pedagogy in events management education positively develop belonging, participation, confidence and work readiness. A case study approach**

**Abstract:** This case study seeks to explore the links between belonging, participation, confidence, motivation and the development of work readiness and self-efficacy for the global events industry by using innovative learning and teaching pedagogy for students studying degrees.

This session will outline how we have transformed key undergraduate and postgraduate events modules to better prepare and position students to improve graduateness and work readiness as students enter industry. It will show how we have successfully worked across boundaries with internal and external stakeholders, across 2 institutions to enhance and enrich the curriculum. Outcomes have been overwhelming positive in terms of developing students to be empowered to take responsibility for being the best that they can be.

By fully understanding the unique nonlinear graduate market in the UK we have been able to build motivation, self-efficacy, confidence and self-belief of our students particularly around commercial awareness, creativity and digital capabilities. Lessons learned over this 2 year project will be discussed demonstrating how we have used the student voice and other teaching and learning mechanisms in order to develop modules that are deliverable at scale and reflect student and industry needs.

**Key words:** Employability, pedagogy, authentic assessment,

**Reflection on practice**

**Sharing ideas and/or experience**

**MORGAN, James, University of Westminster**

**Title: The Knowledge Exchange Experience**

**Abstract:** The reflection on practice session explores the HE sectors Knowledge Exchange Framework in the context of events education and industry engagement. Understanding how the Knowledge Exchange Framework fits within events education and the many activities that can be used to improve knowledge exchange outputs – both direct and indirect – will be discussed. Case studies to illustrate the points made in the presentation will be shared with colleagues to inspire innovation in the knowledge exchange space within member institutions. The session will provoke thoughts to inspire new approaches to the implementation of the Knowledge Exchange Framework and how to develop knowledge exchange networks.

**Reflection on practice**

**POPPA, Marina – co-presenters: Jackie Hagan, Glen Greaves / Phedra Broche, Mira Bel, Callaloo Carnival Arts**

**Title: How can access be embedded into Carnival Masquerades?**

**Abstract:** Callaloo Carnival Arts Team will share learning from the production of a PopUp Carnival Parade; including designing and making new Masquerade work.

**Our research question:** How can access be embedded into Carnival Masquerades? – using access riders as a tool to improve outcomes for professional and community Carnival Artists. Artists already use riders to give prior notice to venues and event organisers of what they need to do their job effectively. This is standard practice in the Entertainment Industry: an efficient way of communicating Artists' needs ahead of their arrival.

Disabled artists have recently begun to extend and develop this concept to create 'Access Riders'. Our lived experience of disability is useful, but it isn't enough to ensure good outcomes for ALL disabled people using our services or attending our events.

To embed accessibility into our work and events, access must be embedded into our organisational practices as well as our creative activities.

We explored the use of Access Riders as a tool for improving outcomes for disabled people who use our services, attend our events or work in our organisation.

Since disabled people are not a homogenous group, we looked at how the barriers we face as disabled people intersect with our identities around race, gender,

sexuality, nationality, age, caring responsibilities and class.

Event managers will learn how to use Access Riders as a tool to improve outcomes for disabled people at Carnivals, Festivals and Outdoor Arts events.

**Key words:** carnival, access rider, intersectionality, outcomes

**Rakić, Dr Tijana, University of Brighton, UK**

**Title: Visual Methodologies in Events Research**

**Abstract:** Visual research methods have long been used across the social sciences and humanities, with their early historical emergence being closely linked to visual anthropology which developed as a subfield of anthropology. Since, visual research methods have flourished, gaining the status of legitimate research methods within both some of the core academic disciplines and a variety of multidisciplinary fields of studies across the social sciences and humanities. More recently, and in particular during the last decade, visual research methods have also attracted interest and started gaining prominence in events studies (Pernecky and Rakić, 2019). This paper provides a brief history of visual research methods followed by an overview of their three main types – namely, the collection of visual data from secondary sources for the purpose of analysis; the creation of visual data within research projects; and the reliance on visual data to elicit richer insights during interviews and focus groups (Rakić and Chambers, 2012). In so doing, and while simultaneously reflecting on the wider conference theme and in particular SDG10 and SDG16, this paper highlights the possibilities that visual methods offer within events research projects, especially when these are incorporated alongside other methods and/or used to produce visual research outputs. Within its conclusions this paper provides pointers for future visual research agendas in both the wider multidisciplinary field of events studies (Rakić and Pernecky, 2019), as well as within the specific areas of events studies related to the wider conference theme, SDG10 and SDG16.

