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# FAIRFIELD

## Institute of Management & Technology

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### Reference Material for Three Years

### Bachelor of Arts Journalism & Mass Comm.

Code: 024

Semester – V



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## **BASICS OF NEW MEDIA (301)**

### **Online Communication**

Online communication refers to how people as well as the computers communicate with each other through a computer network and the internet.

Being a social animal, humans like to interact with fellow human beings. With the basic necessities of life like food, shelter and clothing, it is equally important to communicate with others. Before electronic media, there were only 2 kinds of communication- verbal and non-verbal communication. But, with the arrival of World Wide Web, there are various methods through which people can now communicate with each other. In today's time, people are resorting more to online communication than the traditional forms due to its numerous advantages such as flexibility that it provides for people to communicate across the world's brought together by the click of a button.

Online communication can be documented and thus can be used for future references. Also, it has been known to be of importance especially related to the legal aspects. It certainly saves a lot of time as well since people involved can carry it on while doing things in comparison to the verbal communication where both the parties have to be present.

#### **Types of Online Communication**

- Sms
- E-mails
- Chats
- Forums
- Whiteboards, etc.

#### **Advantages of Online Communication**

- Speed and time

Online communication saves a lot of time and money. It is much cheaper and quicker to transfer information around. Now, we can communicate with anyone around the world through texts and emails instantly.

- Job creation

Through online communication, one can create new and exciting jobs. Computer programmers, web designers, system analysts, software developers are some of the new opportunities created by information communication technology.

- Globalization

Internet not only got people closer but helped in economic growth. It has also brought down geographical and language boundaries. The universe has become a global village due to information technology

- Cost-effective

It is much cheaper to send an email to another country than making a phone call. Also, online communication has helped to systematize business practices helping businesses to cut down the cost.

- Improve education sector

With an internet connection, it is possible to share computer programs with different generations in different parts of the world. Important information is easily available to any person related to any issue.

- Business opportunities

Information communication technology (ICT) has made it easier for businesses to be automated allowing customers to contact them 24x7. This certainly makes business easier and more convenient.

### **Disadvantages of Online Communication**

- Unemployment

Internet has improved many sectors which have resulted in unemployment through outsourcing, redundancies and downsizing.

- Privacy

Privacy problems have emerged since communication become easier.

- Lack of job security

Since technology keeps on changing, job security has become a problem. This basically means that IT experts need to be continuously learning to keep up with the changes if they want to retain their jobs.

- Overruling cultures



While internet has made universe a global village, some cultures have consumed others. For instance- teenagers in western countries have influenced most teenagers in other parts of the world on how they act, dress and behave.

### **Evolution from web 1.0 to web 3.0**

The World Wide Web is not synonymous with the internet but is the most prominent part of the internet that can be defined as the techno-social system to interact with humans based on the technological networks. The notion is the techno-social system refers to the system that enhances human cognition, communication and cooperation; cognition is the necessary prerequisite to communicate and the precondition to cooperate. In other words, cooperation needs communication and communication needs cognition. A lot of progress has been made about the web and its related technologies in the past 2 decades. Web 1.0 as a web of cognition, web 2.0 as a web of communication and web 3.0 as a web of cooperation

#### **Web 1.0**

- In 1989, Tim Burners-Lee introduced the first generation of the web which could be considered the read-only web and also as the system of cognition
- Web 1.0 began as an information place for businesses to broadcast their information to people
- The early web provided a limited user interactions or content contributions and only allowed to search the information and read it
- Businesses could provide catalogue or Boucher to present their productions using the web and people could read them and contact with the businesses
- The websites included static HTML pages that updated infrequently. The prime objective of website was to publish information for anyone at any time and establish an online presence
- Core protocols of web 1.0 were HTTP, HTML & URL

#### **Web 2.0**

- Web 2.0 was defined by Dale Dougherty in 2004 as a read-write web
- The technologies of web 2.0 allow assembling and managing large global crowds with common interests in social interactions
- The users of web 2.0 have more interactions but less control
- Flexible web design, creative reuse, updates, collaborative content creation and modifications were facilitated through web 2.0

- The developers use 3 basic development approaches to create applications of web 2.0- Java Script, XML, HTML, Flex and Google web toolkit

### **Web 3.0**

- It was defined in 2006 by John Markoff of NY Times
- Web 3.0 desires to decrease human's tasks and decisions and leave them to machines by providing machine-readable contents on the web
- Web 3.0 includes 2 prime platforms- Semantic technologies and social computing environment
- Semantic technologies represent open standards that can be applied on top of the web. Social computing environment allows human-machine co-operations and organizing a huge number of social web communities
- It is able to improve data management, support accessibility of mobile internet, simulate creativity and innovation, encourage factor of globalization phenomena, enhance customer's satisfaction and help to organize collaborations in social web

### **Communication Technology and Society**

Technology and human life can't be separated. Society has co-dependence on technology. We make use of technology depending on technology in our daily life and our demands keep on rising. Humans make use of technology for almost everything in today's life. From travelling, to learn, to communicate, to do business and even to live a comfortable life, we are dependent on technology in every sphere of our lives. Communication is used for numerous purposes. Both organizations and society depends on communication to transfer information. People make use of technology to communicate with each other. Electronic media like tv, radio, internet, and social media have improved the way we exchange ideas which can develop the society as a whole.

Communication technology can be used to persuade, inform and entertain the society. Small businesses have also used its concerns. Its poor application has resulted in the pollution of the environment and it has also caused a serious threat to our lives and the society.

This certainly calls for the proper use of technology. The biggest challenge facing people is to determine the type of future we need to have and create relevant technologies which will simplify the way we do things.

### **Attributes of online communication**

1. Simplicity
2. Economic
3. Flexibility
4. Speed and Availability
5. Accessibility
6. Resource Sharing
7. Security
8. Synergy with other media

### **Video Conferencing**

Video conferencing is a communication session between two users or a group of users, regardless of their location, while enabling the participants to see and hear each other. It requires special tools that may be hardware defined or software defined solutions for rooms, PCs, mobile devices and browsers. It is a modern high-tech communication tool for increasing business efficiency, optimizing business processes, accelerating decision-making process and saving money on travel.

### **Types of video Conferencing**

- **Call one-on-one**

It involves 2 participants who can see and hear each other, simultaneously.

- **Symmetric video conferencing**

It involves more than 2 participants who can see and hear each other simultaneously. It is perfect for those meetings that require maximum involvement of all participants

- **Voice-activated switching**

All the participants see and hear only the active speaker

- **Role-based meeting**

There are 2 types of participants' speakers and listeners while every listener can become a speaker with the permission of the host of the conference. The host appoints the speaker and can remove him from the podium at any time.

- **Video-conferencing for distance learning**

A special mode that enables the speaker/instructor to see and hear all the students while all the students see and hear only the instructor

- **Streaming**

It is a conference mode that enables the speaker to broadcast to a wide audience while he cannot see or hear the listeners. The participants can hear only the speaker and feedback is available only through the text chat.

### **Advantages of Video Conferencing**

- **No time constraint**

Video conferencing can be conducted at any time of the day. Time differences between countries don't matter when people use this method of communication because they don't actually need to travel to attend meetings.

- **Dramatic travel saving**

Not only is video conferencing to communication with anyone with HD video and other collaboration tools like text exchange, media sharing, file sharing, screen sharing, conference recording, etc.

- **Increased productivity**

Meetings can be held anytime anywhere which makes it shorter and more effective. Also, with rich collaboration tools, decisions can be made faster

### **Disadvantages of Video Conferencing**

- **Lack of personal interactions**

Some meetings need personal touch to be successful. Video conferencing can be less personal than meeting someone face to face

- **Technical problems**

A huge hindrance can be caused from software, hardware or network failure. Remote connections are sometimes known to be hampered by environmental changes

- **International time zones**

If you communicate regularly with people across the globe, you will need to be available at different times for communicating with them

- **High set-up cost**

It could be a little expensive for setting up video conferencing, especially for small sized organizations

### **WEBCASTING**



Webcasting is the process of video broadcasting live over the internet. This technology operates in real-time and allows for active conversations between and among the webcaster and their views. With the recent developments in technology, webcasting has been made both an effective as well as an affordable tool for communication. It is a great marketing initiative for any organization as it is popular, trendy and allows for direct communication with your audience.

#### **Advantages**

- Helps in drawing in large audience
- Advantage to talk to your customers in real time
- Capable of reaching geographically dispersed audiences
- Maximizing brand opportunities
- Opportunity to interact and engage your audience
- Extending your company's value

#### **Disadvantages**

- Internet connectivity disruptions

It relies solely on the effectiveness of internet connectivity and reliability

- Non-interactions

This mode of broadcasting is not one that allows for 2-way interactions. There is limited engagement between the presenter and the viewer. It means that webcasting is not an appropriate method of interactivity oriented communication

- Professional, audio-visual specialist

For higher quality webcasts, you will require to hire professional audio and visual communication specialist who are familiar with appropriate settings and strategic bandwidth specifications. You will require special cameras, lighting and audio devices which will incur the cost

#### **PODCASTING**

A digital audio file made available on the internet for downloading to a computer or mobile device, typically available as a series, new instalments of which can be received by subscribers automatically.

It can also be defined as audio broadcast that is distributed over the internet. It generally has the format that is similar to a radio show because less equipment is needed to record a podcast and the internet is used as the distribution medium. Virtually anyone can create and distribute their opinions and thoughts to the word.

## Types of podcast

- Solo podcast
- Podcast interview
- Telephone
- Skype
- One-on-one

## Traditional vs pen-less/paperless Journalism

In present times, blogging is considered journalism and there are numerous websites which are being built on daily basis. It certainly looks like that traditional journalism maybe in danger of becoming extinct. All types of information are available on the internet. Anyone can access the latest news which is updated almost down to a minute.

- The major difference is the medium used for information dissemination. Traditional journalism disseminates information through printed materials like newspapers, and other broadcasting equipment such as radio and television. Online journalism on the other hand, has internet to publish its articles
- For online journalism, the journalist writes articles on the web log or blog. On the other hand, traditional journalist writes his articles that are published in a newspaper. Whether they are working as a freelancer or under a media company, they have deadlines to meet.
- The length of the articles posted also differs. In online journalism, the writer can write a lengthy article whereas in traditional media the writer has limited space for the article.
- In online journalism, the internet users get to read the news articles with stable internet connection. While in the traditional journalism, people get to be updated with latest happenings without going online.
- Journalists and writers can use multimedia elements for online journalism like graphics, text, motion pictures, sound, video, animation, etc., but in traditional journalism they can't really do these types of practices.
- In online journalism, the readers can comment or can give feedback instantly on that specific article or some write-ups but in the traditional journalism, the readers' response is delayed and limited readers' comments are published
- In online journalism, information is undated regularly by minute to minute as they actually happen. On the other hand, traditional journalism takes time like in the

newspaper, if something has happened after the publishing of the newspaper, the happening would be published on the next days' newspaper

## **News and Content Presentation**

Journalism's future is clearly online, thus it's important to learn the basics of writing for the web. Newswriting and web writing are similar in many ways and here are some tips-

### **1. Keep It Short**

Reading from a computer screen is slower than reading from a paper. So if newspaper stories need to be short, online stories need to be even shorter. A general rule of thumb: web content should have about half as many words as its printed equivalent.

### **2. Break It Up**

If you do have an article that's on the longish side, don't try to force it onto one web page. Break it up into several pages, using a clearly visible "continued on next page" link at the bottom.

### **3. Write in the Active Voice**

Remember the Subject-Verb-Object model from newswriting. Use it for web writing as well. S-V-O sentences written in the active voice tend to be short and to the point.

Active voice- I will clean the house every Saturday.

Passive voice- The house will be cleaned by me every Saturday

### **4. Use the Inverted Pyramid writing style**

Summarize the main point of your article right at the start, just as you would in the lead of a news story. Put the most important information in the top half of your article, the less important stuff in the bottom half.

### **5. Highlight Key Words**

Use boldface text to highlight especially important words and phrases. But use this carefully; if you highlight too much text, nothing will stand out.

### **6. Use Bulleted and Numbered Lists**

This is another way of highlighting important information and breaking up chunks of text that may be getting too long.

### **7. Use Subheads**

Subheads are another way to highlight points and break up text into user-friendly chunks. But keep your subheads clear and informative, not "cute."

### **8. Use Hyperlinks Wisely**

Use hyperlinks to connect surfers to other web pages that are related to your article. But use hyperlinks only when needed; if you can summarize the information briefly without linking elsewhere, do so.

### **What is the difference between Online News and Newspaper?**

#### **Readership:**

- Mainly older generation and some parts of younger generation prefer the print edition.
- Younger generations prefer online editions mostly.

#### **Portability:**

- One can carry print editions everywhere.
- You cannot carry online editions everywhere as that requires you to carry your electronic device everywhere with you and you also need the internet connection. This is not possible all the time.

#### **Space:**

- Newspaper print editions have space limitations.
- Online editions have no such problem with space.

#### **Interaction:**

- With print editions, you cannot have immediate interactions such as taking part in opinion polls and giving comments.
- In contrast, one can take part in opinion polls and put comments in online editions.

### **Do's and Don'ts of reporting and editing epapers**

1. The lead or lead should be a single sentence that summarizes the main points of the story - not a seven-sentence mess that looks like it's out of a novel.
2. The lead should summarize the story from start to finish.
3. Paragraphs in news stories should generally not be more than 1-2 sentences each. Short paragraphs are easier to cut when editors are working on tight deadline, and they look less imposing on the page.
4. Sentences should be kept relatively short, and whenever possible use the subject-verb-object formula.
5. Always cut unnecessary words.
6. Don't use complicated-sounding words when simpler ones will do. A news story should be understandable to everyone.



7. Don't use the first-person "I" in news stories.
8. In Associated Press style, punctuation almost always goes inside quotation marks.
9. News stories are generally written in the past tense.
10. Avoid the use of too many adjectives. The adjectives are unnecessary.
11. Don't use phrases like "thankfully, everyone escaped the fire unhurt." Obviously, it's good that people weren't hurt. Your readers can figure that out for themselves.
12. Never inject your opinions into a hard-news story. Save your thoughts for a movie review or editorial.
13. When you first refer to someone who's quoted in a story, use their full name and job title if applicable. On the second and all subsequent references, use just their last name.
14. Don't repeat information.
15. Don't summarize the story at the end by repeating what's already been said.

