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EDUCATING THE 21ST CENTURY EVENT MANAGEMENT GRADUATE: PEDAGOGY, PRACTICE, PROFESSIONALISM, AND PROFESSIONALIZATION

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This article discusses whether event management can yet be classified as a bona fide profession, how staff working in the industry can be effectively professionalized, and how professional university education programs can be better designed to achieve this end. The article discusses the findings and limitations of some of the existing literature concerning professionalism within event management, and whether event management can yet be wholly described as "a profession" according to conventional definitions. The event management profession and event management education are discussed in terms of improving pedagogy in relation to the requirements of event industry practice. Finally the work concludes that the challenges of educating future event professionals require a rethink of events education so as to develop more reflective practice.

Key words: Event management; Education; Professionalism; Pedagogy; Professionalization; Events industry; Reflective practice

Introduction

Events are artifacts of human culture that have only recently developed into a fast growing and influential industry, which operates within a complex and ever-changing business environment. Annually estimated to be worth £36 billion to the UK economy, the events industry facilitates an additional £100 billion of UK trade (Britain for Events, 2010). Because of its growing need for skilled graduates, questions have arisen from industry specialists about whether or not the present UK university education model designed to prepare graduates for work is effective. This article discusses whether event management can yet be classified as a bona fide profession, how its workers can be effectively professionalized, and how professional university education programs can be better designed to achieve this end.

"Events are temporary and purposive gatherings of people" (Bladen, Kennell, Abson, & Wilde, 2012, p. 1). Therefore, "event management" as a field of industrial practice involves the application of the techniques required to organize and coordinate

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events most effectively. Thus, event management education educates learners to achieve the various program outcomes associated with the effective practice of these techniques.

The Quality Assurance Agency (QAA) for UK higher education presently includes event management education within its Hospitality, Leisure, Sport, and Tourism subject fields and has only specifically recognized events degree programs in their own right as recently as 2008 (QAA, 2008). Before this, the QAA treated events as an implicit part of these parent disciplines, though they differ greatly in their learning outcomes and content.

The QAA's intention was that event management education would equip learners to understand, discuss, and evaluate the management of various event activities within wider industry and societal contexts. However, the QAA ascribes fairly broad and general learning outcomes to event management undergraduate degrees, possibly because of their recent emergence and relative nascence. Although this gives academic institutions the opportunity to be flexible in their provision, it does not help to further establish event management as a distinct subject discipline.

The results of the QAA's (2008) attempts to clarify some of the planned learning outcomes of event management education dilutes the complexity often involved in industry practice. In fact, this packaging of industry characteristics and practices belies the difficulty many students have of forming a coherent understanding of the events industry and its effective management owing to its very breadth of scope, speed of ongoing development, and diversity of operations. For example, a common industry term such as corporate events is widely recognized to encompass a variety of events such as conferences, exhibitions, or brand experience events, which themselves are extremely different from each other in format, objectives, and methods of delivery. This could, in part, contribute to the mismatch between graduates' career expectations and the reality of the industry (Barron & Leask, 2012), unless curriculum design specifically addresses such issues and challenges.

The development of the events industry in the UK is mirrored, to a large degree, elsewhere in the world. As such, there is a global need for specialist training and international standards. Barron and Leask (2012) summarize the rate of growth of event management education being most notable in Australia and the UK. Being a distinct area of study, Barron and Leask also credit the growth of event management education to the needs of an emerging profession for qualified managers and to the popularity of mega-events such as the Olympic Games.

As with most developing, professional, fields, there has been some discussion of the most suitable traits, attributes, and skills that need to be possessed by the modern-day events manager. These newer industry requirements logically present questions about how such skills are acquired and the role of event management education in the professionalization of future events managers. For example, one relatively advanced exploration of required graduate outcomes by Robertson, Junek, and Lockstone-Binney (2012) revealed competencies such as sustainable development, creativity and innovation, and networking are crucial attributes of graduates, which require to be embedded in degree programs. However, judging by the lack of mention of these topics in the present QAA (2008) guidelines, UK event education practice in particular has still much progress to make in this area.