**Key words:** history of visual methodologies; visual event studies; event studies; event management; event marketing

**Research/theoretical paper**

**STADLER, Raphaela, JEPSON, Allan, WALTERS, Trudie and CAPELL-ABRA, Laura**  
**University of Hertfordshire, UK/Walters Research and Consulting, New Zealand/Stress Matters, UK**

**Title: Take an interest in what's going on, ask how I'm feeling': Improving mental health and wellbeing in the events industry**

**Abstract:** This collaborative study between Stress Matters UK, the University of Hertfordshire, UK and Walters Research and Consulting, NZ, aims to gain a more nuanced understanding of the mental wellbeing of event professionals working in a very stressful and deadline-driven industry. Over the last five years, the Stress Matters team have endeavoured to investigate the relationship between pressure, stress and the events industry in the UK. In 2017 and 2019, research was conducted to assess how the industry's reputation as being 'inevitably stressful' could be improved. For the 2021 study, we build on these findings, but place more emphasis on policies, practices and the crucial role of employers in how employees experience stress, and how it impacts their productivity and health. We present findings from a large-scale online survey with respondents from across all sectors of the UK events industry, including a range of employment status and job levels. Semi-structured in-depth interviews with several industry professionals provide further insights into recent changes in attitudes and approaches to stress and wellbeing across the industry. By taking a Critical Management approach, we investigate a) how employers in the events industry actively try to reduce stress for their employees, and b) how company culture significantly contributes to employees' mental health. Based on these findings, we present a set of practical implications and recommendations for best practice. These will help event professionals and businesses to focus on their organisational culture to achieve positive change and provide adequate mental health training and support for their employees.

**Keywords:** stress, mental health, wellbeing, events industry, policy, Critical Management

**Exploratory/initial findings**

**STRAUCH, Alexandra and GELLWEILER, Dr Susanne,**  
**University of Applied Sciences Kufstein Tyrol/Dresden School**  
**of Management (a school of SRH Berlin University of Applied**  
**Sciences)**

**Title: The Impacts of COVID-19 on the Meeting Industry – an**  
**Exploration of German Conference Organizers’ perspectives**

**Abstract:** The COVID-19 pandemic forced event organizers to cancel, postpone or shift their face-to-face events to digital events. The purpose of this study was therefore to explore the impact that the pandemic had on the German meeting industry and to what extent digital events can aid in the time of crisis.

An exploratory, qualitative research approach in the form of expert interviews was taken to obtain deeper insight into the topic. Six semi-structured interviews were conducted with event organizers of different exemplary German conferences which were carried out as digital events in 2020/21 for the first time. The interviews were subsequently analyzed using the thematic analysis approach by Braun and Clarke (2006).

The research also made use of existing literature which shows that the MICE industry is one of the most impacted industries in Germany (RIFEL, 2020). Besides economic impacts such as less generated revenue through the cancellation of projects, the research findings indicate restricting as well as positive impacts on current and future planning processes for meeting planners. The use of digital events seems pivotal for overcoming the time of crisis and may even help German conference organizers to emerge stronger and be more resilient to future shocks. Furthermore, the findings discuss the positive influence that digitalization has had on the industry and the development and change that are expected in the future.

**Key words:** COVID-19; resilience; digitalization; meeting industry

**Research/theoretical paper**

**THOMPSON, Shabaka and WALDON, Marcus**  
**De CORE UK and JuJu Festival Tech**

**Title: Innovation in Masquerade post COVID 19**

De CORE UK has formed a partnership with JuJu Festival Tech (Trinidad and Tobago) to explore and develop an innovative approach to integrating Carnival masquerade with wearable technology, using OLEDs and other immersive technologies that extend the masquerader’s experience in the digital space.

J.E.M. is a smart costume, referred to as the J.E.M Smart Costume© integrating light and touch technologies for use in carnival masquerades, festivals, and indoor performances that extend the performative interaction. The objective is to create a global network of wearable technologies capable of hybrid experiences – an experience in the physical and digital worlds.