## **Cyber Crime and Cyber Security**

### **What is cybercrime?**

The crime that involves and uses computer devices and Internet is known as cybercrime. It can be committed against an individual or a group, government and private organizations. Also, it may be intended to harm someone's reputation, physical harm, or even mental harm.

Cybercrime can cause direct harm or indirect harm to whoever the victim is. However, the largest threat of cybercrime is on the financial security of an individual as well as the government.

### **Types of Cybercrime**

#### **Hacking**

It is an illegal practice by which a hacker breaches the computer's security system of someone for personal interest.

#### **Unwarranted mass-surveillance**

Mass surveillance means surveillance of a substantial fraction of a group of people by the authority especially for the security purpose, but if someone does it for personal interest, it is considered as cybercrime.

#### **Child pornography**

It is one of the most heinous crimes that are openly practiced across the world. Children are sexually abused and videos are being made and uploaded on the Internet.

### **Child grooming**

It is the practice of establishing an emotional connection with a child especially for the purpose of child-trafficking and child prostitution.

### **Copyright infringement**

If someone infringes someone's protected copyright without permission and publishes that with his own name, is known as copyright infringement.

### **Money laundering**

Illegal possession of money by an individual or an organization is known as money laundering. It typically involves transfers of money through foreign banks and/or legitimate business. In other words, it is the practice of transforming illegitimately earned money into the legitimate financial system.

### **Cyber-extortion**

When a hacker hacks someone's email server, or computer system and demands money to reinstate the system, it is known as cyber-extortion.

### **Cyber-terrorism**

Normally, when someone hacks government's security system or intimidates government or such a big organization to advance his political or social objectives by invading the security system through computer networks, it is known as cyber-terrorism.

### **Phishing**

This is a technique of extracting confidential information such as credit card numbers and username password combos by hidden or masked as a legitimate enterprise. Phishing is typically carried out by email spoofing. You've probably received email containing links to legitimate appearing websites. You probably found it suspicious and didn't click the link.

### **Data diddling**

Data Diddling is unauthorised altering of data before or during entry into a computer system, and then changing it back after processing is done. Using this technique, the attacker may modify the expected output and is difficult to track. In other words, the original information to be entered is changed, either by a person typing in the data, a virus that's programmed to change the data, the programmer of the database or application, or anyone else involved in the process of creating, recording, encoding, examining, checking, converting or transmitting data.

## **Cyber Security**

Cyber security or information technology security are the techniques of protecting computers, networks, programs and data from unauthorized access or attacks that are aimed for exploitation. It is a potential activity by which information and other communication systems are protected from and/or defended against the unauthorized use or modification or exploitation or even theft.

Major areas covered in cyber security are:

- 1) Application Security
- 2) Information Security
- 3) Disaster recovery
- 4) Network Security

Application security encompasses measures or counter-measures that are taken during the development life-cycle to protect applications from threats that can come through flaws in the application design, development, deployment, upgrade or maintenance. Information security protects information from unauthorized access to avoid identity theft and to protect privacy. Disaster recovery planning is a process that includes performing risk assessment, establishing priorities, developing recovery strategies in case of a disaster. Any business should have a concrete plan for disaster recovery to resume normal business operations as quickly as possible after a disaster. Network security includes activities to protect the usability, reliability, integrity and safety of the network. Effective network security targets a variety of threats and stops them from entering or spreading on the network.

### **IT Act (2000): Piracy, Copyright, Copyleft, Open Source, Digital Archives**

#### **IT Act 2000**

The information technology act 2000 was passed on June 9, 2000. The act is intended to perform the following functions.

- a. To provide recognition for legal commerce: Legal commerce refers to transaction carried out by electronic means. The transaction and data related to the transactions are communicated electronically.
- b. To facilitate electronic filing of document with government agencies: the act recognized that individuals would increasingly prefer to file document with the government electronically, rather than stand in long queue to do so manually. Electronic filing of document offers several advantages. People no longer have to wait in long queue, which is a waste of time and therefore, a waste of productivity. Also, documents filed electronically lodge instantly with the

government, avoiding the time lag involved in physically sending the documents from one department to another or from one state to centre or vice versa.

c. To amend and augment existing laws: The information technology act ,2000 recognizes that certain laws are out of date and need to be amended and augmented to deal with current realities. In the light of this, the act seeks to amend the Indian Penal Code (IPC), the Indian Evidence Act, 1891 and the Reserve Bank of India Act, 1934.

Cybercrimes in India are rapidly evolving from a simple e-mail crime to more serious crimes like hacking and source code theft. It is a known fact that given the unrestricted number of free Web sites, the Internet is unquestionably open to exploitation. Further, cases of spam, hacking, cyber stalking and email fraud are rampant and, although cybercrimes cells have been set up in major cities, the problem is that most cases remain unreported due to a lack of awareness. Followings are some drawback which is needed to improve laws and ethics:

1. Reliance on terrestrial laws is an untested approach. Despite the progress being made in many countries, most countries still rely on standard terrestrial law to prosecute cybercrimes. The majority of countries are relying on out-dated statutes that predate the birth of cyberspace and have not yet been tested in court.

2. Weak penalties limit deterrence. The weak penalties in most updated criminal statutes provide limited deterrence for crimes that can have largescale economic and social effects.

3. Self-protection remains the first line of defense. The general weakness of statutes increases the importance of private sector efforts to develop and adopt strong and efficient technical solutions and management practices for information security.

4. A global patchwork of laws creates little certainty. Little consensus exists among countries regarding exactly which crimes need to be legislated against. Figure 2 illustrates the kinds of gaps that remain, even in the 19 countries that have already taken steps to address cyber crimes. In the networked world, no island is an island. Unless crimes are defined in a similar manner across jurisdictions, coordinated efforts by law enforcement officials to combat cyber crime will be complicated.

5. A model approach is needed. Most countries, particularly those in the developing world, are seeking a model to follow. These countries recognize the importance of outlawing malicious computerrelated acts in a timely manner in order to promote a secure environment for ecommerce. But few have the legal and technical resources necessary to address the complexities of adapting terrestrial criminal statutes to cyberspace. A coordinated, public-private partnership



to produce a model approach can help eliminate the potential danger from the inadvertent creation of cyber crime havens. The weak state of global legal protections against cyber crime suggests three kinds of action.

1. Firms should secure their networked information. Laws to enforce property rights work only when property owners take reasonable steps to protect their property in the first place. As one observer has noted, if homeowners failed to buy locks for their front doors, should towns solve the problem by passing more laws or hiring more police? Even where laws are adequate, firms dependent on the network must make their own information and systems secure. And where enforceable laws are months or years away, as in most countries, this responsibility is even more significant.

2. Governments should assure that their laws apply to cyber crimes. National governments remain the dominant authority for regulating criminal behavior in most places in the world. One nation already has struggled from, and ultimately improved, its legal authority after a confrontation with the unique challenges presented by cyber crime. It is crucial that other nations profit from this lesson, and examine their current laws to discern whether they are composed in a technologically neutral manner that would not exclude the prosecution of cyber criminals. In many cases, nations will find that current laws ought to be updated. Enactment of enforceable computer crime laws that also respect the rights of individuals are an essential next step in the battle against this emerging threat

3. Firms, governments, and civil society should work cooperatively to strengthen legal frameworks for cyber security. To be prosecuted across a border, an act must be a crime in each jurisdiction. Thus, while local legal traditions must be respected, nations must define cyber crimes in a similar manner. An important effort to craft a model approach is underway in the Council of Europe, comprising 41 countries. The Council is crafting an international Convention on Cyber Crime. The Convention addresses illegal access, illegal interception, data interference, system interference, computer-related forgery, computer-related fraud, and the aiding and abetting of these crimes. It also addresses investigational matters related to jurisdiction, extradition, the interception of communications, and the production and preservation of data.

Finally, it promotes cooperation among law enforcement officials across national borders. Late in its process, the Council began to consider the views of affected industry and civil society. This process is making the Council's product more realistic, practical, efficient, balanced, and respectful of due process that protects individual rights. At this point, most observers support provisions to improve law enforcement cooperation across borders. However, industry, through the World Information Technology and Services Alliance, argues that the requirements on service providers to monitor communications and to provide assistance to investigators, as outlined in the Draft Convention, would be unduly burdensome and expensive. Another provision considered objectionable could criminalize the creation and use of intrusive software, or hacking programs, which are designed for legitimate security testing purposes. This action could stifle the advances in technology vital to keep up with evolving cyber threats. Privacy and human rights advocates object to the Draft Convention's lack of procedural safeguards and due process to protect the rights of individuals, and to the possibility that the ensuing national laws would effectively place restrictions on privacy, anonymity, and encryption.

The Council plans to release a final draft of the Convention in December 2000. In 2001, a political process involving national governments will determine the scope and coverage of the final Convention. Because of cyber crime's international potential, all countries, and all companies, are affected. Interested parties, including national governments from outside Europe, and businesses and non-governmental organizations from around the world, should participate vigorously in a consensus process to develop measures that support effective international lawmen for cement and foster continued growth and innovation. The IT Act 2000 attempts to change updated laws and provides ways to deal with cyber crimes. We need such laws so that people can perform purchase transactions over the net through credit cards without fear of misuse.

The Act offers the much-needed legal framework so that information is not denied legal effect, validity or enforceability, solely on the ground that it is in the form of electronic records. In view of the growth in transactions and communications carried out through electronic records, the Act seeks to empower government departments to accept filing, creating and retention of official documents in the digital format. The Act has also proposed a legal framework for the authentication and origin of electronic records / communications through digital signature.

- From the perspective of e-commerce in India, the IT Act 2000 and its provisions contain many positive aspects. Firstly, the implications of these provisions for the e-businesses would be that email would now be a valid and legal form of communication in our country that can be duly produced and approved in a court of law.
- Companies shall now be able to carry out electronic commerce using the legal infrastructure provided by the Act.
- Digital signatures have been given legal validity and sanction in the Act.
- The Act throws open the doors for the entry of corporate companies in the business of being Certifying Authorities for issuing Digital Signatures Certificates.
- The Act now allows Government to issue notification on the web thus heralding e-governance.
- The Act enables the companies to file any form, application or any other document with any office, authority, body or agency owned or controlled by the appropriate Government in electronic form by means of such electronic form as may be prescribed by the appropriate Government.
- The IT Act also addresses the important issues of security, which are so critical to the success of electronic transactions. The Act has given a legal definition to the concept of secure digital signatures that would be required to have been passed through a system of a security procedure, as stipulated by the Government at a later date. Under the IT Act, 2000, it shall now be possible for corporate to have a statutory remedy in case if anyone breaks into their computer systems or network and causes damages or copies data. The remedy provided by the Act is in the form of monetary damages, not exceeding Rs. 1 crore

## **Piracy Act**

### **Introduction**

In the recent past we saw rampant violation of the copyright policy of the movie 'Uda Punjab' when it was distributed via internet before its actual release. The cyber cell of Mumbai Police on receiving the complaint from the deputy general manager (legal) of the Phantom Films Pvt Ltd. blocked the pirated version of the movie and arrested a man for illegally uploading the movie on his site. The movie was apparently uploaded on seven sites before its release. This brings us to the major issue which has been on a rise that is 'Online piracy'.

Almost all of us are guilty of downloading a latest movie or any latest episode of say Game of Thrones from torrent or other similar websites. Are these downloads authorised? Is there any law



which we are infringing? In the following blog post we shall dwell into all these questions and understand the law relating to such unauthorised downloads.

### **What constitutes Online piracy?**

Online piracy is the term to elucidate the illegal act of duplication of licensed or copyright material from internet. There are three main piracy context- music, movie and software.

Piracy means unauthorised reproduction, importing or reproduction of the whole or any part of work protected by copyright. Through advancement of technology and broadband connection almost in all households the method of piracy has changed from physical reproduction and distribution to online distribution.

### **How rampant is online piracy in India?**

There was a study conducted by Evisonal and Motion Pictures Association (MPA) which concluded that the online piracy for movie content is very significant in India. According to the study Indians form the largest group to download Indian copyright content from torrent sites. Delhi, Mumbai and Bangalore accounted for maximum level of illegal downloading.

In another report by Ernst and Young 2008, Indian film industry lost USD 959 (Rs. 4,411 Crores) million and 5, 71,896 jobs in that year due to piracy.

### **Legal measures against online Piracy:-**

In India all form of literary and artistic work is protected under the Copyright Act, 1957. The Indian film industry has strong lobby at both state and union level. The increase in online piracy has led the government to take strong actions. The recent amendment in the Copyright act is an example of the various initiatives taken by the government.

### **Amendment of 2012**

In 2012 the Central Government added two digital rights management provision (DRM). The main objective of this amendment was to curb digital piracy and to facilitate the membership of India in WIPO Copyright Treaty (WCT) and the WIPO Performers and Phonograms Treaty (WCTT). These amendments were incorporated in the Copyright Act as section 65A and 65B.

### **Section 65A**



This section protects the technological protection measures (TPM) used by copyright holders to protect their work from being pirated. The section says that in case a person circumvents the copyright of the protected work with the intention of infringing the right of the owner then that person would be punishable with imprisonment up to 2 years and shall also be liable for fine.

### **Section 65B**

This section makes removal of rights management information without authorisation a criminal offence. The copyright act formerly used to try for civil liability only. After the inception of this section, infringing the work without authorisation calls for criminal liability. Any person who sells, distributes, imports, broadcast or communicate to the public, copies of any work or performance without authority, knowing that the rights management information has been removed or altered without authority is punishable under this section. Punishment of maximum two years is prescribed by the Act this could be with or without fine.

- *John Doe Orders*

The Indian Judiciary has recently adopted a new concept of '*John Doe*' Orders. These orders have far reaching effects in curbing online piracy. The term John Doe order refers to orders where the identities of defendants are unknown at the time of filing of the petition and the orders identify the defendants only by way of some description. The producers in the Indian film industry make extensive use of this form of judicial intervention against online piracy by filing such applications before the release of new movies.