Professionalism and Event Management Literature

Across the scant literature that focuses specifically on the event management profession, there are calls for the professionalization of the event management field, but little uniform suggestion about the best method to accomplish this. Early calls for changes, which might encourage event management to advance in its development as a profession, such as by Tissiopoulos (2000) provide rather general narratives of how professionalization seems to be proceeding, yet little clear indication of the next recommended step. Similarly, Goldblatt (2000) combines his vision for industry professionalization with some operational concerns that hinder it, as well as more general industry trends, for example:

> Without the ability to forecast and plan for the short term, mid-term, and long term trends potentially affecting the profession, this field becomes a rudderless ship subject to the winds of change but unable to correct its course to reach a safe harbour. (p. 8)

Getz (2008) highlights some of the endemic limitations to the professionalization of the field in relation to the evolution of the international events tourism industry. He makes the case that the historical structure of that industry, as it develops, seems to facilitate professional categories based on the type of events being managed, such as corporate event manager, rather than a wider concept of a professional event manager overall. Bowdin, Allen, O'Toole, Harris, and McDonnell (2010) reinforce this general view by reporting that there are many professional bodies available to cater for professionals in each event category. None of these diagnostic approaches provide much in the way of a solution to what appears to be a commonly recognized problem.

Dickson and Arcodia (2010) discuss the role and importance of such a disparate range of professional associations in operational considerations such as the environmental sustainability of event businesses. As a result, they found that professional business, festival, trade show, and venue management event associations were providing a range of differing materials to help guide their members on sustainable "industry" practices without a unified direction.

The most focused work to date has been by Harris (2004), who argues that the definition of an events industry profession needs to be made and should encompass new rather than just old perspectives of professionalism and its definitions.

Is Event Management a *Profession*?

Harris's (2004) approach argues that event management is, at least in part, a profession. During a recent online discussion held by the *Guardian* newspaper (Guardian Careers, 2011), the contributors spoke constantly of the event management profession, and educators referred to professionalism being a key attribute of graduates. Both groups seemed offended when it was pointed out that event management failed to meet many of the characteristics of other more traditional examples of professions in our society such as medicine, accountancy, or teaching. Part of the problem in referring to the events field as a profession and its managers as professionals may lie in the common definition of the terms being outdated in the context of professional events.

For example, Trollope's fictional character Sir Lionel Bertram suggested one such early English definition, which spoke of "a calling by which gentlemen, not born to the inheritance of a gentleman's allowance of good things, might ingeniously obtain the same by some exercise of his abilities" (Trollope, 1991, p. 84). This reflected a popular view at the time of privileged individuals who were without personal wealth or means and were required to work to support themselves. This elitist model seems to stem from an outdated system of class-based power, which is certainly no longer as strong in most Western economies. Its proponents used their knowledge of their field to exert power over those who needed their expertise. In turn, this was used to justify their payment and protect the incomes of themselves and their associates from unqualified entry by newcomers to the field.

Since those early days, this view of professionalism has become outmoded owing to cultural, social, and technological changes in society. "Professionalization," a term coined by writers such as Wilensky (1964), eventually became defined as a "complex process in which an occupation comes to exhibit a number of attributes which are essentially professional and are said to be the core elements of professionalism" (Johnson, 1993, p. 22).

Wilensky (1964) recognizes that the process of professionalization is dynamic and provides advantages for many occupations not previously acknowledged as true professions. He therefore suggests that there is a gradual professionalization of everyone, as all occupations seek similar status. However, as few can agree on what constitutes a professional, Millerson's (1964a) study establishes six core traits:

1. Skill based on theoretical knowledge
2. The provision of training and education
3. Testing the competence of members
4. Organization
5. Adherence to a professional code of conduct
6. Altruistic service

Such definitions of professions by themselves are problematic, as they potentially present a danger of lacking wider acceptance from outside. Willensky (1964) therefore also categorizes the process of the development of a profession into five stages:

1. The emergence of a full-time occupation
2. The establishment of a training school

3. The founding of a professional association
4. Political agitation directed towards the protection of the association by law
5. The adoption of a formal code

Hoyle and John (1995) later argue that freedom from government control is also imperative to any true profession and that the freedom from restrictions imposed by bureaucracy and politics allows professionals to make the best judgments for their clients. Though, as Evans (2008) observes, professionalism will likely never enjoy a single, concrete definition as it means different things to different people. Willenky's (1964) and Millerson's (1964a) views suggest the need for professional associations to regulate their own profession under the protection of the law, exert collective responsibility, and maintain integrity, and thus behave autonomously. Harris (2004) supports this view, arguing that event management as a sector possesses only some of these characteristics. More focus on the profession rather than the professional is needed, as well a movement towards a single professional body.

The debate continues about what constitutes a professional and a profession and the course by which a bona fide profession can be established, and to what extent everyone is, in part, a professional. This seems to be a crucial step in the evolution of the international events industry, the future role of the events manager, and the evolving role of events education and its certification.

