

Creative Event Design and Management: An Exploratory Study of Event Professionals' Perspective

Eudora Bangura*, Miju Choi**

Abstract *This study explores the trends, influencers and processes involved in event design, particularly in the UK private event sector. Specifically, this study identifies how design ideas are transmitted between event professionals and clients and examine the opportunities available for clients to contribute their ideas throughout the event design process. In-depth interviews with 14 event professionals were conducted in the UK. Data were analysed using inductive thematic coding to identify and analyse themes emerging from the relevant data. The results indicate that prioritising the “wow factor” in design, meticulous planning, and budgeting is crucial for successful events. Furthermore, social media is vital for keeping up with trending designs and inspiration. Neglecting these elements can lead to obstacles in meeting expectations. Event design is essential and has over time evolved. Therefore, understanding how designers perceive and execute the design to meet clients’ evolving demands is crucial. Co-creation between clients and designers is essential for successful event planning and execution. Event design is essential and has over time evolved. Therefore, understanding how designers perceive and execute the design to meet clients’ evolving demands is crucial. Co-creation between clients and designers is essential for successful event planning and execution..*

Keywords: *Events Design, Process, Co-Creation, Influencers, Designers*

INTRODUCTION

The events industry is rapidly growing, evolving how events are designed and executed (Keiper, 2023; Kitchin & Ferdinard, 2016). These events serve as a platform for showcasing innovations, creativity, and designs (Keiper, 2023). However, co-creation plays a significant role in the events industry as people are more involved in creating these experiences (Getz & Page, 2019). Various studies have approached the concept of events in numerous ways, prioritising a specific division within the industry depending on the researcher’s interest, audience, and research emphasis (Keiper, 2023; Kitchin & Ferdinard, 2016; Madichie, 2009).

According to Sanders and Stappers (2008), co-designing with clients has become increasingly popular in the design

industry. Clients now desire more involvement in the creative process and are no longer content with being limited to predetermined designs and choices (Vargo, Maglio & Akaka, 2008). This impact of social media and influencers has also become significant in the decision-making process for both designers and clients (Santos Corrada, Flecha & Lopez, 2020). As a result, meticulous planning and a substantial budget are necessary to meet the organisers’ expectations and produce the desired outputs (Orefice, 2018).

The role of design is not just about how services and objects are created but also about the value it delivers through the interaction process. Studies suggest that co-creating with participants is the best way to indulge in personal experiences (Berridge, 2020; Crowther & Orefice, 2014). Events are often approached as projects in which the theme, concept,

* PhD Candidate, School of Events, Tourism & Hospitality Management, Leeds Beckett University, United Kingdom.
Email: priceless.eudora@gmail.com

** Assistant Professor, Department of Tourism Management, College of Social Sciences, Gangneung-Wonju National University, Republic of Korea. Email: m.choi@gwnu.ac.kr (Corresponding Author)

and decor contribute to the wow factor provided by the event. This wow factor creates a lingering feeling of satisfaction and overall accomplishment in the atmosphere, providing a sense of belonging to the participants. Co-creation of events leads to great satisfaction on all sides, bringing unique moments into reality (Orefice, 2018). Therefore, in today's highly competitive market, event designers must create a unique and memorable experience for their clients and audience (Getz, 2012). Despite the importance of event design in the event industry, substantial research gaps remain. This study explores the trends, influencers and processes involved in event design, particularly in the UK private event sector.

LITERATURE REVIEW

Event Design

Event design has a pivotal role in creating value for social systems and driving paradigm shifts across all industries, as stated by Orefice (2018). Therefore, event concepts, design, influencers, social media, and trendsetters must prioritise facilitating collaborative event experiences and dialogue to provide audiences with valuable experiences rather than simply managing the clients (Antchak & Ramsbottom, 2019; Baird & Parasnis, 2013; Keiper, 2023). However, in the realm of event design, client involvement in the creative process is an absolute must. Co-creating with clients is a critical method of setting yourself apart from competitors and delivering unparalleled experiences. Nevertheless, establishing trust is a crucial factor in successful collaboration (Sanders & Stappers, 2018).