The movie makers can make use of such orders to block the whole website that is suspected to provide unauthorised online access. These orders should be granted only after careful scrutiny of all the circumstances, Indian Judiciary has in the recent past passed these orders at an alarming rate. These can be an effective tool against online piracy but the judiciary has to maintain a balance between the right of the copyright holder and the interest of public at large.

### **Various case studies**

Piracy in India is not a pretty new concept. It has been in India for quite a long time and has clinched in our system with deep roots. Initially piracy in film industry started with unauthorised DVDs and CDs. The cable operators started showing movies on TV without permission and now the latest trend is downloading and distributing. The film industry has however always tried their best to eradicate and protect their rights. Some of the cases are:-

1. The latest is the arrest of a 25 year old boy who allegedly uploaded the movie 'Udta Punjab' in his website for masses to download two days before the release. The cyber cell of Mumbai Police arrested him.
2. In a similar case the Tamil movie 'EnakkuInnoruPerIrukku' which was uploaded on internet before its release. Musician-turned-actor G V Prakash Kumar filed a complaint to the Chennai police for early arrest of the accused.
3. In 2015 after the petition from the makers of Piku, Delhi High Court passed a piracy restraining orders against websites and cable operators from streaming, broadcasting or publishing online the film Piku without permission.
4. In 2012, Kerala police arrested almost 1000 people for infringing the copyright of the movie 'Bachelor Party'. These people were arrested for illegally uploading and downloading the film. The action was taken by the cyber cell of the Kerala police after a complaint was filed by the Thrissur based firm Movie Channel which bought the video CD, DVD rights.
5. In 2011, for the Bodyguard Movie case, *John Doe* orders were passed by the Delhi High Court.

### **Is torrent illegal?**

The answer to this question is a big NO. Torrenting has in the recent past proved to be an effective tool for peer to peer file sharing. The government only prohibits downloading or uploading any unauthorised material or any file which is infringing the copyright of the work. Otherwise, torrenting is always encouraged by many cyber experts.

### **Conclusion**

Piracy is a big problem in India. The film industry suffers from a substantial amount of online piracy. The inclusion of DRM provision and the rampant John Doe orders have been effective to an extent. These provisions provide a digital platform to curb online piracy. But these provisions suffer territorial limitation. Many servers are based abroad and the failure of industry to provide legitimate media content abroad acts as another major motivation for downloading contents through illegitimate means. The industry should adopt new method and make use of technological advancement to provide access to all consumers of the Indian movies through inexpensive, safe and legitimate routes.

## **Copyright act 1957**

### **Introduction**

Creativity being the keystone of progress, no civilized society can afford to ignore the basic requirement of encouraging the same. Economic and social development of a society is dependent on creativity. In the light of this, the Indian Copyright Act, 1957 has been enacted which came into effect from January, 1958 and was modified five times i.e., in 1983, 1984, 1992, 1994 and 1999. The Indian Copyright Act, 1957 as amended from time to time and the Indian Copyright Rules, 1958 (Rules), governs the system of copyrights in India. Copyright is a right given by the law to creators of literary, dramatic, musical and artistic works and producers of cinematographic films and sound recordings. In fact, it is a bundle of rights including, inter alia, rights of reproduction, communication to the public, adaptation and translation of the work.

The provisions of the The Indian Copyright Act, 1957 and the Copyright Rules, 1958 as amended from time to time and as applicable as on today are explained hereunder. Classes of work for which Copyright protection is applicable

Copyright subsists throughout India in the following classes of works:

- Original literary,
- dramatic,
- musical work (consists of music and also graphic notation of such works but excludes any words or action intended to be sung, spoken or performed with music)
- artistic works (painting, sculpture, drawing, engraving, photograph, architecture or any other work of artistic craftsmanship (whether or not any such work poses artistic work)
- Cinematograph films (work of visual recording on any medium produced through a process from which a moving image may be produced by any means and includes a sound recording accompanying such visual recording); and
- Sound recordings (recording of sounds from which sounds may be produced regardless of the medium on which such recording is made or the method by which the sounds are produced).

### **Protection to Authors**

Copyright protects the rights of authors, i.e., creators of intellectual property in the form of literary, musical, dramatic and artistic works and cinematograph films and sound recordings.

The following rights are protected:

- reproduce the work
- issue copies of the work to the public
- perform the work in public
- communicate the work to the public.
- make cinematograph film or sound recording in respect of the work
- make any translation of the work
- make any adaptation of the work ( conversion of dramatic work into non dramatic work, literary work into dramatic work, re-arrangement of literary or dramatic work, depiction in comic form or through pictures of a literary or dramatic work, transcription of musical work or any act involving rearrangement or alteration of an existing work and the making of a cinematograph film of literary or dramatic or musical work)

In addition to all the rights applicable to a literary work, owner of the copyright in a computer programme enjoys the rights to sell or give on hire or offer for sale or hire, regardless of whether such a copy has been sold or given on hire on earlier occasion.

### **Owners of copyrights**

The following are the owners of the copyrights:

- In musical sound recordings: lyricist, composer, singer, musician and the person or company who produced the sound recording
- In works by journalists during their employment: in the absence of any agreement to the contrary, the proprietor
- In works produced for valuable consideration at the instance of another person: in the absence of any agreement to the contrary, the person at whose instance the work is produced

### **Assignment of Copyright**



The owner of the copyright in an existing work or the prospective owner of the copyright in a future work may assign to any person the copyright either wholly or partially and either generally or subject to limitations and either for the whole term of the copyright or any part thereof. The assignment mention the rights, duration, the territorial limits of the assignment and the royalty payable thereon and should be in writing signed by the assignor or by his duly authorised agent.

|   |  |
|---|--|
| If the assignment of Copyright does not contain any provision mentioned below   | Then the following provisions prescribed by the Act will prevail                             |
| Where the assignee does not exercise the rights assigned to him within a period of one year from the date of assignment | Shall lapse after the expiry of the said period unless otherwise specified in the assignment |
| If the period of assignment is not stated   | it shall be deemed to be five years from the date of assignment.                             |
| If the territorial extent of assignment of the rights is not specified  | it shall be presumed to extend within the whole of India.                                    |

### **Term of the protection of Copyright**

The general rule is that copyright lasts for 60 years. In the case of original literary, dramatic, musical and artistic works the 60-year period is counted from the year following the death of the author. In the case of cinematograph films, sound recordings, photographs, posthumous publications, anonymous and pseudonymous publications, works of government and works of international organisations, the 60-year period is counted from the date of publication.

### **Exceptions to the use Copyright**

In order to protect the interests of users, some exemptions have been prescribed in respect of specific uses of works enjoying copyright. Some of the exemptions are the uses of the work:

- for the purpose of research or private study,
- for criticism or review,
- for reporting current events,
- in connection with judicial proceeding,

- performance by an amateur club or society if the performance is given to a non-paying audience, and
- the making of sound recordings of literary, dramatic or musical works under certain conditions.
- for the purpose of education and religious ceremonies

### **Application for registration of copyright**

**The procedure for registration is as follows:**

- Application for registration is to be made in Form IV as prescribed in the first schedule to the Rules accompanied by the requisite fees prescribed in the second schedule to the Rules ;
- Separate applications should be made for registration of each work;
- The applications should be signed by the applicant or the advocate in whose favor a Vakalatnama or Power of Attorney has been executed, and the same has to be annexed to the application form.

### **Administration of the Copyright Law**

The Copyright Act provides for a quasi-judicial body called the Copyright Board consisting of a Chairman and two or more, but not exceeding fourteen, other members for adjudicating certain kinds of copyright cases. The Chairman of the Board is of the level of a judge of a High Court.

The Board has the power to:

- hear appeals against the orders of the Registrar of Copyright;
  - hear applications for rectification of entries in the Register of Copyrights;
  - adjudicate upon disputes on assignment of copyright;
  - grant compulsory licence to publish or republish works (in certain circumstances);
  - grant compulsory licence to produce and publish a translation of a literary or dramatic work in any language after a period of seven years from the first publication of the work;
  - hear and decide disputes as to whether a work has been published or about the date of publication or about the term of copyright of a work in another country;
  - fix rates of royalties in respect of sound recordings under the cover-version provision;
- and

- fix the resale share right in original copies of a painting, a sculpture or a drawing and of original manuscripts of a literary or dramatic or musical work.

### **Rights of the Registrar of Copyrights**

The Registrar of Copyrights has the powers of a civil court when trying a suit under the Code of Civil Procedure in respect of the following matters, namely,

- summoning and enforcing the attendance of any person and examining him on oath;
- requiring the discovery and production of any document;
- receiving evidence on affidavit;
- issuing commissions for the examination of witnesses or documents;
- requisitioning any public record or copy thereof from any court or office;
- any other matters which may be prescribed.

### **Infringement of Copyright**

Copyright in a work is considered as infringed only if a substantial part is made use of unauthorisedly. What is 'substantial' varies from case to case. More often than not, it is a matter of quality rather than quantity. For example, if a lyricist copy a very catching phrase from another lyricist's song, there is likely to be infringement even if that phrase is very short.

The following are some of the commonly known acts involving infringement of copyright:

- Making infringing copies for sale or hire or selling or letting them for hire;
- Permitting any place for the performance of works in public where such performance constitutes infringement of copyright;
- Distributing infringing copies for the purpose of trade or to such an extent so as to affect prejudicially the interest of the owner of copyright ;
- Public exhibition of infringing copies by way of trade; and
- Importation of infringing copies into India.

A copyright owner can take legal action against any person who infringes the copyright and is entitled to remedies by way of injunctions, damages and accounts. Penalty for infringement and the status of the infringing copies. The minimum punishment for infringement of copyright is imprisonment for six months with the minimum fine of Rs. 50,000/-. In the case of a second and

subsequent conviction the minimum punishment is imprisonment for one year and fine of Rs. one lakh. All infringing copies of any work in which copyright subsists and all plates used or intended to be used for the production of such infringing copies shall be deemed to be the property of the owner of the copyright.

### **Miscellaneous**

- If for a profit a person permits anyone to use any place to be used for the communication of a work to the public, and which constitutes an infringement of the copyright, he will be deemed to have committed an offence under the Copyright Act, unless he was not aware and had no reasonable ground to believe that such communication to the public would be an infringement of copyright.
- Every person who at the time the offence was committed was in charge of, and was responsible to the company for, the conduct of the business of the company, as well as the company shall be deemed to be guilty of such offence and shall be liable to be proceeded against.

The amendments introduced through Copyright (Amendment) Act 2012 can be categorized into:

1. Amendments to rights in artistic works, cinematograph films and sound recordings.
2. WCT and WPPT related amendment to rights
3. Author-friendly amendments on mode of Assignment and Licenses
4. Amendments facilitating Access to Works
5. Strengthening enforcement and protecting against Internet piracy
6. Reform of Copyright Board and other minor amendments

#### **I. Rights in Artistic Works, Cinematographic Films and Sound Recordings**

Section 14 relating to the exclusive rights in respect of a work has been amended. The amendments clarify the rights in artistic works, cinematograph films and sound recordings, by providing that the right to reproduce an artistic work, to make a copy of a cinematograph film or embodying a sound recording now includes ‘storing’ of it in any medium by electronic or other means. In the case of literary, dramatic and musical works, the right to reproduce already includes ‘storing of the work in any medium by electronic means’. The present amendment in effect only extends this inclusive language to artistic works, cinematograph films and sound recordings. The right to store the work is of particular importance in a digital environment due to the special nature of transmission of digitized works over the internet where transient copies get



created at multiple locations, including over the transmitting network and in the user's computer. In a manner of speaking, it can be stated that copyright has been extended to the 'right of storing' of works.

It also creates liability for the internet service providers. While adding this right, the Act also treats as fair use the transient or incidental storage and safe harbour provisions to service providers. The definition of the Cinematograph Film (Section 2(f)) has also been amended. The amended definition reads: *Cinematograph Film means any work of visual recording and includes a sound recording accompanying such visual recording and "cinematograph" shall be construed as including any work produced by any process analogous to cinematography including video films.* The Amendment Act also introduces a definition of 'visual recording' (Clause xxa) to mean *'recording in any medium, by any method including the storing of it by any electronic means, of moving images or of the representations thereof, from which they can be perceived, reproduced or communicated by any method.'*

The amendments address technical issues like 'storing', and therefore address some of the digital era challenges.

## **II. WPPT and WCT related Amendment to Rights**

### **Commercial Rental**

The obligation under Article 11 of the TRIPS Agreement, Article 7 of WCT and Article 9 of WPPT is to provide for 'commercial rental' rights for computer programmes and cinematograph films. This right was introduced in section 14 by using the word 'hire'.

The term 'hire' in sections 14(d)&(e) with regard to cinematograph film and sound recording, respectively, is replaced with the term 'commercial rental'. The primary reason behind the replacement is to curtail the possibility of interpreting the term 'hire' to include non-commercial hire and also to keep in sync with the replacement (1999 amendment) of the term 'hire' to 'commercial rental' with respect to computer programme in section 14(b).

This amendment substitutes the word 'hire' with 'commercial rental' in sections 14 (b)&(c) but has deleted the words *'regardless of whether such copy has been sold or given on hire on earlier occasions'*. This deletion in the case of both cinematograph films and sound recordings brings in the doctrine of first sale exhaustion to these works. It may be recalled that the doctrine of first sale exhaustion was applicable only to the literary, dramatic and artistic works before the

amendment. The Amendment Act 2012 has also introduced a definition of the term ‘commercial rental’ in section 2(fa) with the objective of expressly clarifying that the right is not applicable to non-commercial activities of giving on ‘hire’ including the activities of libraries and educational institutions.

### **Performers’ Rights**

The Amendment Act 2012 has introduced affirmative performers’ rights. Subsections 3&4 of the present section 38 have been omitted and a new section 38A has been inserted in compliance with Articles from 6 to 10 of WPPT. Section 38A provides for performer’s right as an exclusive right to do or authorize the doing of any of the acts in respect of the performance without prejudice to the rights conferred on authors. The proviso to the section enables performers to be entitled for royalties in case their performances are subjected to commercial use. This is a welcome development as earlier the performers were not entitled to royalties because they only had a negative right to prohibit ‘fixation’ of their live performances. The negative right has now been converted to the positive rights.