The Events Profession and Education

The worldwide institutions, which offer formal qualifications and training in event management, often vary widely in emphasis regarding the required levels of practical work experience, delivery styles, and resulting qualifications. Some of these variations in event management programs have developed as artifacts of the respective national education systems. Others are a result of the particular and practical nature of events education compared to other disciplines.

As industry requirements become more clearly articulated and understood, and as education providers work more in tandem with industry, more cohesion between the planned educational outcomes of event management study programs and employers is likely to emerge. Also, as the desirable attributes and attitudes of event employees become better understood and articulated, preparation for a lifelong career in the events industry will likely involve the need for graduates to possess more than just the skills and competencies sought from entry-level graduates. This again is confirmed by Robertson et al.'s (2012) aforementioned study.

An understanding of the need to embed attributes, attitudes, skills, and competencies in undergraduate event management education programs has led to the proposition of the Event Management Body of Knowledge model (EMBOK, 2011). In summary, the model attempts to combine skills with desirable values and systems of working. However, it proves challenging to use as a practical basis for events education program design because of its rather holistic approach. Barron and Leask (2012) highlight its usefulness:

> However, whilst the EMBOK's rather vocational approach has been criticised by academics, it presents a distillation from a number of sources . . . regarding the skills required in order to effectively organise, administer conduct and evaluate an event and consequently, it is a useful framework on which to develop academic programmes. (p. 481)

The perceived limitations of EMBOK have led organizations such as the Canadian Tourism Human Resource Council (CTHRC) to spearhead the development of an industry-led alternative "EMICS," which stands for Event Management – International Competency Standards project (CTHRC, 2011).

To develop EMICS the CTHRC used existing national standards from participating countries, materials from the EMBOK, and other research to create a comprehensive summary of the knowledge, skills, and attitudes needed to expertly manage an event anywhere in the world. Once completed, the standards were subjected to a rigorous large-scale validation by events practitioners from over 20 countries in 2009 (CTHRC, 2011). With the standards complete, the CTHRC and the EMICS participants turned their attention toward developing a professional, internationally recognized certification program. Launched in Canada in the autumn of 2010, the Emerit Event Management certification program consisted of an examination, a practical evaluation, and on-the-job experience. To be seen as an international benchmark, the EMICS credential aimed to transcend borders and event disciplines, allowing the mutual recognition of transferable qualifications. It was also hoped that employers would appreciate that Emerit-certified events professionals had met standards set by international industry experts and events professionals and were able to have access to worldwide employment opportunities (CTHRC, 2011).

It is hoped that training opportunities such as EMICS will benefit developing countries in particular, and that a curriculum based on EMICS will help Event Management students to graduate with the requisite skills and knowledge to be highly employable within the industry. Furthermore a more professionalized workforce can also help in the creation of jobs and contribute to a country's economic growth as investors, attendees, and tourists are drawn to a destination with well-executed, professional events (CTHRC, 2011).

Following the successful launch of its first international standard and certification, the CTHRC will focus on developing a complementary international event management qualification framework. This framework will illustrate different career paths available to both students and experienced professionals. Consultations with industry professionals and educational institutions are intended to be ongoing (CTHRC, 2011).

A problem encountered with the design of educational provision for the field is that event management in each institution stems from its roots in the main parent disciplines already mentioned and is still reinforced in the national QAA document (QAA, 2008). Thus, tourism, sports, and marketing lecturers have had their job titles rebranded or enhanced with an event management component. There still remains some question about whether such educators understand the distinction between their subject disciplines and event management as a wider field in its own right.

An emerging body of industry knowledge is not solely being originated through industry based academic research, but also in partnership between education providers and employers. This symbiotic relationship seems to depend upon the event industry's need for large numbers of skilled employees, as well as competent volunteers, and students' needs to gain on-the-job training and experience. This has hitherto made universities excellent recruiting grounds for employers (Bladen & Kennell, 2011). Barron and Leask (2012) discuss the importance of this relationship and the benefits of work experience to event management students: A key task for educators is to protect this practical exposure to the industry and encourage students to undertake work in industry, be it through a placement, internship or university-run event, or in a voluntary capacity (p. 479).

The response of some institutions has been to vet approaches from recruiters making offers of work to students before inviting them into various forms of partnership. This relationship between recruiters and universities and recruiters and university students is often a precarious and informal one, which has been managed on a casual, ad-hoc basis for several years. This is not ideal and possibly stems from inadequacies in centralized university systems with respect to work experience provision for events students.