Event Planning and Design Concept

Event planning involves creating a concept that meets the event's objectives and creates a unique experience for the audience (Sanders & Stappers, 2018). Value co-creation is a new concept in event design that involves sharing knowledge and positive surprises (Orefice, 2018; Payne, Storbacka & Frow, 2008; Vargo et al., 2008). However, testing the feasibility of ideas is crucial, and event organisers should understand the expectations of clients, audiences, and stakeholders (Kao, Yang, Wu & Cheng, 2016; Van der Wagen & White, 2014). Thus, each event concept should be treated as unique (Keiper, 2023; Yilmaz, Seifert, Daly & Gonzalez, 2016). Event design involves conceptualising and creatively designing an event to align with its theme (Berridge, 2007; Bladen, Kennell, Abson & Wilde, 2017; Cross, 2001). According to EMBOK (2021), there are various elements

to consider when it comes to event design. These include catering, content, entertainment, program, and theme design (Hind, Zamzuri, Baba, Hasan & Disimulacion, 2023).

Hind et al. (2023) also highlight that creative event design involves interpreting the goals and objectives of an event to create an experience that prioritises creativity, storytelling, participant engagement, artistic design, and digital technology. It aims to create a purposeful and engaging setting that delivers a positive experience for attendees, suppliers, and stakeholders (Berridge, 2014; Brown, 2014; Gillooly, Crowther & Medway, 2017; Matthews, 2015). An excellent illustration of a successful event design prioritising the "wow factor" and providing the audience with an exceptional experience was the opening ceremonies of the Olympic Games. These ceremonies are renowned for their breathtaking designs aiming to impress and enthral audiences worldwide. Examples of such events include the Beijing 2008 and London 2012 Olympic Games, which showcased spectacular visual displays, technology integration, choreography, and large-scale performances. Event design creates value for stakeholders through events (Brown & James, 2012; Richards et al., 2014). However, understanding the audience and chosen theme is vital, and the approach can be summarised into three pillars: engaging the audience, maximising communication effectiveness, and delivering an optimal experience (Brown, Bessant & Jia, 2018; Brown & Hutton, 2013).

Event Trendsetters and Social Media Role

Event designing is all about being creative and open, which characterises designers and trendsetters (Cross, 1997). Trendsetters are the ones who embrace innovations and advocate for their use (Siekierka, 2018). Fashion trends set the theme and explore society's connection to events. Mackinney-Valentin (2010) indicates these trends serve basic needs like social identity and sense-making. However, the rapid changes in global trade create a vast marketing opportunity for various industries and countries worldwide (Kucukemiroglu, 1999). Influential trendsetters start and promote them, but there are more of them than actual followers (Bicchieri & Funcke, 2018). However, in spreading trends, the media plays a vital role (Lee, Kim & Kim, 2012). These platforms can benefit organisations by improving customer relationships, acquiring and retaining customers, and understanding market trends. Although setting trends can lead to proven growth and results, some organisations are reluctant to change their status quo (Paris, Lee & Seery, 2010).

Social media is effective for marketing events, networking, and exposing users to new aspects of their industry (Kodaş & Köz, 2023). Users can create and exchange content on social media platforms like Facebook, Twitter, Instagram, and LinkedIn (Belanche & Ibáñez-Sánchez, 2020). However, there is controversy over the effects of social media messages on users. Web and mobile technologies offer an interactive communication platform, and social media content is crucial for establishing a brand's personality (Hayes, 2022). Although these positive reviews can lead to brand recognition and sales, negative reviews can harm businesses (Rauschnabel, Praxmarer & Ivens, 2012). Notwithstanding, the advancement of social media has led to the rise of influencers (Delia & Armstrong, 2015).

The Influencers Role

Consumers regard influencers as trusted sources of information, similar to friends and family, when making purchasing decisions (Hennes & Ball, 2019). These social media users and marketers influencers share content with their followers and can significantly impact their reactions to adverts (Li, Lai & Chen, 2011; Liu et al., 2015; Langner, Hennigs & Wiedmann, 2013). However, the strength of the bond between influencers and their followers depends on past experiences, and brands can leverage this trust to boost customer brand attitudes and drive purchases (Lamirán-Palomares, Baviera & Baviera-Puig, 2020). By speaking to an interested audience through the voice of a trusted influencer, brands can effectively communicate and engage with their target market (Hunter, 1990). Moreover, they can use social media to generate hype for events and increase interest in attending (Schenk & Sicker, 2011). Hence, influencers should only endorse products that align with their brand to maintain authenticity.