Along with the above, the Amendment Act 2012 has also sought to amend the definition of ‘Communication to Public’ (Section 2 (ff)) extending the right to performances. The rights under this head hitherto limited to authors have been extended to performers by the present amendment. This is consequential to the grant of new rights to performers. The right of ‘communication to public’ is essential to protect the work on the internet and such protection hitherto available for ‘works’ now extends to ‘performances’. A new section 38B grants moral rights to performers in line with Article 5 of WPPT. Moral rights have been extended to performers, considering the possibility of digital alteration of performances in a digital environment. The ‘explanation’ to the section clarifies that editors are free to perform their tasks without the fear of legal consequences. Another significant amendment in line with Article 9 of WCT is regarding the duration of protection of photographic works. The term of copyright in a photograph has been made at par with other artistic works, namely, until sixty years after the death of the author.

### **III. Author friendly Amendments on mode of Assignment and Licenses**

#### **Assignment of Rights**

Under Section 18(1) a second proviso has been inserted. It provides that no such assignments shall apply to any mode of exploitation that did not exist or was not known in commercial use when the assignment was made. This amendment strengthens the position of the author if new modes of exploitation of the work come to exist. Section 18(1) provides that the owner of a copyright in any work or prospective owner of a future work may assign the copyright, and the proviso to this sub-section clarifies that in the case of future work, assignment will come into force only when the work comes into existence. Another proviso under S. 18(1), inserted through Amendment Act 2012, provides that the author of a literary or musical work incorporated in a cinematograph film or sound recording shall not assign the right to receive royalties in any form other than as a part of the film or sound recording. Section 19 relates to the mode of assignment. Sub-section(3) has been amended to provide that the assignment shall specify the 'other considerations' besides royalty, if any, payable to the Assignor. Therefore, it is not necessary that only monetary compensation by way of royalty could lead to assignment. A new sub-section(8) has been inserted making the assignment of copyright void if contrary to the terms and conditions of the earlier assignment to a copyright society in which the author of the work is a member. This amendment is an attempt to streamline the business practices. Another amendment, insertion of sub-section(9), by providing claim to royalties from the utilization of the work used to make a cinematograph or sound recording irrespective of any assignment of the copyright in the same, is an attempt to rationalize the business practices prevalent in the film industry.

Section 19A relates to disputes with respect to assignment of copyright. This section provides that on receipt of a complaint from an aggrieved party, the Copyright Board may hold inquiry and pass orders as it may deem fit, including an order for the recovery of any royalty payable. The second proviso is amended to provide that pending disposal of an application for revocation of assignment, the Copyright Board may pass any order as it deems fit regarding implementation of the terms and conditions of assignment.

#### **IV. Amendments to Facilitate Access to Works**

- Grant of Compulsory Licenses
- Grant of Statutory Licenses
- Administration of Copyright Societies
- Fair Use Provisions



- Access to copyrighted works by the Disabled
- Relinquishment of copyright

### **Compulsory Licenses**

Section 31 deals with compulsory licenses of works withheld from public. The amendment amplifies the applicability of this section from ‘Indian work’ to ‘any work’. The word ‘complainant’ is also replaced with the words ‘such person or persons who, in the opinion of the Copyright Board is or are qualified to do so’. In continuum, sub-section (2) is omitted so as to enable the Copyright Board to grant compulsory license to more than one person.

By virtue of the above amendment, compulsory licenses can be obtained for ‘any work’ withheld from the public and not just ‘Indian works’ and the license can be granted to such persons as the Board may decide. Section 31A relates to compulsory licenses in unpublished ‘Indian works’. This has been amended to allow compulsory licenses to any unpublished work or any work published or communicated to the public where the work is withheld from the public in India and in cases where the author is dead or unknown or the owner cannot be traced. Special provisions have been provided for compulsory licensing of the works for the disabled by inserting Section 31B.

### **Statutory Licenses**

A new Section 31C provides for statutory license to any person desiring to make a cover version of a sound recording in respect of any literary, dramatic or musical work. The amendment provides that the person making the sound recording shall give to the owner prior notice of his intention in the prescribed manner, provide the copies of all covers or labels with which the version is supposed to be sold, and pay in advance the royalty at the rate fixed by the Copyright Board. Such sound recordings can be made only after the expiration of 5 years after publication of the original sound recording. There is a requirement of payment of a minimum royalty for 50,000 copies of the work during each calendar year. This is not totally a new provision for statutory license for cover version as it is, but a replacement of Section 52(1)(j) as it stood before the amendment. A new section 31D providing for statutory license for broadcasters has been brought to facilitate access to the works for the broadcasting industry. At present the access to copyrighted works was dependent upon voluntary licensing. The amendment provides that any broadcasting organization desiring to broadcast a work including sound recording may do so by giving prior notice to the right holders and pay royalty as fixed by the Copyright Board in advance. The names of the authors and principal performers shall be announced during the



broadcast. The broadcasting organization shall maintain records of the broadcast, books of account and render to the owner such records and books of account.

### **Administration of Copyright Societies**

Sections 33, 34 and 35 relate to the registration and functioning of a copyright society. These have been amended to streamline the functioning of the copyright societies.

All copyright societies will have to register afresh with the registration granted for a period of five years. Renewal is subject to the continued collective control of the copyright society being shared with the authors of works in their capacity as owners of copyright or of the right to receive royalty. There are specific amendments to protect the interests of the authors. In Section 35, the phrase ‘owners of rights’ has been substituted with ‘authors and other owners of right’. The section has been amended to provide that every copyright society shall have a governing body with such number of persons elected from among the members of the society consisting of equal number of authors and owners of work for the purpose of the administration of the society. Section 35(4) provides that all members of a copyright society shall enjoy equal membership rights and there shall be no discrimination between authors and owners of rights in the distribution of royalties.

### **Fair Use Provisions**

Section 52 enumerates fair use clauses, acts that will not be infringement of copyright. Certain amendments have been made to extend these provisions in the general context. The existing clause (1)(a) has been amended to provide fair dealing with any work, not being a computer programme, for the purposes of private and personal use. With this amendment, the fair use provision has been extended to cinematograph and musical works. Fair use in the above lines has been extended by amendment to bring in the word ‘any work’ to reproduction in the course of judicial proceedings; reproduction or publication of any work prepared by secretariat of a legislature; in certified copies supplied as per law. A new clause 52(1)(w) provides that the making of a three dimensional object from a two dimensional work, such as a technical drawing for industrial application of any purely functional part of a useful device shall not constitute infringement. This provision should help reverse engineering of mechanical devices.

A new clause 52(zc) has been introduced to provide that importation of literary or artistic works such as labels, company logos or promotional or explanatory material that is incidental to

products or goods being imported shall not constitute infringement. This clause supports the parallel import provision embedded in the Trade Marks Act, 1999.

Clauses (zb) and (zc) provide for fair dealing in the use of disabled persons.

Fair use provisions have been extended to the digital environment. Any transient and incidental storage of any work through the process of ‘caching’ has been provided exceptions as per the international practice. Any deliberate storing of such works and unauthorized reproduction and distribution of such works is an infringement under Section 51 attracting civil and criminal liability. Exceptions under this section have been extended to education and research purposes, as works are available in digital formats and in the internet. The scope of these provisions ensures that introduction of new technology will also be covered under this new section.

An explanation has been inserted to clause (1)(a) of Section 52 to clarify that storing of any work in any electronic medium for the specified purposes, including the incidental storage of a computer programme which in itself is not an infringing copy, shall not be an infringement.

A new clause (b) in Section 52 seeks to provide that transient and incidental storage of a work or performance purely in the technical process of electronic transmission or communication to the public shall not constitute an infringement of copyright. Similarly, clause (c) provides that transient and incidental storage of a work or performance for the purposes of providing electronic links, access or integration, where the right holder has not expressly prohibited such links, access or integration, shall not constitute infringement.

To facilitate digitization of libraries a new clause (n) has been introduced to enable the storage of a digital copy of a work if the library possesses a non-digital version of it.

The unauthorized use of copyright work over the internet leads to suspension of the service provider’s activity.

The new clause (c) of Section 52, while providing for fair use exemption for transient or incidental storage of works, also provides for the internet service provider’s liability when read with the additions of rights of storage and definition of infringement. A proviso has been added to this clause to provide a safe harbour as per international norms to internet service providers, as they are merely carriers of information provided by others. This is generally referred to as ‘notice and take down procedure’. If the person responsible for the storage of the copy has received a written complaint from the owner of copyright in the work, that the transient or incidental

storage is an infringement, such persons responsible for the storage shall refrain from facilitating such access for a period of twenty-one days or till he receives an order from the competent court refraining from facilitating access. In case no such order is received before the expiry of such period of twenty-one days, he may continue to provide the facility of such access.

### **Special Provision for Access to the Disabled**

#### **1. Compulsory License for the Disabled**

Section 31B provides for compulsory license in works for the benefit of the disabled. The Copyright Board, on an application for a CL by any person working for the benefit of persons with disability on a profit basis or for business shall dispose such application within a period of two months from the date of receipt of application.

The CL issued must specify the means and format of publication, the period during which the compulsory license may be exercised and the number of copies that may be issued including the rate or royalty.

#### **2. Fair Use Rights for the Disabled**

The new clause (zb) added to section 52(1) providing for fair use of the work for the benefit of the disabled, facilitates adaptation, reproduction, issue of copies or communication to the public of any work in any accessible format, for persons with disability to access works including sharing with any person with disability for private or personal use, educational purposes or research.

These rights are available to any person or organization working for the benefit of the persons with disabilities.

Easier relinquishment of copyright Section 21 deals with the right of author to relinquish copyright. The amendment facilitates relinquishment of copyright by way of public notice. Sub-section 1 now provides relinquishment of copyright either by giving notice to the Registrar of Copyrights or by way of public notice.

### **V. Strengthening Enforcement and Protecting against Internet Piracy**

#### **Strengthening of Border Measures**

Section 53, dealing with importation of infringing copies, has been substituted with a new section providing detailed border measures to strengthen enforcement of rights by making



provision to control import of infringing copies by the Customs Department, disposal of infringing copies and presumption of authorship under civil remedies.

### **Protection of Technological Measures**

The new section 65A, introduced for protection of technological protection measures (TPM) used by a copyright owner to protect his rights on the work, makes circumvention of it a criminal offence punishable with imprisonment. As a result, any person who circumvents an effective technological measure applied for the protection of any of the rights, with the intention of infringing such rights, shall be punishable with imprisonment, which may extend to two years and shall also be liable to fine. The rationale is to prevent the possibility of high rate infringement (digital piracy) in the digital media. This amendment also clarifies the problem of circumvention impacting the public interest on access to work facilitated by the copyright laws. Sub-section (2) permits circumvention for specified uses.

### **Digital Rights Management Information**

Section 65B has been introduced to provide protection of rights management information, which has been defined under clause (xa) of section 2. This amendment is intended to prevent the removal of the rights management information without authority and distributing any work, fixed performance or phonogram, after removal of rights management information. As a result, any unauthorized and intentional removal or alteration of any rights management information is a criminal offence punishable with imprisonment, which may extend to two years and fine. The rationale of the protection emanates from the practice in the digital world of managing the rights through online contracts governing the terms and conditions of use.

The protection of technological measures and rights management information were introduced in WCT and WPPT as effective measures to prevent infringement of copyright in digital environment. The introduction of Sections 65A and 65B is expected to help the film, music and publishing industry in fighting piracy.

## **VI. Reform of Copyright Board**

### **Copyright Board**

The Copyright Board during the last decade has changed significantly. Considering the diverse nature of issues being dealt with by the Copyright Board, section 11 relating to the constitution of the Copyright Board has been amended to make it a body consisting of a Chairman and two



members. A provision has also been introduced for payment of salaries and allowances to the members of the Board. This reformist approach is timely, looking at the multifarious responsibilities the Copyright Board is now called upon to discharge.

Overall the amendments introduced are forward looking. This will enable the Copyright Act 1957 to become as one of the best copyright legislations in the world.

### **Conclusion**

The enactment of the Copyright Act, 1957, Copyrights Rules, 1958 and the amendments thereto protects the interests of the creators of intellectual property while protecting the interests of the public at large.

### **COPYLEFT**

Copyleft is a concept by which a work is thrown open to third parties with some rights, like copying, making changes etc and any derivative born out of such work will also be subject to similar (Copyleft) terms and conditions. For example : A person who received a work with Copyleft (license), would be free to use and adapt the said work, tweak and make improvements to it but the resultant work will also come under the purview of such Copyleft only, with similar set of rights and restrictions.

The bottom line of Copyleft is an opportunity for people to make use of a work and grant the same set of rights to the other interested parties as well. While an entity grants other parties the right to use a work to make modifications or adaptations to it, then the second-in-line should carry on, without in any way hampering the chain, say by trying to claim proprietary rights over the derivative born out of the Copyleft work. So a person who receives a Copyleft work and adapts it will not be in a position to restrict the rights over the said derivative.

The Copyleft concept/form of licensing is quite refreshing in terms of free movement of a work. It does not confine the rights in work to a single person or a minimal group of persons but rather widens the area to include as many persons as are interested provided such persons are willing to comply with the conditions of Copyleft, which again are quite reasonable. Such Copyleft forms of licenses are more commonly found in the software industry, but is of course not confined to Software but can be implemented to any work, be it artistic, dramatic or literary. It is also to be borne in mind that Copyleft does not imply that the work is in public domain, where any person cannot exploit a work in.

## OPEN SOURCE

An open-source license allows for a software product to be shared in certain ways, or for some types of collaborative research or development. In general, open-source licensing allows the source code of a project to be open or transparent, utilized by third parties, or changed or manipulated by members of a developer community

A permissive license is simple and is the most basic type of open source license: It allows you to do whatever you want with the software as long as you abide by the notice requirements. Permissive licenses provide the software as-is, with no warranties. So permissive licenses can be summarized as follows:

- Do whatever you want with the code
- Use at your own risk
- Acknowledge the author/contributor

## DIGITAL ARCHIVES (records or files)

Let's start by defining "digital archiving". There are two types of digitally preserved archival records. Records which began life as a physical object of some kind, e.g. a paper manuscript, a photograph, or a reel of magnetic tape which holds a music recording. In each of the examples I've provided, some action must be taken to "digitize" the artifact, creating a digital instance such as a scan of the photograph resulting in a .tiff or .jpg file, or an analog to digital conversion of the audio tape resulting in a 24 bit / 96kHz .wav or .mp3 file.