The J.E.M. Smart Costume© will appeal to all, inclusive of abilities and disabilities including the hearing impaired. It can be adapted for children of all ages to make it safer and user-friendly.

De Core and JuJu Festival Tech would like to take the opportunity to introduce this new idea on the AEME conference platform as the work transcends age, techniques, and genres.

**Key words:** Wearable technology, innovation, hybrid experience, smart costume, inclusive

**VASILEIOU, Fotios, University of Sunderland**

**Title: The Invisible Giant of Psychology in Learning: the critical importance of Curiosity, Happiness and Open-mindedness for achieving engagement and creativity.**

**Abstract:** A multidisciplinary approach enriched with socio-educational philosophies, the use of history of education and the psychological approach of emotional geographies could potentially change the future of Higher Education focusing in the importance of curiosity, happiness, positive energy and open-mindedness in learning for Events and Entertainment Studies.

The explorative discussion dives into voting apps, democratization of education, students as producers as well as conferences organised to unearth the opinions of students and professionals from the abovementioned industries (Vasileiou, 2017; 2018; 2019).

Educational positive psychology movements unearthed neglected areas like the Values in Action, Positive Education, Outdoor Learning, Nordic Cuddle, Adventurous Learning, Learning-Outside the Classroom, Emotional-Geographies, Geo-Psychology, Strengths-Based-Education, Action-for-Happiness (Vasileiou, 2020).

Between those theories, the mental health and psychology are important. After covid19 lockdowns, the universities should reconsider the wellbeing and psyche of the students and staff, when at the same moment it is time to reconsider old practices when new researches show involvement of happiness and positivity in faster and broader learning (Barkley, 2010).

Experimental approaches engage the students, i.e. the Wellness Promotion Strategies Conference, sponsored by The Institute for Lifestyle Improvement, University of Wisconsin, Global Happiness Council, University of Pennsylvania (Adler, 1985; 2018), when the relation of creativity with parameters like curiosity, open-mindedness, happiness could potentially maximise engagement and employability, entrepreneurship of students in Events Management.

“Awesome” is an engagement/teaching method for Events, Arts, Fashion,

Entertainment Studies, applying emotional geographies, peripatetic philosophy, learning-outside-the-classroom approach, happiness movement, values in action, strengths based education (Vasileiou, 2016)

**Key words:** Open-mindedness, curiosity, creativity, learning, psychology

**Research Paper**

**VLACHOS, Peter & NIAZ, Shahab, University of Greenwich**

**Title: Disability and football fan experience: a comparative analysis of disabled attendees and sports venue staff**

**Abstract:** In recent years, a body of research has emerged on disabled athletes in competitive sport (Choi et al, 2019; Braye et al, 2017; Wareham et al, 2017). Yet little parallel attention has been paid to disabled fans as attendees and consumers of sport event experiences. One in five people in the UK report a disability (DWP, 2018).

A case approach was used to examine policies, fan experiences, and staff perceptions of disability at Charlton Athletic Football Club (CAFC) in south-east London. Qualitative interviews and focus groups captured the experiences and attitudes of disabled fans, venue staff, and general management. A total of forty (n = 40) participants were interviewed, consisting of twenty disabled fans and twenty venue staff.

Disparities exist between the experiences of disabled fans, and perceptions of non-disabled stadium staff. A fifth of disabled fans reported disability discrimination. Nearly two thirds felt that the venue required improved accessibility. Conversely, non-disabled stadium staff perceived no disability discrimination. Our results are surprising given the club's proactive inclusivity efforts in supporting the community, encouraging female fans, and recognising LGBT (Miller, 2018).

Compared to the more widely reported issue of racism in sport, disability discrimination remains under-explored. Equalities and human rights legislation impose a minimum level of accessibility requirements. 'Reasonable adjustments' provisions reflect the burden on service providers rather than the needs and preferences of the disabled consumer. Larger clubs may be able to dedicate more financial resources on physical accommodation of disabled fans, but such improvements must be complemented by staff training.