METHODOLOGY

Qualitative Research Methods: In-Depth Interview

This study applies a qualitative research method, specifically employing inductive thematic analysis. This process involved closely examining and identifying data and interpreting themes based on the collected data. The qualitative approach is productive in identifying and measuring abstract factors associated with the social perspective of the event experts

(Creswell & Poth, 2016). This study was conducted by interviewing event organisers, designers, and planners to gather crucial information to gain a comprehensive understanding of their perceptions and experiences within the industry; there are two main methods for collecting data: inductive and deductive approaches. As stated by Saunders, Lewis and Thornhill (2012), both of these methods can be utilised either together or separately during a research study.

Data Collection and Data Analysis

The study focused on the event industry in the UK. 14 event experts were invited to take part in the in-depth interviews. The participants were chosen based on specific criteria, including their positions, popularity, success, creativity, reviews, and turnovers in their respective businesses. Interview questions included the factors leading the successful events, communication with events, and trends of events in the UK. Using semi-structured interviews, data collection was completed for three weeks in the summer of 2020. Thus, it utilized various online media platforms including Zoom and WhatsApp video calls as the primary means of data collection. Thematic coding was employed to derive relevant conclusions from the data, and a framework method was used to generate highly structured outputs, including similar topics and critical issues (Gale, Heath, Cameron, Rashid & Redwood, 2013). The themes were identified and coded below to highlight important ideas and recurring comments.

RESULTS

Theme 1 - Coordination

A successful event hinges on having a trustworthy team coordinating and cooperating effectively. According to the interviewees, planning is crucial to event design and vital to ensuring success. Most interviewees agreed that teamwork, a good plan, and effective implementation were essential for their opinion. However, it is not just about managing various roles and clients, but rather the cooperation of all aspects and clear communication that will impress guests (Baird & Parasnis, 2013). Also reinforced by Overbeck, Correll, and Park (2005), who stress the importance of team coordination. Achieving coordination requires a joint effort from everyone involved to bring about a successful event (Refer to Fig. 1).

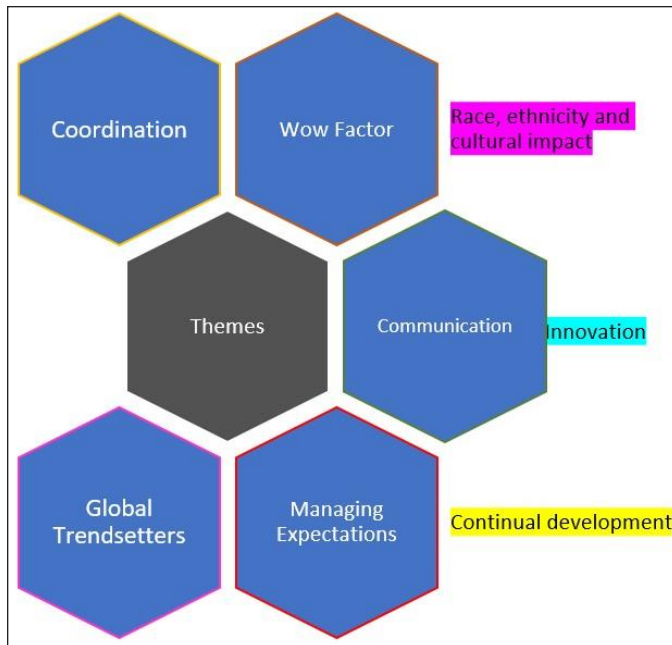


Fig. 1: Themes and Sub-Themes

Theme 2 - Wow Factor

Creating a “wow factor” was consistently brought up during the interviews. This factor was considered an added value in events, contributing to the overall exceptional experience and client satisfaction. As per Berridge’s (2020) analysis, experience design for events and visitor attractions shares a common goal of achieving the “wow” factor to surpass expectations and delight the audience. An interviewee (Participant 8) mentioned that decorations are crucial in creating that “wow factor” for the event’s clients, guests, and other vendors supports this idea, stating that “wow” is frequently used to express and describe an event’s unique component or added value. However, the presence of a “wow factor” at an event reflects the calibre and expertise of the organisers in delivering client satisfaction and original event concepts (Malouf, 2012; 2019).