And there are also records which were "born digital", e.g. a digital image .png file, an .mp3 music file or a .wav4 audio/video file. There isn't a physical object in this case, so the instance that is being preserved is a "born digital" file.

Until four or five years ago, there were persistent concerns about the fixity, or alternately the ephemerality, of digital files and the storage technology intended to preserve these files. I believe these concerns have largely been addressed. There are existing means to permanently preserve digital records that take into consideration all reasonable eventualities up to and including truly extreme events. So then, for born digital records, digital preservation is the only practical means of preserving these records for the future. There was a brief period when digital storage technology hadn't caught up, when printing out records on acid free paper and preserving the paper records in buffered boxes was seriously considered. But the digital technology has caught up and this is no longer considered reasonable.

For digital instances of physical items, the advantages can be considerable. By providing digital instances which can be accessed from anywhere on the planet, access is greatly expanded. And as many researchers can accomplish their goals using high quality digital instances, the potential for damage or simple wear and tear on delicate artifacts, can be greatly reduced. A good example are one of a kind master magnetic tape recordings. These tapes deteriorate over time, even when they are stored under optimal conditions. And each time the tape is played a tiny amount of damage occurs. A very high quality digital instance can be kept as a repository copy and Web-friendly .mp3 instances made available for general access.

It can be anticipated that there will still be occasions when only the original item will do, but these can be kept to a minimum.

ICT: Information & Communication Technology

ICT has more recently been used to describe the convergence of several technologies and the use of common transmission lines carrying very diverse data and communication types and formats.

Information and communications technology (ICT) refers to all the technology used to handle telecommunications, broadcast media, intelligent building management systems, audiovisual processing and transmission systems, and network-based control and monitoring functions.

Role: “Diverse set of technological tools and resources used to communicate and and to create, disseminate, store and manage information.”

**Technologies include:**

- Computers
- Internet
- Broadcast Technologies (radio & TV)
- Telephony

Information- Wiki, Research

Communication- Facebook, Twitter

Entertainment- Video Games, Music

Technology- Laptop, Computer.

**Benefits of ICT:**

- Banking
- E-Governance

- E-Commerce
- Education

**Banking:** Information and Communication Technology is used by banks for ATMs and online banking as well as storing information on the magnetic strip of a credit or debit card. Banks also use ICT to clear checks and handle electronic and international bank transfers. the adoption of ICT in banks led to an improvement in customer service, facilitated accurate record-keeping and enhanced the speed of overall services, ultimately leading to a more efficient and competitive market. The real goal of ICT in banking is not just to provide access to technology, but linking communities together in the long run.

Eg: Internet Transactions, swipe cards, international transactions.

**E-Governance:** E-governance is the application of information and communication technology for delivering government services, exchange of information, communication, transactions, integration, various stand-alone systems, and services between government and citizens, government and business as well as back office processes and interactions within the entire government frame work. The government being the service provider it is important to motivate the employees for delivering the services through ICT. E-governance seeks to achieve Efficiency, Transparency, and Citizen's Participation. Enabling E-governance through ICT contributes to Good Governance, Trust and Accountability, Citizen's Awareness, and empowerment, Citizen's Welfare, Democracy, Nation's Economic growth. ICT is the biggest enabler of change and process reforms fade in face of what ICT has achieved in few years.

ICTs acts in speeding up the flow of information and knowledge between government and citizens and transforming the way in which governments and citizens interact. According to the United Nations Development Program (UNDP) the challenge for all countries is to create and develop a system of governance that promotes supports and sustains human development. Governments in many parts of the world have made huge ICT investments aimed at improving governance processes.

- G2C: Govt to citizen to Govt.(Online grievances)
- G2E: Govt to Employ to Govt.(JeewanPraman)
- G2B: Govt to Business to Govt.(Online Tendering)
- G2G: Govt to Govt.(Service Delivery Gateway)



**E-Commerce:** ICT and e-commerce are inseparable terms as the e-commerce industry is absolutely dependent on ICT for its operations and intensification. E-commerce is also referred to as application of ICT in business and commerce. ICT is an umbrella term which involves usage of computers, including hardware, software and networks used to communicate, store and manage the requisite information. The growth of e-commerce is primarily dependent upon the boost in ICT infrastructure. The Smartphone market and Internet diffusion has proved to be a catalyst for growth of e-commerce industry.

Ecommerce means the sale and purchase of goods and services over electronic systems such as the Internet. Business to Business (B2B): B2B is e-commerce businesses between one business firm to another such as a manufacturer and a wholesaler or between a wholesaler and a retailer. Business to Consumer (B2C): B2C is e-commerce businesses between a business firm and a consumer such as between a manufacturer and consumer or retailer and consumer. Business to Consumer (C2B): C2B is e-commerce businesses in which individual customers offer to sell products and services to companies who are prepared to purchase them. This business model is the opposite of the traditional B2C model.

**Business to Consumer (C2C):** C2C is e-commerce businesses in which individual customers offer to sell products and services to other individuals who are prepared to purchase them.

- a) Sales and Purchase through internet.
- b) Online shopping from anywhere in the world.

**Education:** The need for ICTs in primary education is important as it creates educational opportunities on a wide scale for those students who are unable to afford traditional classroom teaching modules due to cost ineffectiveness, teacher unavailability, and some other factors. The Information Communication Technology plays a much broader role along with education modules such as the distance learning programs and education efforts for students unable to study in universities of their choice, which were earlier not possible. Many universities in developing nations provide distance education schemes and provide free courseware content through print media, television, and audio visual contents, specifically for primary and higher education students.

- E-Learning

- Distance Education
- Regular Education

E-Learning: Instead of lectures ICT provides interactive learning through PowerPoint, audio-visual lectures, practical, Google Documents, YouTube Web classes, Digital Libraries, Smart Classes.

Some common features of the new education system (called E-learning, distance learning, internet based learning or web based learning) that has been created by information communication technologies are:

- One can digitalize texts, images, sound, videos, leading to multimedia digitalized information.
- One can access any kind of information anywhere in the world in a few seconds.
- Digitalized information is more accessible, more interactive, easier to access, transport, store and process
- Educational opportunities are close to home
- Students receive exposure to telecommunication technologies
- They can access to internet-rich learning environment
- They can contact with students in other locations all over the world
- They have opportunities to participate in online national and international events
- They can develop stronger relationships with classmates
- They can access to global resources and experts
- Their interaction with classmates will increase.

## **Principles of ICT**

### **Vision**

ICTs represent to today's world what industrial machines represented during the industrial revolution; they have revolutionized ways of working, transformed the economy, had an irreversible impact on the way people live, and have shaped a new "information" society. Information and communication technologies are seen by various different bodies of the international community as being:

- A bridge between developed and developing countries.
- A tool for economic and social development.
- An engine for growth.
- The central pillar for the construction of a global knowledge-based economy and society.

- An opportunity for countries to free themselves from the tyranny of geography.

The fundamental role of ICTs in the information and knowledge society is widely recognized, as is the fact that there is unequal distribution and sharing of this technology and of access to information. From this comes the first and most important principle for the information society: universal access.

### **Universal access**

The necessity of universal access to information services is stated in several declarations, which stress the need to broaden access and use of ICTs, declaring that everyone, everywhere should be enabled to participate in the global information society.

### **Equality of opportunity**

The physical existence of infrastructures is essential but not sufficient for development of the information society: factors of gender, level of education and literacy, household income, language, race and ethnicity are all critical determinants of ICTs utilization and access within countries, when the necessity to promote equality of opportunity to citizens, and in particular to encourage the participation of weaker categories in the use of ICTs.

Each country should also promote measures “to help people of every age, background and location and level of physical ability to access ICTs”, and States should “actively involve the youth in national and regional ICT activities; ensure better gender balance in ICT use while instituting specific programmes that address the need of women particularly those aimed at rural and disenfranchised areas.”

### **Content diversity**

“The information society should serve the cultural enrichment of all citizens through diversity of content reflecting the cultural and linguistic diversity of our people. Diversity of content, including cultural and linguistic diversity, should be promoted. The private sector should therefore develop and build information networks with abundant capacity to accommodate a wealth of information, both locally produced and that developed in other regions and nations.”

Freedom of expression and freedom of access

Free flow of information and plurality of opinions

“Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.”

Electronic governance or e-governance is the application of information and communication technology (ICT) for delivering government services, exchange of information, communication transactions, integration of various stand-alone systems and services between government-to-citizen (G2C), government-to-business (G2B), government-to-government (G2G), government-to-employees (G2E) as well as back office processes and interactions within the entire government framework. Through e-governance, government services will be made available to citizens in a convenient, efficient and transparent manner. The three main target groups that can be distinguished in governance concepts are government, citizens and businesses/interest groups. In e-governance there are no distinct boundaries.

Generally four basic models are available – government-to-citizen (customer), government-to-employees, government-to-government and government-to-business.

### **Convergence and its types**

Media convergence is a theory in communications where every mass medium eventually merges to the point where they become one medium due to the advent of new communication technologies. In fact, today, there is no need for having a television and a computer separate from each other, since both are able to do the job of the other. We also see print media eventually collaborating with the new media. Some of the examples: Web TV, E-paper, Mobile Phones.

Henry Jenkins said that “the multiple forms of media convergence are leading us toward a digital renaissance - a period of transition and transformation that will affect all aspects of our lives.” It refers to removal of entry barriers across the IT, telecoms, media and consumer electronics industries, creating one large ‘converged’ industry at various intersections of media technologies, industries, content and audiences. The course provides an introduction to this ongoing process. It covers conceptual and technological histories, different forms of convergence and gives analytical tools for studying media convergence.

### **Types of convergence**

#### **Technology Convergence**

The digitization of all media content. When words, images and sounds are transformed into digital information, we expand the potential relationships between them and enable them to flow across platforms.



### •Economic Convergence

- The horizontal integration of the entertainment industry means a single company can now control interests in film, television, books, games, the Web, music, real estate and countless other sectors. The result has been the restructuring of cultural production around “synergies”. Example : TOI, India Today, Deccan Herald, Sagaonkar (Goa)

### • Social or Organic Convergence

- Consumers’ multitasking strategies for navigating the new information environment. Organic convergence is what occurs when a school kid is watching a cricket match on a big-screen television, listening to music on the stereo, word processing a paper and writing e-mail to his friends. It may occur inside or outside the box, but ultimately, it is within the user’s control.

### •Cultural Convergence

- Media convergence fosters a new participatory folk culture by giving average people the tools to archive, annotate, appropriate and recirculation content. Shrewd companies tap this culture to foster consumer loyalty and generate low-cost content. Media convergence also encourages trans media storytelling, the development of content across multiple channels. As producers more fully exploit organic convergence, storytellers will use each channel to communicate different kinds and levels of narrative information, using each medium to do what it does best.

### Social media platforms- Importance & Usage

Social media has changed the way we communicate today. It’s in our best interest to be informed about all of the new possibilities to manage our online reputation. The lines between professional and personal are blurring online and many times, we refer to our online presence as our “Personal Brand.” Your Personal Brand can be both the personal and professional “YOU.”

#### 1. Build relationships.

Social media is not just about brands connecting with their customers. In fact, at its root, social media is about connecting people to people.

From a professional perspective, you can grow your professional network online tremendously by connecting with colleagues, mentors, role models and other professionals. If you nurture those relationships, you have a whole new network to tap when you’re looking for opportunities or professional guidance.

#### 2. Share your expertise.

Social media gives you an opportunity to talk about what you know and what you want to be known for. Sharing your expertise will attract potential professional and personal connections.

Learn how to present your professional experience, achievements and results and you will get more and more opportunities to connect with like-minded people.

If you share content on topics that you know much about, you can begin to build credibility. This doesn't only go for your online presence. If you live your personal brand and your actions reflect your online presence, it validates that you can be trusted and those relationships you are building will be that much more authentic and valuable.

### **3. Increase your visibility.**

If you spend time honing in on your expertise, consistently managing your social channels, then you have the potential to greatly increase your visibility and even become a thought-leader in your space. Good content gets shared, so if you are consistently posting quality content, the more people who share it, the more people see it.

It's not just about pushing content, however. You also need to be engaging with other people's content. Following people and interacting with them on social media will work to build relationships (we keep coming back to this one!) and will help to get your name out there for people to turn to.

### **4. Educate yourself.**

There is a lot of noise on the Internet. Social media allows you to hone in on what you really care about and what you really want to read. You can create lists that curate content from your favorite people, thought leaders in the space, or media outlets. You can easily learn about current events and things taking place near you.

### **5. Connect anytime**

I know to some of you this may sound like a disadvantage. But, the advantage of being able to communicate and connect with anyone instantly outweighs the potential negative.

Social media can help you connect before, during and after networking events, a conference or a meeting. People can get to know you prior to meeting you and be better equipped to talk in person. I know I've met people in person for the first time after following them online for a while and we felt like long lost friends!

Social media is a land of new opportunity. There are countless personal and professional benefits of using social media. With a little love and care, we can start to build and shape our personal brands into an epicentre of opportunity.

## **Website Planning and Visual Design**

## Planning and Designing a Web Site

1. Define the Project
2. Develop Site Structure & Organize Content
3. Design Graphic User Interfaces
4. Build Web Site
5. Produce & Publish Web Site
6. References & Further Reading

Many Web developers and designers have different approaches to designing and producing Web sites. Perhaps the single most influential work on the process of Web site design is actually focused on the process of Web site redesign: Kelly Goto and Emily Cotler have written a book called *Web Redesign 2.0: Workflow That Works*. This is the second edition of their preeminent book on project management and processes of Web design. While their book is primarily for project managers or ambitious one-man-show Web developers, it contains information that can be applicable to any participant in the Web development process. This is a book that I've strongly recommended for anyone continuing on in the field of professional Web development.

1. Define the Project
2. Develop Site Structure & Organize Content
3. Design Graphic User Interfaces
4. Build Web Site
5. Produce & Publish Web Site

If you continue on in the Web track of the Multimedia program at UVSC, you'll find that we revisit this process in greater detail and depth in DGM 2740 - Web Design. In that class I add another step between steps 2 and 3:

### 3. Develop Page Structures & Organize Interactions

This additional stage is a little more abstract, but it articulates a philosophy of Web design influenced by Web standards, accessibility, and usability. For our purposes in this class, 5 stages will do just fine!