**Key words:** disability discrimination; disability in sport; inclusion; fan experience; accessibility;

**Research Paper**

**WALTERS, Trudie, STADLER, Raphaela and JEPSON, Allan  
University of Otago, New Zealand and  
University of Hertfordshire, UK**

**Title: Positive power: events as temporary sites of power which “empower” marginalised groups**

**Abstract:**

**Purpose** – The importance of events for marginalised groups has largely been overlooked within tourism, hospitality and event studies. The purpose of this study is to address this gap, emphasising the positive outcomes of power relationships rather than the negative, which have traditionally been the focus in event studies.

**Design/methodology/approach** – The study investigated eight events for indigenous and ethnic minority groups, rural women, disabled people and seniors in Australia and New Zealand. Qualitative data was collected via participant observation, reflexive ethnography, semi-structured interviews and in-the- moment conversations. An inductive thematic approach was taken to data analysis.

**Findings** – Eight themes around notions of power and empowerment were identified during the analysis: providing a platform, giving/taking ownership, gaining confidence, empowering with/through knowledge, respect, pride and affirmation, freedom to “be” and resistance. These were then viewed through the lenses of social-structural and psychological empowerment, enabling a deeper understanding of power at/through events.

**Research limitations/implications** – The paper presents a framework for empowerment that enables event organisers to both understand and deliberately plan for the productive use of power, which can reaffirm important event aims, objectives and values. It can also be used by researchers as a framework through which to identify and assess the contributing elements of empowerment at events and by local government to guide policymaking around events.

**Originality/value** – This study is the first to highlight best practices for the

positive use of power at events that “empowers” marginalised groups. Grounded in empowerment theory, the study offers a new lens to reframe notions of power and provides a theoretical framework that will be of value for both critical event studies researchers, event organisers and policymakers alike.

**Keywords:** marginalised groups, critical event studies, social-structural empowerment, psychological empowerment, community participation, social capital, festivals

### Research paper

**ZIGOMO, Dr Pamela, University of Greenwich**

**Title: Where I belong – reimagining Black identity through Afro-Punk Festival and the South African Verve Clicquot Polo Classic**

**Abstract:** This paper presents the preliminary findings of a netnographic study of fan communities engaging with the Afro-Punk festivals and the South African Verve Clicquot Polo Classic in order to explore how these communities have been impacted by the evolution of these events. These events have catalysed the reimagining of Black identities within the cultural spaces they inhabit and where Black people have often felt invisible.

Discussions related to social change have referred to the role of different types of spaces in the transformation of societal structures. There are the closed spaces for decision makers and resource holders; then there are the invited spaces which are created by the decision makers to engage with the public and finally, there are claimed or informal spaces created by the public. This research focused on the interactions within the claimed spaces, those virtual spaces inhabited by the community, content creators and influencers engaging with the Afro-Punk festivals and the South African Verve Clicquot Polo classic events, in order to understand these event spaces.

The preliminary findings reveal how both events have facilitated the construction of claimed spaces where communities have expressed sentiments of these spaces being liberating, educational and affirming. Where commercial objectives come into play, boundaries between the invited and claimed spaces can become blurred and this raises questions around authenticity and agency. The findings also challenge the perspective of viewing these different spaces as oppositional and that the interactions between invited and claimed spaces are not necessarily a zero-sum game where only decision makers and resource holders have the power.

**Key words:** belonging; representation; post-colonial; fashion; identity

### Research/theoretical paper

## Participants

Dr	Emma Abson	Sheffield Hallam University
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	Rhonda Allen	Open Carnival
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	Manuela Benini	Art Shape
	Suzie Birchwood	Art Shape
	Adrian Bossey	Falmouth University
	Glenn Bowdin	Leeds Beckett University
Dr	Tim Brown	University of Chester
	Katherine Buerger	University of Brighton
	Laura Capell-Abra	Stress Matters
	Rob Chalk	Performance Interpreting
	Kevin Chambers	Arts University Bournemouth
	Angela Chappell	Arts Council England
	Laura Choppin	Independent
Dr	Diana Clayton	Oxford Brookes University
	Serge Attukwei Clottey	Afrogallonism & 360LA Festival
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	Sam Dean	Performance Interpreting
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	Gina Dyer	The New Carnival Company
	Claire Eason-Bassett	University of Northampton
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	Leila-Jane Edwards	University College Birmingham
	Yetta Elkins	VIVA Carnival Club
	Maria Ezobi	18 Hours