Also, workload allocation models, which are used to quantify lecturers' workloads, have often not been designed to manage the time, effort, and other resources required by lecturers to effectively manage relationships between employers and the universities. Therefore, many teaching staff altruistically continue these key relationships with employers without additional remuneration or other recognition of their efforts. This situation also proves to be a major problem when such lecturers suddenly leave employment without succession planning. This complex relationship between potential employers and universities is also worthy of further research.

There is an ethical problem with this procurement of event volunteers from a university, which, if unaddressed, may eventually spiral into serious legal ramifications. At present, academic teaching staff members are effectively agents in the valorization of unpaid student labor for events companies. Based on Marx's (1990) argument in chapter 7 of the first volume of *Capital*, through valorization, employers use or apply events student labor so that it makes money, or generates value. Unlike most other industries where it is not yet a professional requirement that students work for free, valorization of the events volunteer is 100%. In turn, the events student validates him or herself and proves his or her worth when their labor results in earnings, or yield. Thus, event businesses are able to use event students as assets to increase their profits without increasing their labor costs (Bladen & Kennell, 2011). Some anecdotal accounts suggest events lecturers have traditionally emphasized the need for students to pursue such practical opportunities as offered by leading industry guest speakers. Some university placement teams insist that opportunities offered to their students must include basic payment of expenses, including uniform, travel, and subsistence, otherwise such potential recruiters are refused access to students.

In addition to this ethical conundrum, the potential legal ramifications of these often informal arrangements continue to grow. If lecturers are approached by industry contacts to recommend suitable candidates for interview for placement, then they are already being asked to make a value judgment on behalf of the recruiting organization. By doing so, faculty members could be inadvertently violating the equal opportunities of potential candidates by handpicking candidates they consider to be suitable, rather than opening them up to the whole student body.

Volunteering has also been used as a vehicle for employers to avoid employee expenses such as taxation, pension contributions, and national insurance payments governed by employment law (Bladen & Kennell, 2011). In addition, the marginalization experienced by such workers, as highlighted by Jameson and Hillier (2008) in the case of part-time teachers, can lead to an organization not benefiting from employees' expertise owing to it being withheld by the employees when the organization fails to recruit them full-time. Such abuses have caused the European Commission to change the law related to university offers of student employment (GHK, 2010).

Also, the accident insurance liability of student event volunteers while on site is still a legal gray area in the UK. Though employers are liable for the health and safety of all those associated with live events, the employees themselves are also liable for their own safety and that of others. Although insurance is available for accidents and damages resulting directly from student conduct, there has not yet been any agreement about who is responsible for the payment of their hefty premiums.

Most of these problems have remained somewhat concealed by the robustness of student recruitment numbers to event management programs over the last few years. Recently, this has changed in the UK, following the launch of the new student fees structure in September 2012. The UK's coalition government attempt to reduce its expenditure on public services led to increases in study fees from about £3000 per year, payable by the student, to as much as £9000 per year. A recent report (Marszal, 2012) suggests that this has led directly to record reductions in the number of university applicants. This is likely to exacerbate the problems initially caused by the 1992 deregulation of UK Higher Education, which led to the introduction of a competitive market for student placement (McNay, 2006). The resulting system of "mass higher education" and an accompanying erosion of the professional status of educators saw the promotion of customer-driven approaches to education offerings that favored greater institutional efficiencies and increased learner choice. As a result, conflict emerged between education professionals who felt their autonomy was being threatened by an irrefutable, neoliberal discourse and their managers who were branded "new public management" to replace an outdated, elitist system in favor of a market orientation (McNay, 2006).

This deregulation claimed to improve the education of the UK workforce to strengthen the economy by improving the sector's relevance and access. It also provided an opportunity for reduced government expenditure and market intervention by limiting public spending, which then needed to be covered by the universities through self-supported revenue generation projects and forcing students to finance their own education through a system of loans. According to McNay (2006), the rise of the age participation index, which rose from 14.5% to 33.4% between 1987 and 1998, ignored any participation by over-30 year olds, and concealed the fact that full-time student numbers, particularly those belonging to the 15–24 age group, actually fell during this period.