**Let's look at these stages a little closer and define what they mean:**

## **1. Define the Project**

Project definition may seem relatively unimportant, but having a succinctly defined audience and purpose as a mantra you can repeat throughout the design process will keep you focused and on-task. This first stage consists of gathering and analyzing the information necessary to clearly identify the scope of the project and then prepare for kick-off. You will start by asking a lot of questions, and you will amass a lot of data that will be used to shape and communicate the expectations of the project. In stage 1 you also define project scope, where ideally you understand everything from budget to ongoing maintenance. No matter the size or scope of the project, thorough planning is critical to success and efficiency.

## **2. Develop Site Structure & Organize Content**

In this stage we take a look at the content that our client has given us. We take that content page-by-page and try to write an outline of the entire site. This outline can be represented using a site map, which visually shows each section and page of the site and how those pages interlink. We'll actually do this at the end of this lesson.

## **3. Design Graphic User Interfaces**

A graphic user interface or GUI is simply the visual elements of a Web site that users see and use--buttons that are clicked on, the placement of content, the typography, color schemes and other design elements.

## **4. Build Web Site**

In practice, I've found that the actual building a Web site consists of the following steps:

1. Create a basic XHTML template to structure the information for each web page
2. Produce Web-ready images (JPGs, PNGs, GIFs) for use in the Web site's graphic user interface
3. Create the Cascading Style Sheet to produce the designer graphic user interface
4. Modify the XHTML template as needed to meet the needs of the CSS
5. Copy finished XHTML template for each page in the site
6. Copy, paste, and markup content for each web page
7. Proof-read, error-check, and usability-test each and every page



Though we won't be extensively exploring each of these steps in this course, you will want to come back to these steps when it comes time to work on your Final Project!

## **5. Produce & Publish Web Site**

Once the Web site and all its pages are complete, you can't just leave them on your computer! You have to publish them on the World Wide Web for the public to view. This final stage consists of two steps:

1. Upload the Web site to a public Web server
2. Employ a variety of strategies to publicize the site

If some of these stages used terms that were over your head, don't worry! You'll learn soon enough how this process can be applicable to both small- and large-scale Web site design. For now we'll keep it simple and deal with stages 1 & 2.

### **Audience Analysis and Content Strategy**

#### **Audience Analysis**

Audience analysis involves identifying the audience and adapting a speech to their interests, level of understanding, attitudes, and beliefs. Taking an audience-centered approach is important because a speaker's effectiveness will be improved if the presentation is created and delivered in an appropriate manner. Identifying the audience through extensive research is often difficult, so audience adaptation often relies on the healthy use of imagination.

As with many valuable tools, audience analysis can be used to excess. Adapting a speech to an audience is not the same thing as simply telling an audience what they want to hear. Audience analysis does not mean 'grandstanding' or 'kowtowing' to a public. Rather, adaptation guides the stylistic and content choices a speaker makes for a presentation. Audience adaptation often involves walking a very fine line between over-adapting and under-adapting – a distinction that can be greater appreciated by understanding the general components of this skill. The Communications Department offers [tips for analysing an audience](#).

#### **Audience Analysis Factors**

##### **Audience expectations**

When people become audience members in a speech situation, they bring with them expectations about the occasion, topic, and speaker. Violating audience expectations can have a negative impact on the effectiveness of the speech. Imagine that a local politician is asked to speak at the memorial service for a beloved former mayor. The audience will expect the politician's speech to praise the life and career of the deceased.

If the politician used the opportunity to discuss a piece of legislation, the audience would probably be offended and the speaker would lose credibility. Of course, there may be some situations when violating the audience's expectations would be an effective strategy. Presenters that make political statements at the Academy Awards do so precisely because the message's incongruity with the occasion increases the impact of the proclamation.

### **Knowledge of topic**

Audience knowledge of a topic can vary widely on any given occasion, therefore, communicators should find out what their audience already knows about the topic. Never overestimate the audience's knowledge of a topic. If a speaker launches into a technical discussion of genetic engineering but the listeners are not familiar with basic genetics, they will be unable to follow your speech and quickly lose interest. On the other hand, drastically underestimating the audience's knowledge may result in a speech that sounds condescending.

Try to do some research to find out what the audience already knows about the topic. Giving a brief review of important terms and concepts is almost always appropriate, and can sometimes be done by acknowledging the heterogeneous audience and the importance of 'putting everyone on the same page.' For example, even if the audience members were familiar with basic genetics, a brief review of key term and concepts at the beginning of a speech refreshes memories without being patronizing.

### **Attitude toward topic**

Knowing audience members' attitudes about a topic will help a speaker determine the best way to reach their goals. Imagine that a presenter is trying to convince the community to build a park. A speaker would probably be inclined to spend the majority of the speech giving reasons why a park would benefit the community.

However, if they found out ahead of time that most neighbors thought the park was a good idea but they were worried about safety issues, then the speaker could devote their time to showing them that park users would be safer in the park than they currently are playing in the streets. The

persuasive power of the speech is thus directed at the most important impediment to the building of a park.

### **Audience size**

Many elements of speech-making change in accordance with audience size. In general, the larger the audience the more formal the presentation should be. Sitting down and using common language when speaking to a group of 10 people is often quite appropriate. However, that style of presentation would probably be inappropriate or ineffective if you were speaking to 1,000 people. Large audiences often require that you use a microphone and speak from an elevated platform.

### **Demographics**

The demographic factors of an audience include age, gender, religion, ethnic background, class, sexual orientation, occupation, education, group membership, and countless other categories. Since these categories often organize individual's identities and experiences, a wise speaker attends to the them. Politicians usually pay a great deal of attention to demographic factors when they are on the campaign trail. If a politician speaks in Day County, Florida (the county with the largest elderly population) they will likely discuss the issues that are more relevant to people in that age range – Medicare and Social Security.

Communicators must be careful about stereotyping an audience based on demographic information – individuals are always more complicated than a simplistic identity category. Also, be careful not to pander exclusively to interests based on demographics. For example, the elderly certainly are concerned with political issues beyond social security and Medicare.

Using demographic factors to guide speech-making does not mean changing the goal of the speech for every different audience; rather, consider what pieces of information (or types of evidence) will be most important for members of different demographic groups.

### **Setting**

The setting of a presentation can influence the ability to give a speech and the audience's ability and desire to listen. Some of these factors are: the set-up of the room (both size and how the audience is arranged), time of day, temperature, external noises (lawn mowers, traffic), internal noises (babies crying, hacking coughs), and type of space (church, schoolroom, outside). Finding out ahead of time the different factors going into the setting will allow a speaker to adapt their

speech appropriately. Will there be a stage? Will there be a podium or lectern? What technology aids will be available? How are the seats arranged?

### **What is the order of speakers?**

While these issues may appear minor compared to the content of the speech and the make-up of the audience, this foreknowledge will soothe nerves, assist in developing eye contact, and ensure that the appropriate technology, if necessary, is available. Take into account the way that the setting will affect audience attention and participation. People are usually tired after a meal and late in the day. If scheduled to speak at 1:00 PM, a speaker may have to make the speech more entertaining through animation or humour, exhibit more enthusiasm, or otherwise involve the audience in order to keep their attention.

### **Voluntariness**

Audiences are either voluntary, in which case they are genuinely interested in what a presenter has to say, or involuntary, in which case they are not inherently interested in the presentation. Knowing the difference will assist in establishing how hard a speaker needs to work to spark the interest of the audience. Involuntary audiences are notoriously hard to generate and maintain interest in a topic (think about most people's attitudes toward classes or mandatory meetings they would prefer to not attend.)

### **Egocentrism**

Most audience members are egocentric: they are generally most interested in things that directly affect them or their community. An effective speaker must be able to show their audience why the topic they are speaking on should be important to them.

### **Content Strategy**

#### **What Is Content Strategy?**

Content strategy refers to the management of pretty much any tangible media that you create and own: written, visual, downloadable ... you name it. It is the piece of your marketing plan that continuously demonstrates who you are and the expertise you bring to your industry.

You might've heard how important content creation is to the growth of your business, but as you'll see throughout this post, it needs to have a well-planned purpose. When you develop a content strategy, there are some key things to consider:



## Whom You're Creating Content For

Who's the target audience for this content? For how many audiences are you creating content? Just as your business might have more than one type of customer, your content strategy can cater to more than one type of reader or viewer. Using a variety of content types and channels will help you deliver different content to each type of audience you have in mind and engage everyone your company does business with.

## The Problem it's Going to Solve for that Audience

Ideally, your product or service solves a problem you know your audience has. By the same token, your content coaches and educates your audience through this problem as they begin to identify and address it. A sound content strategy supports people on both sides of your product: those who are still figuring out what their main challenges are, and those who are already using your product to overcome these challenges. Your content reinforces the solution(s) you're offering and makes your customers more qualified users of your product.

## What Makes You Unique

Your competitors likely have a similar product as yours, which means your potential customers need to know what makes yours better -- or, at least, different. This is where content comes in. In order to prove why you're worth buying from, you need to prove why you're worth listening to.

## The Content Formats You'll Focus On

What forms will your content take? Infographics? Videos? Blog posts? Having identified the topics you want to take a position on, you'll need to determine which formats are best for expressing that position.

## The Channels Where It'll Be Published

Just as you can create content in different formats, you'll also have different channels you can publish to. Channels can include owned properties, such as your website and blog; and social media properties, such as Facebook and Twitter. We'll talk more about social media content strategy in the step-by-step guide later in this article.

## How You'll Manage Creation and Publication

Figuring out how you'll create and publish all your content can be a daunting task. It's important for a content strategy to know who's creating what, where it's being published, and when it's going live. Today's content strategies prevent clutter by managing content from a *topic* standpoint. When planning a content calendar around topics, you can easily visualize your company's message and assert yourself as an authority in your market over time. Learn more about topics in content strategy in the video below.

## Why Do Marketers Need to Create a Content Marketing Strategy?

Content marketing helps businesses prepare and plan for reliable and cost-effective sources of website traffic and new leads. Think about it -- if you can create just one blog post that gets a steady amount of organic traffic, an embedded link to an ebook or free tool will continue generating leads for you as time goes on. HubSpot's Sales Blog Team found this to be key to their strategy to increasing traffic to the blog over time. Read about their blog strategy here.

The reliable source of traffic and leads from your evergreen content will give you the flexibility to experiment with other marketing tactics to generate revenue, such as sponsored content, social media advertising, and distributed content. Plus, your content will not only help attract leads -- it will also help educate your target prospects and generate awareness for your brand. Now, let's dive in to learn the specifics of how to create a content marketing plan.

## How to Create a Content Marketing Strategy

### 1. Define your goal.

What's your aim for developing a content marketing plan? Why do you want to produce content and create a content marketing plan? Know your goals before you begin planning, and you'll have an easier time determining what's best for your strategy. (Want help figuring out the right goals? [Download this goal planning template.](#))

### 2. Conduct persona research.

To develop a successful plan, you need to clearly define your content's target audience -- also known as your buyer persona.

This is especially important for those who are starting out or are new to marketing. By knowing your target audience, you can produce more relevant and valuable content that they'll want to

read and convert on. If you're an experienced marketer, your target may have changed. Do you want to target a new group of people or expand your current target market? Do you want to keep the same target audience? Revisiting your audience parameters by conducting market research each year is crucial to growing your audience.

### **3. Run a content audit.**

Most people start out with blog posts, but if you want to venture out and try producing other content pieces, consider which ones you want to make. For instance, if you've been doing weekly blog posts for the past year, creating an ebook that distills all your blog posts into one ultimate guide would be a one way to offer information in a different format. We'll go over several different types of content you can use further down on the list. If you've been in business for a while, review your content marketing efforts and the results from it in the last year. Figure out what you can do differently in the upcoming year and set new goals to reach. (Pro tip: Now is a great time to align your team's goals with the rest of your organization's goals.)

### **4. Choose a content management system.**

Have a system in place where you can manage your content. A few vital parts of content management include content creation, content publication, and content analytics.

If you're a HubSpot customer, you can plan, produce, publish, and measure your results all in one place using HubSpot software. Other content management system options include CoSchedule and WordPress(although we can't speak to the full range of capabilities of these sites).

### **5. Brainstorm content ideas.**

Now, it's time to start coming up with ideas for your next content project. This is an important step when you planning to market your product and attract the attention of your target audience.

### **6. Determine which types of content you want to create.**

There are a variety of options out there for content you can create. Here are some of the most popular content formats marketers are creating, and tools and templates to get you started.

## ***TYPES OF CONTENT MARKETING***

### ***Blog posts***

If you haven't already noticed, you're currently perusing a blog post. Blog posts live on a website and should be published regularly in order to attract new visitors. Posts should provide valuable content for your audience that makes them inclined to share posts on social media and across other websites. We recommend that blog posts be between 1,000 and 2,000 words in length, but experiment to see if your audience prefers longer or shorter reads.

### ***E-books***

E-books are lead-generation tools that potential customers can download after submitting a lead form with their contact information. They're typically longer, more in-depth, and published less frequently than blog posts, which are written to attract visitors to a website.

E-books are the next step in the inbound marketing process: After reading a blog post (such as this one), visitors might want more information. This is where calls-to-action (CTAs) come into play, directing people to a landing page where they can submit their contact information and download an e-book to learn more valuable information for their business. In turn, the business producing the e-book has a new lead for the sales team to contact.

### ***Case Studies***

Case studies, also known as testimonials, are your opportunity to tell the story of a customer who succeeded in solving a problem by working with you. A case study is perhaps your most versatile type of content marketing because it can take many different forms -- some of which are on this list. That's right, case studies can take the form of a blog post, ebook, podcast ... even an infographic.

Your goal in a case study is to show the people who are considering your product that the proof is in the pudding. Before choosing a customer for a case study, you should determine which form the testimonial will take and the area of your business to which you're trying to drive value.

### ***Templates***

Templates are a handy content format to try because they generate leads for you while providing tremendous value to your audience. When you provide your audience with template tools to save



them time and help them succeed, they're more likely to keep engaging with your content in the future.