Reiterated Malouf (2019), the theme for most events is the “wow” factor, highlighting the importance of significant knowledge and resources required to implement a creative event. Berridge (2014) notes that event settings represent unique moments, so the design must reflect the intended message. Schmitt (2011) suggested that people want to experience something that dazzles their senses, stimulates their minds, and touches their hearts. However, other interviewees believe that event settings represent “love,” where the client’s guests’ requirements and needs are considered during the event’s planning stage.

Planning and designing an event are critical in creating an atmosphere that captivates attendees and leaves a lasting impression (Beard, 2014). This process is essential in ensuring a successful and unforgettable event. A well-executed event design is the first thing guests notice upon arrival and can leave them in awe. While clients typically provide the initial ideas for an event, it is up to the designers to consider various concepts before deciding on a specific design. With the help of a team, the designers must bring the client’s vision to life through a step-by-step process. This process is essential for ensuring a successful and unforgettable event (Bladen et al., 2017).

Theme 3 - Communication

Establishing services for clients can involve visual or verbal communication. During interviews, most respondents identified communication as the first, initial, or fundamental step in determining the client’s desires. Effective communication allows the client and the planner to exchange ideas and information, influencing each other’s behaviour (Kao et al., 2016). However, communication is not limited to the planner and the client but includes everyone involved in designing and planning the event. It also supports Kao et al.’s (2016, p. 146) assertion that “collective action is created through continuous communication.” For example, interviewee 2 takes multiple steps, including making initial phone contact and meeting in person to discover the client’s needs. Maintaining open and ongoing communication with all parties ensures that clients are informed of progress, creating a sense of ease, assurance, and trust over time.

Effective communication is crucial in building trust and confidence with clients. It allows them to comfortably express their ideas while still recognising the event organiser as the visionary behind the event. Digital platform images, mock-up boards, and mood boards are great tools for visual communication, enabling the sharing of information and ideas. Sawhney, Verona, and Prandelli (2005) highlight that social media platforms can be used as a medium to engage clients in co-creation, which can go in different directions of communication. Other interviewees mentioned mock-up boards and mood boards providing samples that can be seen or felt to carry along with the clients and establish satisfaction before implementing the event.

Collaborating with clients has become the norm as event planners strive to meet the growing demand for exceptional and unforgettable experiences (Bladen et al., 2017). For this to be achieved, it is crucial to have a thorough understanding of the client’s requirements. According to research, there are various ways to involve clients in the event design process. Effective communication is key to involving clients in

the event design process. Conversations, visual aids, and demonstrations help convey ideas, while mood boards and mock-ups ensure clarity. However, a collaborative approach that seeks compromise and understands client objectives can result in a shared vision and a successful event (Bowdin et al., 2010).

Theme 4 - Managing Expectations

Budget is a significant factor, with underestimation hindering the outcome and sufficient funding contributing to success. At the same time, the planner is expected to provide every available information to the client. Planners have to creatively demonstrate that they understand what they are doing. They are also expected to have creative ideas and the ability to work with different budgets while maintaining a good standard. However, when planning an event, it is important to consider the experience from the recipient's perspective (Silvers, 2012). Clients are driven to create and bring their knowledge and relationship. The emphasis is on communication, which is gaining the client's trust to believe the planner and what they are doing. Some interviewees think planners need to gain clients' trust by proving they know what they are doing. According to Yilmaz et al. (2016), brainstorming various concept ideas must be considered to create a successful event concept. An interviewee mentioned that the planner should provide clients with all they need to see before making a final choice or decision. Fasae and Adegbilero-Iwari (2016) emphasise how social media can influence client expectations, but it has both positive and negative aspects. Overall, it can suggest how an event should be done (Becker, Naaman & Gravano, 2009; Raman & Menon, 2018). An interviewee believes that social media often suggests how an event should be or be done.

Theme 5 - Global Trendsetters

Theme 5 explores the subcategories of race/cultural impact/ethnicity, innovation, and continuous development.

Race/Cultural Impact/Ethnicity

Recurring themes were observed during interviews, with some interviewees noting that English culture is often perceived as more conservative than others. However, it is crucial to understand how cultural impact shapes event design and trends. The impact of ethnicity, race, and culture cannot be ignored in event design and trends (Berridge, 2007). The interviewees provided names of event designers who are considered trendsetters, and it was noted that each designer's style is influenced by their race, ethnicity, or culture. Culture and traditions typically influence event trends rather than individual preferences (Kucukemiroglu, 1999). It was also shared that incorporating different cultural

elements into the work resulted in a notable trend. Therefore, fostering a collaborative culture is essential to designing events since culture can influence clients' and designers' values and demographics, ultimately shaping the event style (Hutton, Brown & Verdonk, 2013).