In 1992, Government plans to reduce public spending on higher education under its efficiency agenda were actually too successful. According to Bekhradnia (2004), the government saved more than twice its budgeted costs because of the over-contribution of the education institutions themselves, mainly using fees levied from students who received loan financing. Thus, the government had arguably managed to foster selective, increased participation mainly from older, part-time students rather than those its policy was intended to benefit. This increased participation led to charges by authors such as McNay (2006) that traditional education had been replaced by "mass higher education," which seemed to sacrifice quality of pedagogy in the interest of student numbers.

Brennan, King, and Lebeau (2004) suggest that the 1992 changes in government policies in Higher Education also led to sacrifices in the traditional ideals of pedagogy, and that this involves the loss of common standards, the deprofessionalization of faculty members, and the use of new management techniques more common to service industries rather than to education institutions.

In further support of the notion of the loss of common standards, McNay's (2006) survey finds that overall, academic staff believe that this is related to the admission of weaker students, a regression to "spoon-feeding" rather than independent learning, more lenient assessment decisions, lesser preparation for participation either in the world of work or the global society, and decreases in favorable public perceptions of university education.

The Present Challenges of Educating Future Event Professionals

As these trends are likely to continue with the new round of fee changes, reduced funding, and increasing levels of student debt, more pressure to provide relevant and current education-for-jobs in the events sector is likely to be placed on universities. The present model of predominantly business-focused education as applied to the delivery of event management programs is outdated. It has been handed down as a result of events' emergence from its parent disciplines, most of which were able to thrive at one time through basic sessions focused on theoretical lecture delivery with tutorial reinforcement. However, unlike these more academic subjects, event management education is intended to prepare graduates for the world of work in practical delivery of live events, an emphasis for which the UK university mode of delivery and cost structure is not well suited. In recent years, exponential growth of student numbers has made such degrees in some universities "cash cows," used to subsidize other, less prosperous programs.

Barron and Leask (2012) highlight that 64 UK universities offer 369 undergraduate programs in event management. This popularity has also prompted the need for additional staff recruitment because of pressures of course delivery and the consequent impacts of service failures. This proves an even greater problem with the growing significance of published, student feedback in the annual National Students' Survey (University College London, 2012), and its impact on the market image of institutions offering event management courses.

On the front line, most new event management lecturers tend to be recruited on the basis of their recent industry experience and few commence employment as qualified teachers. Following institutional training requirements most have only completed a certificate of education after 2 years on the job. There is therefore little credence given to the need for pedagogy in course design, prompting the production of standard, lecture-based topic delivery, course readings from textbooks, and visits by industry speakers.

It is therefore argued that events education must experience a new renaissance in terms of its philosophy and approach if it is to meet the demands of the fast-changing, international events industry. Pressure from universities to succeed in the changing UK Higher Education industry continues to push lecturers to make their teaching more market orientated.

Additionally, the industry continues to require more workers with the necessary entry-level skills to perform productively in their businesses. Student customers of education programs want to save cost and time, maximize earnings while studying, and become employable as soon as possible, for as long as possible, when they complete their studies. These often conflicting requirements dictate the adoption of a new approach for the achievement of degree program education learning outcomes.

One particular way to improve not only the practical usefulness and application of industry-focused, degree knowledge, but also active engagement by students, is to deliver professional education with a focus on the development of reflective practice. It may appear an old argument that those learners, to function effectively as future professionals in the events industry, need to develop skills of "reflection-in-practice" (Schön, 1987). This is perhaps because of the use of self-evaluation reporting methods for assessment in which students write about what they have experienced as a result of completing assigned tasks. However, what is being suggested is that preparation of professionals by higher education institutions more closely relates to the needs of the profession, rather than the more outdated, traditional practices of many institutions. These traditional practices, such as one-way lecture presentations and assessments using rote-memory tests of student recall, if continued, will likely also continue to stifle the development of event management students into future industry professionals.

One of the examples that points to the present need for novel approaches to event management course delivery is that currently there seems to be much misunderstanding by industry managers, academics, and students about events as designed experiences. This is based on a traditional view that events are delivered through the staging of catering, entertainment, customer service delivery, lighting and sound, etc. The assumption is therefore that all that is needed for a successful event is a collection and correct use of these items. The other problem is the view that planning is the main function of an event manager (Berridge, 2006; Bladen et al., 2012). Both views have resulted in the design component of many events being ignored, resulting in an often haphazard collection of staging elements and a hope for the best desire that they will all work together correctly. However, event design and production are different from the event management functions of project management. Certainly, approaches such as the setting of clear event objectives and outcomes (e.g., Goldblatt, 2010) as part of an overall process of planning (e.g., Shone & Parry, 2010; Watt, 1998) are important. However, the creative part of delivering memorable attendee experiences has tended to remain practically shrouded in mystery for those aspiring to learn its art, despite the urgent need for its greater consideration (Getz, 2007). As the practical field progresses, and academics begin to understand more about how to instruct new students to the field, the present use of traditional management models to inform both areas will give way to the use of clearer event design language and more tailor-made theories used to explain it.