### ***Infographics***

Infographics can organize and visualize data in a more compelling way than words alone. These are great content formats to use if you're trying to share a lot of data in a way that is clear and easy to understand.

### ***Videos***

Videos are a highly engaging content medium that are shareable across social media platforms and websites alike. Videos require a bigger investment of time and resources than written content, but as visual marketing increases in popularity -- after all, it's 40X more likely to get shared on social media than other types of content -- it's a medium worth experimenting with.

### ***Podcasts***

Starting a podcast will help audiences find your brand if they don't have time or interest in reading content every day. The number of podcast listeners is growing -- in 2018, nearly one-third of the U.S. population has listened to a podcast in the last month. If you have interesting people to interview or conversations to host, consider podcasting as another content format to experiment with.

### ***Social Media***

Once you've been regularly publishing content on your own site for a while, it might be time to start thinking about distributing your content on other sites. This could mean repurposing content into new formats and publishing them on your blog, creating original content specifically for external sites -- such as Medium -- or publishing website content on various social networks.

Posting on social media, however, is pivotal to amplifying your brand's reach and delivering your content to your customers where you know they spend their time. Social networks on which businesses often post include:

- Facebook
- Instagram
- Twitter
- LinkedIn

- Pinterest
- Snapchat
- YouTube (yep, this is technically a social network)

When launching a business account on any of the social networks above, it's important to post the type of content your followers expect to see. On Instagram, for example, users want photos, videos, and graphics that reflect current events, show off user-generated content, or even go behind the scenes of your organization. On Facebook, your options for what to post open up a bit: Not only can you share your blog posts and website content, but you can also post native Facebook videos, product promotions, and original memes that resonate with your customers. You can also interact with other businesses that have a similar audience as your own.

While the goal on social media sites like Instagram or Snapchat is to connect more intimately with your audience, your goal on platforms like Facebook and Twitter is to expand that audience, drive traffic toward your website, and start conversations in your industry. Do some basic market research to discover which platforms your buyers are on, and mold your content to their expectations.

When you're ready for more ideas, there are a plethora of different content types to diversify your website. Check them out below:

### **7. Publish and manage your content.**

Your marketing plan should go beyond the types of content you'll create -- it should also cover you'll organize your content. With the help of an editorial calendar, you'll be on the right track for publishing a well-balanced and diverse content library on your website. Then, create a social media content calendar so you can promote and manage your content on other sites.

Many of the ideas you think of will be evergreen -- they're just as relevant months from now as they are today. That being said, you shouldn't ignore timely topics either. While they may not be the bulk of your editorial calendar, they can help you generate spikes of traffic.

Most people count on incorporating popular holidays such as New Year's and Thanksgiving in their marketing efforts, but you don't have to limit yourself to these important marketing dates. If there are niche holidays that might appeal to your audience, it could be worth publishing content on your blog or on social media.

SEO is a marketing discipline focused on growing visibility in organic (non-paid) search engine results. SEO encompasses both the technical and creative elements required to improve rankings, drive traffic, and increase awareness in search engines. There are many aspects to SEO, from the words on your page to the way other sites link to you on the web. Sometimes SEO is simply a matter of making sure your site is structured in a way that search engines understand. SEO isn't just about building search engine-friendly websites. It's about making your site better for people too.

### **Why does my website need SEO?**

The majority of web traffic is driven by the major commercial search engines, Google, Bing, and Yahoo!. Although social media and other types of traffic can generate visits to your website, search engines are the primary method of navigation for most Internet users. This is true whether your site provides content, services, products, information, or just about anything else. Search engines are unique in that they provide targeted traffic—people looking for what you offer. Search engines are the roadways that make this happen. If search engines cannot find your site, or add your content to their databases, you miss out on incredible opportunities to drive traffic to your site.

Search queries—the words that users type into the search box—carry extraordinary value. Experience has shown that search engine traffic can make (or break) an organization's success. Targeted traffic to a website can provide publicity, revenue, and exposure like no other channel of marketing. Investing in SEO can have an exceptional rate of return compared to other types of marketing and promotion.

### **WAM (Website Audience Measurement)**

Web Audience Measurement (WAM) is an audience measurement and website analytics tool that measures Internet usage in India. The system, a joint effort of IMRB International and Internet and Mobile Association of India surveys over 6000 individuals across 8 metropolitan centres in India and tracks a variety of metrics such as time-on-site, exposure, reach and frequency of Internet usage

### **Techniques**

#### **1. Advertise**

This one is so obvious, we're going to look at it first. Paid search, social media advertising and display advertising are all excellent ways of attracting visitors, building your brand and getting your site in front of people. Adjust your paid strategies to suit your goals – do you just want more traffic, or are you looking to increase conversions, too? Each paid channel has its pros and cons, so think carefully about your objectives before you reach for your credit card.

If you're hoping that more traffic to your site will also result in more sales, you'll need to target high commercial intent keywords as part of your paid search strategies. Yes, competition for these search terms can be fierce (and expensive), but the payoffs can be worth it.

## **2. Get Social**

It's not enough to produce great content and hope that people find it – you have to be proactive. One of the best ways to increase traffic to your website is to use social media channels to promote your content. Twitter is ideal for short, snappy (and tempting) links, whereas Google+ promotion can help your site show up in personalized search results and seems especially effective in B2B niches. If you're a B2C product company, you might find great traction with image-heavy social sites like Pinterest and Instagram. Here's more advice on making the most of social media marketing.

## **3. Mix It Up**

There is no magic formula for content marketing success, despite what some would have you believe. For this reason, vary the length and format of your content to make it as appealing as possible to different kinds of readers. Intersperse shorter, news-based blog posts with long-form content as well as video, infographics and data-driven pieces for maximum impact.

## **4. Write Irresistible Headlines**

Headlines are one of the most important parts of your content. Without a compelling headline, even the most comprehensive blog post will go unread. Master the art of headline writing. For example, the writers at BuzzFeed and Upworthy often write upward of twenty different headlines before finally settling on the one that will drive the most traffic, so think carefully about your headline before you hit “publish.”

## **5. Pay Attention to On-Page SEO**

Think SEO is dead? Think again. Optimizing your content for search engines is still a valuable and worthwhile practice. Are you making the most of image alt text? Are you creating internal links to new content? What about meta descriptions? Optimizing for on-page SEO doesn't have to take ages, and it could help boost your organic traffic.



## **6. Target Long-Tail Keywords**

Got your high commercial intent keyword bases covered? Then it's time to target long-tail keywords, too. Long-tail keywords account for a majority of web searches, meaning that if you're not targeting them as part of your paid search or SEO efforts, you're missing out.

## **7. Start Guest Blogging**

Before you say it – no, true guest blogging isn't dead, despite what you may have heard. Securing a guest post on a reputable site can increase blog traffic to your website and help build your brand into the bargain. Be warned, though – standards for guest blogging have changed radically during the past eighteen months, and spammy tactics could result in stiff penalties. Proceed with caution.

## **8. Invite Others to Guest Blog on Your Site**

Guest blogging is a two-way street. In addition to posting content to other blogs, invite people in your niche to blog on your own site. They're likely to share and link to their guest article, which could bring new readers to your site. Just be sure that you only post high-quality, original content without spammy links, because Google is cracking way down on low-quality guest blogging.

## **9. Go After Referral Traffic**

Rather than trying to persuade other sites to link back to you (a tedious and time-intensive process), create content that just begs to be linked to.

When Larry wrote about the kick in the proverbial teeth that eBay took from Google's Panda update, we managed to secure a link from ArsTechnica in the Editor's Pick section alongside links to The New York Times and National Geographic. Not too shabby – and neither was the resulting spike in referral traffic. Learn what types of links send lots of referral traffic, and how to get them, in this post.

## **10. Post Content to LinkedIn**

LinkedIn has become much more than a means of finding another job. The world's largest professional social network is now a valuable publishing platform in its own right, which means you should be posting content to LinkedIn on a regular basis. Doing so can boost traffic to your site, as well as increase your profile within your industry – especially if you have a moderate to large following.

## **11. Implement Schema Microdata**

Implementing schema (or another microdata format) won't necessarily increase traffic to your website on its own, but it will make it easier for search engine bots to find and index your pages.

Another benefit of using schema for SEO is that it can result in better rich site snippets, which can improve click-through rates.

## **12. Link Internally**

The strength of your link profile isn't solely determined by how many sites link back to you – it can also be affected by your internal linking structure. When creating and publishing content, be sure to keep an eye out for opportunities for internal links. This not only helps with SEO, but also results in a better, more useful experience for the user – the cornerstone of increasing traffic to your website.

## **13. Interview Industry Thought Leaders**

Think interviews are only for the big leaguers? You'd be amazed how many people will be willing to talk to you if you just ask them. Send out emails requesting an interview to thought leaders in your industry, and publish the interviews on your blog. Not only will the name recognition boost your credibility and increase traffic to your website, the interviewee will probably share the content too, further expanding its reach.

## **14. Don't Neglect Email Marketing**

So many businesses are focused on attracting new customers through content marketing that they forget about more traditional methods. Email marketing can be a powerful tool, and even a moderately successful email blast can result in a significant uptick in traffic. Just be careful not to bombard people with relentless emails about every single update in your business. Also, don't overlook the power of word-of-mouth marketing, especially from people who are already enjoying your products or services. A friendly email reminder about a new service or product can help you boost your traffic, too.

## **15. Make Sure Your Site is Responsive**

The days when internet browsing was done exclusively on desktop PCs are long gone. Today, more people than ever before are using mobile devices to access the web, and if you force your visitors to pinch and scroll their way around your site, you're basically telling them to go elsewhere. Ensure that your website is accessible and comfortably viewable across a range of devices, including smaller smartphones.

## **16. Make Sure Your Site is Fast**

Ever found yourself waiting thirty seconds for a webpage to load? Me neither. If your site takes forever to load, your bounce rate will be sky high. Make sure that your pages are as technically

optimized as possible, including image file sizes, page structure and the functionality of third-party plugins. The faster your site loads, the better.

### **17. Foster a Sense of Community**

People want to speak their minds and weigh in on subjects they feel passionately about, so building a community into your site is a great way to start a conversation and increase traffic to your website. Implement a robust commenting system through third-party solutions such as Facebook comments or Disqus, or create a dedicated forum where visitors can ask questions. Don't forget to manage your community to ensure that minimum standards of decorum are met, however.

### **18. Make Yourself Heard in Comment Sections**

You probably visit at least a few sites that are relevant to your business on a regular basis, so why not join the conversation? Commenting doesn't necessarily provide an immediate boost to referral traffic right away, but making a name for yourself by providing insightful, thought-provoking comments on industry blogs and sites is a great way to get your name out there – which can subsequently result in driving more traffic to your own site. Just remember that, as with guest posting, quality and relevance are key – you should be engaging with other people in your niche, not dropping spam links on unrelated websites.

### **19. Examine Your Analytics Data**

Google Analytics is an invaluable source of data on just about every conceivable aspect of your site, from your most popular pages to visitor demographics. Keep a close eye on your Analytics data, and use this information to inform your promotional and content strategies. Pay attention to what posts and pages are proving the most popular. Inspect visitor data to see how, where and when your site traffic is coming from.

### **20. Get Active on Social Media**

It's not enough to just share content through social channels – you need to actively participate in the community, too. Got a Twitter account? Then join in group discussions with relevant hashtags. Is your audience leaving comments on your Facebook posts? Answer questions and engage with your readers. Nothing turns people off quicker than using social media as a broadcast channel – use social media as it was intended and actually interact with your fans.

### **21. Submit Your Content to Aggregator Sites**

Firstly, a disclaimer – don't spam Reddit and other similar sites hoping to “hit the jackpot” of referral traffic, because it's not going to happen. Members of communities like Reddit are



extraordinarily savvy to spam disguised as legitimate links, but every now and again, it doesn't hurt to submit links that these audiences will find genuinely useful. Choose a relevant subreddit, submit your content, then watch the traffic pour in.

## **22. Incorporate Video into Your Content Strategy**

Text-based content is all well and good, but video can be a valuable asset in both attracting new visitors and making your site more engaging. Data shows that information retention is significantly higher for visual material than it is for text, meaning that video marketing is an excellent way to grab – and hold – your audience's attention, and boost traffic to your website at the same time.

## **23. Research the Competition**

If you haven't used software like Buzz Sumo to check out what your competitors are up to, you're at a huge disadvantage. These services aggregate the social performance of specific sites and content to provide you with an at-a-glance view of what topics are resonating with readers and, most importantly, making the rounds on social media. Find out what people are reading (and talking about), and emulate that kind of content to bring traffic to your website.

## **24. Host Webinars**

People love to learn, and webinars are an excellent way to impart your wisdom to your eagerly waiting audience. Combined with an effective social promotion campaign, webinars are a great way to increase traffic to your website. Send out an email a week or so ahead of time, as well as a "last chance to register" reminder the day before the webinar. Make sure to archive the presentation for later viewing, and promote your webinars widely through social media.

## **25. Attend Conferences**

Whatever industry you're in, chances are there are at least one or two major conventions and conferences that are relevant to your business. Attending these events is a good idea – speaking at them is even better. Even a halfway decent speaking engagement is an excellent way to establish yourself as a thought leader in your industry and gain significant exposure for your site



## MEDIA RESEARCH (303)

### Research Definition

**Research** is a careful and detailed study into a specific problem, concern, or issue using the scientific method. It's the adult form of the science fair projects back in elementary school, where you try and learn something by performing an experiment. This is best accomplished by turning the issue into a question, with the intent of the research to answer the question. Research can be about anything, and we hear about all different types of research in the news. Cancer research has 'Breakthrough Cancer-Killing Treatment Has No Side Effects in Mice,' and 'Baby Born with HIV Cured.' Each of these began with an issue or a problem (such as cancer or HIV), and they had a question, like, 'Does medication X reduce cancerous tissue or HIV infections?' But all I've said so far is what research has done (sort of like saying baking leads to apple pie; it doesn't really tell you anything other than the two are connected). To begin researching something, you have to have a problem, concern, or issue that has turned into a question. These can come from observing the world, prior research, professional literature, or from peers. Research really begins with the right question, because your question must be answerable. Questions like, 'How can I cure cancer?' aren't really answerable with a study. It's too vague and not testable. Having a question creates an internal state of 'I need to know something.' To continue the baking example, this internal state of wanting something is like having a hankering for apple pie.