Innovation

One interviewee suggests that decorators are viewed as trendsetters who generate fresh and innovative ideas by gathering inspiration from social media or collaborating with clients and fellow designers. Social media also dramatically influences the communication of these concepts and designs (Raman & Menon, 2018). Meanwhile, another interviewee believes keeping up with trends is the key to creating innovations. Additionally, some interviewees applauded manufacturers for producing the decorative items designers use to bring their innovative concepts to life. However, Deng, Ruan and Zhang (2023) argue that event organisers should refrain from implementing too much innovation in the design and culture of events.

Continual Development

Continuous growth is essential for event professionals in this industry. To create exceptional events from all angles, event professionals must continually develop their skills and capacities by utilising available channels for growth and remaining open to learning. According to the literature review, there are new opportunities for competitive innovations (Pralhad & Ramaswamy, 2004) that must be seized. However, it is imperative to continuously grow through various channels in order to stay relevant, as agreed upon during the interviews. Evolving beyond local recognition and reaching a global audience is crucial. Maintaining ever-changing trends requires constantly searching for knowledge and growth (Bicchieri & Funcke, 2018). As Getz and Page (2019) stated, regularly reviewing trends and their impact is vital for growth and organised events.

DISCUSSION

Summary

This study has shown that a successful event requires coordination, a wow factor, communication, managing expectations, and consideration of global trends such as cultural impact, race/ethnicity, innovation, and development in other countries. Bladen et al. (2017) suggest that event design involves mental creation by the designer and execution by the production team. Designers aim to create a unique and memorable experience for clients, which is evident in their creative work. However, achieving the desired outcome involves multiple processes (McLoughlin, 2014). Successful event design requires creativity, attention

to detail and effective consideration (Shone & Parry, 2013). Thereby carefully considering the objectives, target audience, logistics, and overall experience, event professionals can create memorable and impactful events. Hence, these professionals significantly influence event design and are involved in creativity and design aspects (Berrideg, 2010; Hutton et al., 2013).

Academic Contributions

This study enhances the event design theory by deepening the comprehension of the principles and techniques employed in event design. Additionally, it offers valuable perspectives on integrating co-creation in event design, highlighting how designers can effectively incorporate clients' suggestions while retaining their creative expertise. However, the research results can also be used to improve event management education (Bowdin, O'Toole, Allen, Harris & McDonnell, 2010). Thus, aspiring event professionals comprehend the changing trends in event design and the significance of involving clients (Wrathall & Steriopoulos, 2022). Such improvements in the curriculum can better equip students with the necessary skills to meet industry demands (Brown & Gunnervall, 2012). This study's results provide valuable insights to event organisers and designers on effectively communicating design concepts to clients and involving them in co-creation. Implementing these methods can enhance collaborative event design processes, resulting in improved outcomes and higher levels of client satisfaction (Collins, 2018; Orefice, 2018; Reid, 2014; Prahalad & Ramaswamy, 2004; Sanders & Stappers, 2018; Schmitt, 2011). Another important aspect is recognising the importance of comprehending the expectations and preferences of clients when it comes to event design. By doing so, event designers can foster stronger connections with clients during the design process. By integrating their input, designers can create a sense of involvement and teamwork, increasing client engagement and loyalty (Brown & Gunnervall, 2012). Finally, this study emphasises the importance for event designers to stay updated with the latest trends and influences in the industry as it continues to evolve (Konstantopoulou, Rizomyliotis, Konstantoulaki & Badahdah, 2019). It suggests identifying and learning from current trendsetters and influencers to adapt design approaches accordingly and provide valuable insights (Hughes, Swaminathan & Brooks, 2019).

Practical Implications

The finding of this study shows that achieving successful co-creation demands a continuous and dedicated effort towards collaboration. To foster a collaborative mindset among clients, event professionals can engage them early

on, facilitate workshops, utilise visualisation techniques, encourage iterative feedback, leverage collaboration tools, and celebrate success together. By implementing these effective co-creating strategies, remarkable and impactful events can be achieved. To remain up-to-date on the latest trends, innovations, and best practices in event management, it is, therefore, crucial for event professionals to attend industry conferences and trade shows. They can also benefit from participating in webinars and utilising online resources tailored to their field. It is also beneficial to broaden their skillsets by exploring related areas such as event technology and experience design. By utilising these avenues for growth, event professionals can continuously develop their skills, expand their knowledge base, build a strong professional network, and stay ahead in the dynamic and ever-evolving field of event management.