Other possible reasons for the absence of sophisticated models of event design include the wide diversity of event types and outcomes and the actual scale of importance attached to the relevance of customers' experiences to the success of events. Certainly, it could be argued that the burgeoning popularity of a variety of worldwide event management study programs has created a need for seemingly concrete theories and models to be applied and communicated in coherent "how-to" contexts for acquisition by students seeking to enhance their future employability. However, the applied body of research, which specifically informs the field of event education, though growing yearly, still remains scant.

Event planning is often presented in the events management literature as a rather simple process made up of stages, which seem to build on each other towards the achievement of preset objectives. Watt (1998), Shone and Parry (2010), and Bowdin et al. (2011) all suggest this approach. However, event design consists more of a set of creative activities that can often appear chaotic in their development stages because of the constant revision process of these. Typically, these activities are embodied in the "spirit" of the event planning process. However, because *doing* event design and *learning* event design often involve very different outcomes, the specific explanation of what event design involves has proved more difficult to explain. Anybody who has worked closely with expert event designers will often first be impressed by how different their thinking processes and their verbalization appear compared to those involved in more structured businesses such as accountancy or law. It often seems that the professional, "out of the box thinking" associated with design is difficult to put into ordinary speech.

Edward De Bono (1976) highlighted that thinking encompassed not only the logical and analytical types of thinking we seem to spend so much of our studies and work lives practicing and perfecting, but also the importance of "lateral" thinking, particularly in creative or artistic work, and that these types of thinking interact.

Lateral thinking involves the movement value of ideas. It is often concerned with taking an initial

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idea as a starting point and moving to the creation of new ideas. De Bono (2006) proposes four types of thinking tools to facilitate this process:

- *Idea-generating tools* that are designed to break current thinking patterns—routine patterns, the status quo
- *Focus tools* that are designed to broaden where to search for new ideas
- *Harvest tools* that are designed to ensure more value is received from idea-generating output
- *Treatment tools* that are designed to consider real-world constraints, resources, and support

The realization that artistic endeavor requires creative thinking processes is not new, particularly to those associated with the arts and the creative industries. However, the nature of the outcomes associated with events often requires much more final measurement of tangible success, for not only the organizers, but also attendees and other stakeholders. Many UK business school degrees focus on the development of critical reasoning skills, in accordance with the QAA guidelines (QAA, 2008). Such skills concern the evaluation of true statements and the questioning of their errors, skills that mainly require analytical and logical thinking processes. Although it is not being questioned that critical reasoning is an important skill for event management specialists to develop and use in their work, it is argued that critical reasoning is much less useful for the practical event designer, whose craft concerns the accomplishment of business outcomes through creative problem solving.

The Need for Event Designers to Develop Reflective Practice

Reflective practice (Schön, 1987) in event management education proposes the development of "education for artistry." This involves a necessity for the formation of a "reflective practicum," which represents a departure from the delivery and use of school knowledge and a move towards the use of reflection in action. For event designers to develop creative design practice, which applies the tools of experience design literally "outside the box" of conventional business management activities, there is a need to articulate the difference between the two spheres of design knowledge. This would lead to the need for the development of new pedagogical strategies, different from the old style of Business School education.

As was suggested earlier, perhaps the path to effective experience design in events cannot be satisfactorily pursued through the channels of traditional analytical, logical thinking, which underpin the critical thought processes traditionally provided by mainstream business management practice and education. If so, then methods employed should attempt to incorporate more creative processes, perhaps providing more opportunity to use right-brain functions. Certainly the processes used by the management tasks associated with the more straightforward and organizational activities commonly associated with event planning need to be rethought to accommodate the requirements of reflective design's creative process.

In conclusion, it can be observed from the foregoing discussions that UK university education in event management is crucial to the industry's future development as a profession. However, in order for such education to remain relevant to the industry's requirements, and possibly even survive in the shifting higher education market environment, its present pedagogical model should be discarded in favor of the development of the reflective practicum. Closer work with employers and professional bodies will also be needed to address future employer requirements, as well as the ethical and practical concerns of practical student work experience.

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