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	Jenny Flinn	University of the West of Scotland
	Donna Fox	EMCCAN - East Midlands Caribbean Carnival Arts Network
	Rebecca Frankel	SAGE Publishing
	Sasha Frieze	University of Westminster
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	Frankie Goldspink	The New Carnival Company
	Joanna Goodey	London South Bank University
Dr	Ju Gosling	Together! 2012
Dr	Mary Beth Gouthro	Bournemouth University
Dr	Rosaria Gracia	Open Road Member
	Glen Greaves	Callaloo Carnival Arts
	Jasmine Greaves	Callaloo Carnival Arts
	Alex Grebenar	University of Central Lancashire
	Laura Guthrie	Meander Theatre
	Jackie Hagan	Callaloo Carnival Arts (Patron)
	Lindsey Hanford	University of Westminster
	Jane Hart	Meander Theatre
	Jonathan Harvey	University of Suffolk
	Clare Hearn	Falmouth University
Prof	Toni Hilton	University of Brighton
	Taz Hockoday	Performance Interpreting
	Naomi Hollas	Event Grads
	Sophie Homer	University College Birmingham
Prof	Debra Humphris	University of Brighton

## Participants

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Dr	Allan Jepson	University of Hertfordshire
Dr	Adam Jones	University of Brighton
Dr	Gary Kerr	Edinburgh Napier University
	Xanthe Knight	Independent
	Simon Knill-Jones	VIP Social Club
Prof	Jürg Koch	Art Shape
	Alex Lambley	Falmouth University
	Oliver Lane	University of Brighton
	Chantal Laws	University of Westminster
	Felix le Freak	Independent
	Claire Leer	University of Northampton
	Shaun Litler	Manchester Metropolitan University
	Alex Loewenthal	Independent
Dr	Rodrigo Lucena De Mello	University of Brighton
	Jayne Luscombe	18 Hours
	Alan Marvell	University of Gloucestershire
	Daryl May	Sheffield Hallam University
	Nicola McCullough	University of Salford
	Sharon McElhinney	The Sino-British College/ Leeds Beckett University
	Nikki McGavin	University College Birmingham
Prof	Gayle McPherson	University of West Scotland
	James Morgan	University of Westminster
	Priya Narain	Event Marketing Association
	Shahab Niaz	University of Greenwich
	Sally North	Goodfellow Publishers
	Prof Marina Novelli	University of Brighton
	Rebecca Padgett	York St. John University
Dr	Ioannis Pantelidis	University of Brighton
	Catherine Parker	University College Birmingham
	Amanda Payne	UCLan

	Sarah Pickthall	Independent
	Marina Poppa	Callaloo Carnival Arts
	Liz Quick	University of West London
Dr	Tijana Rakic	University of Brighton
Dr	Martin Robertson	Edinburgh Napier University
	Judith Robinson	Bath Spa University
	Namoi Robinson	18 Hours
	Amrit Singh	Lancashire School of Business and Enterprise, UCLan
	Sally Skea	Oxford Brookes University
	Chris Slann	The New Carnival Company
Dr	Stephen Smith	Edinburgh Napier University
Dr	Raphaella Stadler	University of Hertfordshire, UK
	Hannah Stewart	Edinburgh Napier University
	Andrew Stiles	University of Brighton
	Alexandra Strauch	FH Kufstein Tirol Bildungs GmbH
	Juanrie Strydom	The New Carnival Company
	Jane Tattersall	Sheffield Hallam University
	Shabaka Thompson	De CORE UK
	Fotios Vasileiou	University of Sunderland
Dr	Peter Vlachos	Greenwich University
	Marcus Waldron	JuJu Festival Tech
	Kevin Wallace	University of Technology Sydney
Dr	Trudie Walters	University of Otago/ Walters Research and Consulting, New Zealand
Dr	Clare Weeden	University of Brighton
	Harriet West	Art Shape
	Caroline Westwood	Sheffield Hallam University
	Cath Wilkins	Art Shape
Dr	Michael Williams	University of Brighton
	Laura Williams	South Coast Conference
	Quentin 'Barrabas'	Junkanoo World Museum/ Woodside Barabbas & The Tribe, Bahamas
	Corinna Woolmer	London Southbank University
Dr	Pamela Zigomo	University of Greenwich