Limitations and Recommendation for Future Research

Recognising and addressing any constraints that may have affected the study of event design is of utmost importance. These limitations include potential bias by the researchers towards data that supports their hypotheses or arguments and limited sample size, offering valuable insights for future research. Failing to acknowledge and address these constraints could significantly undermine the validity and reliability of any study findings or conclusions. Additionally, participant bias may have impacted the research results, and the conclusions may not be indicative of the wider population.

While this qualitative study primarily focused on the perspectives and techniques of event designers, it is difficult to make overall conclusions to gain a more well-rounded perspective; it is important to explore the outlooks and experiences of clients in future research. Additionally, with the rapid advancement of technology, it is necessary to consider the inclusion of innovative tools such as virtual reality and artificial intelligence in event planning. This would provide valuable insights into the impact of these technologies on design strategies and customer engagement. By addressing these limitations and exploring avenues for future research, we can achieve a more comprehensive understanding of event design perceptions, processes, and outcomes. This, in turn, can contribute to the development of best practices, theoretical frameworks, and innovative approaches in the field of event design.

REFERENCES

- Baird, C., & Parasnis, G. (2013). From social media to social customer relationship management. *IEEE Engineering Management Review*, 3(41), 30-37.

- Beard, C. (2014). Designing and mapping event experiences. *Strategic Event Creation*, 123-140.
- Becker, H., Naaman, M., & Gravano, L. (2009, June). *Event identification in social media*. In WebDB.
- Belanche, D., Flavián, M., & Ibáñez-Sánchez, S. (2020). Followers' reactions to influencers' Instagram posts. *Spanish Journal of Marketing-ESIC*, 24(1), 37-54.
- Berridge, G. (2007). *Events design and experience*. Routledge.
- Berridge, G. (2010). Event pitching: The role of design and creativity. *International Journal of Hospitality Management*, 29(2), 208-215.
- Berridge, G. (2014). The Gran Fondo and sportive experience: An exploratory look at cyclists' experiences and professional event staging. *Event Management*, 18(1), 75-88.
- Berridge, G. (2020). Designing event experiences. In *The Routledge Handbook of Events* (pp. 378-395). Routledge.
- Bicchieri, C., & Funcke, A. (2018). Norm change: Trendsetters and social structure. *Social Research: An International Quarterly*, 85(1), 1-21.
- Bladen, C., Kennell, J., Abson, E., & Wilde, N. (2017). Introduction to events management. In *Events Management* (pp. 2-18). Routledge.
- Bowdin, G., O'Toole, W., Allen, J., Harris, R., & McDonnell, I. (2010). *Events management*. Routledge.
- Brown, S., & James, J. (2012). Event design and management: Ritual sacrifice? In *Festival and Events Management* (pp. 53-64). Routledge.
- Brown, S., & Gunnervall, M. A. (2012, September). An event design body of knowledge research framework. In *Australian Event Symposium* (p. 50).
- Brown, S., & Hutton, A. (2013). Developments in the real-time evaluation of audience behaviour at planned events. *International Journal of Event and Festival Management*, 4(1), 43-55.
- Brown, S. (2014). Emerging professionalism in the event industry: A practitioner's perspective. *Event Management*, 18(1), 15-24.
- Brown, S., Bessant, J., & Jia, F. (2018). *Strategic operations management*. Routledge.
- Collins, H. (2018). *Creative research: The theory and practice of research for the creative industries*. Bloomsbury Publishing.
- Creswell, J.W., & Poth, C.N. (2016). *Qualitative inquiry and research design: Choosing among five approaches*. Sage Publications.
- Cross, N. (1997). Descriptive models of creative design: Application to an example. *Design Studies*, 18(4), 427-440.
- Cross, N. (2001). Design cognition: Results from protocol and other empirical studies of design activity. *Design Knowing and Learning: Cognition in Design Education* (pp. 79-103).
- Crowther, P., & Orefice, C. (2014). Co-creative events: Analysis and illustrations. In *Event Design* (pp. 138-152). Routledge.
- Delia, E. B., & Armstrong, C. G. (2015). # Sponsoring the# FrenchOpen: An examination of social media buzz and sentiment. *Journal of Sport Management*, 29(2), 184-199.
- Deng, F., Ruan, W. Q., & Zhang, S. N. (2023). National traditional festival tourism and visitors' national identity: A dual collaborative framework of cultural inheritance and inherited innovation. *Tourism Review*, 78(3), 1019-1035.
- Fasae, J. K., & Adegbilero-Iwari, I. (2016). Use of social media by science students in public universities in Southwest Nigeria. *The Electronic Library*, 34(2), 213-222.
- Gale, N. K., Heath, G., Cameron, E., Rashid, S., & Redwood, S. (2013). Using the framework method for the analysis of qualitative data in multi-disciplinary health research. *BMC Medical Research Methodology*, 13(1), 1-8.
- Getz, D. (2012). Event studies: Discourses and future directions. *Event Management*, 16(2), 171-187.
- Getz, D., & Page, S. J. (2019). *Event studies: Theory, research and policy for planned events*. Routledge.
- Gillooly, L., Crowther, P., & Medway, D. (2017). Experiential sponsorship activation at a sports mega-event: The case of Cisco at London 2012. *Sport, Business and Management: An International Journal*, 7(4), 404-425.
- Hayes, M. (2022). Social media and inspiring physical activity during COVID-19 and beyond. *Managing Sport and Leisure*, 27(1-2), 14-21.
- Hennes, S. A., & Ball, A. (2019). Engaging youth as influencers in leadership event planning. *Journal of Human Sciences and Extension*, 7(1), 13.
- Hughes, C., Swaminathan, V., & Brooks, G. (2019). Driving brand engagement through online social influencers: An empirical investigation of sponsored blogging campaigns. *Journal of Marketing*, 83(5), 78-96.
- Hunter, H. (1990). Introducing new products without advertising. *Journal of Consumer Marketing*, 7(3), 19-25.
- Hutton, A., Brown, S., & Verdonk, N. (2013). Exploring culture: audience predispositions and consequent effects on audience behavior in a mass-gathering setting. *Prehospital and Disaster Medicine*, 28(3), 292-297.
- Kao, T.-Y., Yang, M.-H., Wu, J.-T. B., & Cheng, Y.-Y. (2016). Co-creating value with consumers through social media. *Journal of Services Marketing*, 30(2), 141-151.
- Keiper, M. C. (2023). ChatGPT in practice: Increasing event planning efficiency through artificial intelligence. *Journal*

- of Hospitality, Leisure, Sport & Tourism Education, 33, 100454.
- Kitchin, P. J., & Ferdinand, N. (2016). Events management: An international approach. *Events Management*, 1-384.
- Kodaş, B., & Köz, E. N. (2023). Social media networks as an effective way to promote events. *Managing Festivals for Destination Marketing and Branding*, 172-185.
- Konstantopoulou, A., Rizomyliotis, I., Konstantoulaki, K., & Badahdah, R. (2019). Improving SMEs' competitiveness with the use of Instagram influencer advertising and eWOM. *International Journal of Organisational Analysis*, 27(2), 308-321.
- Kucukemiroglu, O. (1999). Market segmentation by using consumer lifestyle dimensions and ethnocentrism: An empirical study. *European Journal of Marketing*, 33(5/6), 470-487.
- Lamirán-Palomares, J. M., Baviera, T., & Baviera-Puig, A. (2020). Sports influencers on Twitter. Analysis and comparative study of Track Cycling World Cups 2016 and 2018. *Social Sciences*, 9(10), 169.
- Langner, S., Hennigs, N., & Wiedmann, K. P. (2013). Social persuasion: Targeting social identities through social influencers. *Journal of Consumer Marketing*, 30(1), 31-49.
- Lee, D., Kim, H. S., & Kim, J. K. (2012). The role of self-construal in consumers' electronic word of mouth (eWOM) in social networking sites: A social cognitive approach. *Computers in Human Behavior*, 28(3), 1054-1062.
- Li, Y. M., Lai, C. Y., & Chen, C. W. (2011). Discovering influencers for marketing in the blogosphere. *Information Sciences*, 181(23), 5143-5157.
- Liu, S., Jiang, C., Lin, Z., Ding, Y., Duan, R., & Xu, Z. (2015). Identifying effective influencers based on trust for electronic word-of-mouth marketing: A domain-aware approach. *Information Sciences*, 306, 34-52.
- Mackinney-Valentin, M. (2010). *On the nature of trends: A study of trend mechanisms in contemporary fashion*. The Danish Design School Press.
- Madichie, N. O. (2009). Event studies: Theory, research and policy for planned events. *Management Decision*, 47(10), 1665-1666.
- Malouf, L. (1999). *Behind the scenes at special events: Flowers, props, and design*. John Wiley.
- Malouf, L. (2012). *Events exposed: Managing and designing special events*. John Wiley & Sons.
- Matthews, D. (2015). *Special event production: The resources*. Routledge.
- McLoughlin, A. (2014). 18 The future of event design and experience. *The Future of Events & Festivals* (p. 236).
- Orefice, C. (2018). Designing for events - A new perspective on event design. *International Journal of Event and Festival Management*, 9(1), 20-33.
- Overbeck, J. R., Correll, J., & Park, B. (2005). Internal status sorting in groups: The problem of too many stars. In *Status and Groups* (vol. 7, pp. 169-199). Emerald Group Publishing Limited.
- Paris, C. M., Lee, W., & Seery, P. (2010). The role of social media in promoting special events: Acceptance of Facebook 'events'. In *Information and Communication Technologies in Tourism 2010* (pp. 531-541). Springer, Vienna.
- Payne, A. F., Storbacka, K., & Frow, P. (2008). Managing the co-creation of value. *Journal of the Academy of Marketing Science*, 36, 83-96.
- Prahalad, C. K., & Ramaswamy, V. (2004). Co-creating unique value with customers. *Strategy & Leadership*, 32(3), 4-9.
- Raman, R., & Menon, P. (2018). Using social media for innovation-market segmentation of family firms. *International Journal of Innovation Science*. (Ahead-of-print). doi:<https://doi.org/10.1108/IJIS-08-2017-0078>
- Rauschnabel, P. A., Praxmarer, S., & Ivens, B. S. (2012). Social media marketing: How design features influence interactions with brand postings on Facebook. *Advances in Advertising Research* (vol. 3) *Current Insights and Future Trends*, 153-161.
- Reid, S. (2014). Knowledge influencers: Leaders influencing knowledge creation and mobilisation. *Journal of Educational Administration*, 52(3), 332-357.
- Richards, G., Marques, L., & Mein, K. (2014). Event design: Conclusions and future research directions. In *Event Design* (pp. 198-212). Routledge.
- Sanders, E. B. N., & Stappers, P. J. (2008). Co-creation and the new landscapes of design. *Co-Design*, 4(1), 5-18.
- Saunders, M., Lewis, P., & Thornhill, A. (2012). *Research methods for business students*. Pearson Education.
- Sawhney, M., Verona, G., & Prandelli, E. (2005). Collaborating to create: The Internet as a platform for customer engagement in product innovation. *Journal of Interactive Marketing*, 19(4), 4-17.
- Schenk, C. B., & Sicker, D. C. (2011, October). *Finding event-specific influencers in dynamic social networks*. In 2011 IEEE Third International Conference on Privacy, Security, Risk and Trust and 2011 IEEE Third International Conference on Social Computing (pp. 501-504). IEEE.
- Schmitt, B. (2011). Experience marketing: Concepts, frameworks and consumer insights. *Foundations and Trends in Marketing*, 5(2), 55-112.

-
- Shone, A., & Parry, B. (2013). *Successful event management: A practical handbook*. Cengage learning.
- Siekierka, S. (2018). Where does creative class meet trendsetters? *Research Privacy* (p. 159).
- Silvers, J. R. (2012). *Professional event coordination* (vol. 62). John Wiley & Sons.
- Van der Wagen, L., & White, L. (2014). *Human resource management for the event industry*. Routledge.
- Vargo, S. L., Maglio, P. P., & Akaka, M. A. (2008). On value and value co-creation: A service systems and service logic perspective. *European Management Journal*, 26(3), 145-152.
- Wrathall, J., & Steriopoulos, E. (2022). *Event and experience design*.
- Yilmaz, S., Seifert, C., Daly, S. R., & Gonzalez, R. (2016). Design heuristics in innovative products. *Journal of Mechanical Design*, 138(7), 071102.