### *What are the research objectives?*

In general, research objectives describe what we **expect to achieve** by a project. Research objectives are usually expressed in **lay terms** and are directed as much to the client as to the researcher. Research objectives may be linked with a hypothesis or used as a statement of purpose in a study that does not have a hypothesis. Even if the nature of the research has not been clear to the layperson from the hypotheses, s/he should be able to understand the research from the objectives. A statement of research objectives can serve to guide the activities of research. Consider the following examples.

- **Objective:** To describe what factors farmers take into account in making such decisions as whether to adopt a new technology or what crops to grow.
- **Objective:** To develop a budget for reducing pollution by a particular enterprise.
- **Objective:** To describe the habitat of the giant panda in China.

In the above examples the intent of the research is largely descriptive.

- In the case of the first example, the research will end the study by being able to specify factors which emerged in household decisions.
- In the second, the result will be the specification of a pollution reduction budget.
- In the third, creating a picture of the habitat of the giant panda in China.

These observations might prompt researchers to formulate hypotheses which could be tested in another piece of research. So long as the aim of the research is exploratory, ie to describe what is, rather than to test an explanation for what is, a research objective will provide an adequate guide to the research.

### **Types of Research Methods**

Business research methods can be defined as “a systematic and scientific procedure of data collection, compilation, analysis, interpretation, and implication pertaining to any business problem”. Types of research methods can be classified into several categories according to the nature and purpose of the study and other attributes. In methodology chapter of your dissertation, you are expected to specify and discuss the type of your research according to the following classifications.

### **General Classification of Types of Research Methods**

Types of research methods can be broadly divided into two quantitative and qualitative categories. Quantitative research “describes, infers, and resolves problems using numbers. Emphasis is placed on the collection of numerical data, the summary of those data and the drawing of inferences from the data. Qualitative research, on the other hand, is based on words, feelings, emotions, sounds and other non-numerical and unquantifiable elements. It has been noted that “information is considered qualitative in nature if it cannot be analysed by means of mathematical techniques. This characteristic may also mean that an incident does not take place often enough to allow reliable data to be collected”

### **Types of Research Methods According to Nature of the Study**

Types of the research methods according to the nature of research can be divided into two groups: descriptive and analytical. Descriptive research usually involves surveys and studies that aim to identify the facts. In other words, descriptive research mainly deals with the “description of the state of affairs as it is at present”, and there is no control over variables in descriptive research. Analytical research, on the other hand, is fundamentally different in a way that “the

researcher has to use facts or information already available and analyse these in order to make a critical evaluation of the material”.

### Types of Research Methods According to the Purpose of the Study

According to the purpose of the study, types of research methods can be divided into two categories: applied research and fundamental research. Applied research is also referred to as an action research, and the fundamental research is sometimes called basic or pure research. The table below summarizes the main differences between applied research and fundamental research. Similarities between applied and fundamental (basic) research relate to the adoption of a systematic and scientific procedure to conduct the study.

| <u>Applied Research</u>   | <u>Fundamental Research</u>   |
|---|---|
| <ul style="list-style-type: none"> <li>§ Tries to eliminate the theory by adding to the basics of a discipline</li> <li>§ Problems are analysed from the point of one discipline</li> <li>§ Generalisations are preferred</li> <li>§ Forecasting approach is implemented</li> <li>§ Assumes that other variables do not change</li> <li>§ Reports are compiled in a language of technical language of discipline</li> </ul> | <ul style="list-style-type: none"> <li>§ Aims to solve a problem by adding to the field of application of a discipline</li> <li>§ Often several disciplines work together for solving the problem</li> <li>§ Often researches individual cases without the aim to generalise</li> <li>§ Aims to say how things can be changed</li> <li>§ Acknowledges that other variables are constant by changing</li> <li>§ Reports are compiled in a common language</li> </ul> |

### Types of Research Methods according to Research Design

On the basis of research design the types of research methods can be divided into two groups – exploratory and conclusive. Exploratory studies only aim to explore the research area and they do not attempt to offer final and conclusive answers to research questions. Conclusive studies, on the contrary, aim to provide final and conclusive answers to research questions. Table below illustrates the main differences between exploratory and conclusive research designs:

|             | Exploratory research  | Conclusive research   |
|-------------|---|---|
| Structure   | Loosely structured in design  | Well structured and systematic in design                                      |
| Methodology | Are flexible and investigative in methodology   | Have a formal and definitive methodology that needs to be followed and tested |
| Hypotheses  | Do not involve testing of hypotheses  | Most conclusive researches are carried out to test the formulated hypotheses  |
| Findings    | Findings might be topic specific and might not have much relevance outside of researcher's domain | Findings are significant as they have a theoretical or applied implication    |

### Qualitative Research

Qualitative Research is primarily exploratory research. It is used to gain an understanding of underlying reasons, opinions, and motivations. It provides insights into the problem or helps to develop ideas or hypotheses for potential quantitative research. Qualitative Research is also used to uncover trends in thought and opinions, and dive deeper into the problem. Qualitative data collection methods vary using unstructured or semi-structured techniques. Some common methods include focus groups (group discussions), individual interviews, and participation/observations. The sample size is typically small, and respondents are selected to fulfil a given quota.

### Quantitative Research

Quantitative Research is used to quantify the problem by way of generating numerical data or data that can be transformed into usable statistics. It is used to quantify attitudes, opinions, behaviors, and other defined variables – and generalize results from a larger sample population. Quantitative Research uses measurable data to formulate facts and uncover patterns in research. Quantitative data collection methods are much more structured than Qualitative data collection



methods. Quantitative data collection methods include various forms of surveys – online surveys, paper surveys, mobile surveys and kiosk surveys, face-to-face interviews, telephone interviews, longitudinal studies, website interceptors, online polls, and systematic observations.

## **UNIT-2**

### **Survey research**

Survey research is the collection of data attained by asking individuals questions either in person, on paper, by phone or online. Conducting surveys is one form of primary research, which is the gathering data first-hand from its source. The information collected may also be accessed subsequently by other parties in secondary research. Survey research is used to gather the opinions, beliefs and feelings of selected groups of individuals, often chosen for demographic sampling. These demographics include age, gender, ethnicity or income levels. The most famous public survey focused on demographics is the United States Census, which occurs every ten years. Common types of surveys include interviews and questionnaires, which are comprised of multiple choice questionnaires, opinions and polls. Questionnaires are distributed through mail surveys, group administered questionnaires or in-person drop-offs. Interviews can be held in person or over the phone and are often a more personal form of research than questionnaires. There are several issues to consider when creating a survey, including content, wording, response format and question placement and sequence. All of these choices can affect the answers given by participating individuals

### **Public opinion**

Opinion surveys are nearly ubiquitous in public life today. What are surveys, how do we conduct them, what can they tell us (and fail to tell us), and what is their relevance to legal and social research? This seminar is a skills-based workshop geared to train students to critically consume and generate survey data. Key topics we will cover include: the history of the concept of public opinion; historical approaches to survey research methods; the role of public opinion in the courts; understanding sampling theory and questionnaire design; learning about different modes of interviewing and alternatives to opinion surveys; reading texts that discuss public opinion and use survey data; primary analysis of survey data. Some basic experience with statistics and probability theory is expected. Students are expected to work on a group project and a research paper for the class.

The **Indian Readership Survey (IRS)** is the largest continuous readership research study in the world with an annual sample size exceeding 2.56 lakh (256,000) respondents. IRS collects a comprehensive range of demographic information and provides extensive coverage of consumer and product categories, including cars, household appliances, household durables, household care and personal care products, food and beverages, finance and holidays. IRS is not restricted to survey of readership alone but is synonymous with both readership & consumption across various FMCG (Fast-Moving Consumer Goods) products throughout India. IRS covers information on over 100 product categories. IRS is conducted by MRUC (Media Research Users Council) and RSCI (Readership Studies Council of India).

### **Opinion poll, exit poll are they necessary, if so why?.**

Opinion poll is an inquiry into public opinion conducted by interviewing on random sample of people before actual Election Day and it includes all people who may or may not vote. On the contrary, Exit poll is taken of a sample of voters leaving the polling booth who have actually cast their votes. Their verdict is definite and indicates the final results and can be used to predict the outcome of an election. While exit poll has no bearing on election results, the opinion poll do influence the election and as a result, some political parties are not in favor of opinion poll. If not adulterated opinion polls are useful in many ways. Now a day's people are educated and they know very well the importance of a good political system. Every party tries to woo people by their campaigns and promise to fulfill their dream if voted to power. People look at these campaigns carefully and select candidates whom they think has capability to fulfill their aspirations.

However, there are some people who are unable to decide right candidates and they are influenced by opinion poll. Opinion poll is a reaction taken from people who are very sure about their choice of candidate. So opinion poll helps those people who are undecided about their choice of candidates. In this sense opinion polls are not only useful but also helpful in increasing voting percentage.

Recently Congress party had reported to the Election Commission to ban opinion polls but the BJP was not in favor of such ban. Congress had earlier supported opinion poll but this time it was in favor of ban. The simple reason id opinion poll did not predict its win. Whereas the BJP supported opinion poll because it predicted the results in its favor.

However, many a times it has been found that the predictions and the actual results were completely different. For example, in the 2004 General Elections, opinion polls predicted that the National Democratic Alliance (NDA) would again come to power. However, in reality, the Congress formed the government. Even in the 2007 Uttar Pradesh state elections, not a single opinion poll predicted that the Bahujan Samaj Party (BSP) would form a government. But Mayawati came to power proving all predictions wrong. We cannot ignore the fact that to predict election results of such a massive and diverse country on basis of some samples is very difficult, but nonetheless it's a scientific principle to know the trend and the mood of the voters.

The criticism about the opinion poll is always about the framing of the questions and the methodology used to collect the opinion. In fact, the exact wordings of questions and the series of question have its importance. Similarly, the method of getting the answers, whether it was through a phone call (selected or random), e-mail, web based-survey or personal visit, is also important. The sample group, its demographic behavior, its economic status and various other factors also make a great difference in tabulating the opinion. It is also possible that parties can bribe opinion pollsters to show them as a winning party and can influence voters.

In spite of such criticism, opinion polls are necessary as they are useful in deciding the most favored party before the elections, provided if they are conducted with full honesty. Also it helps undecided voters to decide the right candidate. However, opinion poll is not the sole criteria for the choosing the political party or candidates. In fact many people do not care about opinion poll results at all. They select their candidate using their own wisdom and sometime also keep opinion poll results in mind.

So banning of opinion poll is not a good idea in a democratic country like ours. Even having restrictions on it is undesirable.

### **Bhabha Atomic Research Centre**

The **Bhabha Atomic Research Centre (BARC)** is India's premier nuclear research facility, headquartered in Trombay, Mumbai, Maharashtra. BARC is a multi-disciplinary research centre with extensive infrastructure for advanced research and development covering the entire spectrum of nuclear science, engineering and related areas.

BARC's core mandate is to sustain peaceful applications of nuclear energy, primarily for power generation. It manages all facts of nuclear power generation, from theoretical design of reactors

to, computerised modelling and simulation, risk analysis, development and testing of new reactor fuel materials, etc. It also conducts research in spent fuel processing, and safe disposal of nuclear waste. Its other research focus areas are applications for isotopes in industries, medicine, agriculture, etc. BARC operates a number of research reactors across the country.

Audit Bureau of Circulations (India)

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The **Audit Bureau of Circulations (ABC)** of India is a non-profit circulation-auditing organisation. It certifies and audits the circulations of major publications, including newspapers and magazines in India. ABC is a voluntary organisation initiated in 1948 that operates in different parts of the world. Until 1948, the concept of circulation audit was yet to be made in India and the publishers had no means to verify the actual circulation number of publications that they used for advertising and had to depend more on their own judgement. Publishers also found it difficult to convince advertisers of the relative values of their publication for the purpose of advertising. It is with this background that eminent representatives of the advertising profession and publishing industry came together to establish an organisation which could serve the common interest. Since then the benefit of ABC certificates of circulation have been availed by advertisers, advertising agencies, publishers and organisations connected with print media advertising. See List of newspapers in India by circulation.

### **Unit-3**

#### **Research Design Definition**

Research design is defined as a framework of methods and techniques chosen by a researcher to combine various components of research in a reasonably logical manner so that the research problem is efficiently handled. It provides insights about “how” to conduct research using a particular methodology. Every researcher has a list of research questions which need to be assessed – this can be done with research design. The sketch of how research should be conducted can be prepared using research design. Hence, the market research study will be carried out on the basis of research design. The design of a research topic is used to explain the type of research (experimental, survey, correlational, semi-experimental, review) and also its sub-type (experimental design, research problem, descriptive case-study). There are three main sections of research design: Data collection, measurement, and analysis. The type of research problem an organization is facing will determine the research design and not vice-versa. Variables, designated tools to gather information, how will the tools be used to collect and



analyze data and other factors are decided in research design on the basis of a research technique is decided.

## Hypothesis

A **hypothesis** (plural **hypotheses**) is a proposed explanation for a phenomenon. For a hypothesis to be a scientific hypothesis, the scientific method requires that one can test it. Scientists generally base scientific hypotheses on previous observations that cannot satisfactorily be explained with the available scientific theories. Even though the words "hypothesis" and "theory" are often used synonymously, a scientific hypothesis is not the same as a scientific theory. A working hypothesis is a provisionally accepted hypothesis proposed for further research, in a process beginning with an educated guess or thought..A different meaning of the term *hypothesis* is used in formal logic, to denote the antecedent of a proposition; thus in the proposition "If  $P$ , then  $Q$ ",  $P$  denotes the hypothesis (or antecedent);  $Q$  can be called a consequent.  $P$  is the assumption in a (possibly counterfactual) *What If* question.

The adjective *hypothetical*, meaning "having the nature of a hypothesis", or "being assumed to exist as an immediate consequence of a hypothesis", can refer to any of these meanings of the term "hypothesis".

## Sampling

**Sampling** is a statistical procedure that is concerned with the selection of the individual observation; it helps us to make statistical inferences about the population.

### The Main Characteristics of Sampling

In sampling, we assume that samples are drawn from the population and sample means and population means are equal. A population can be defined as a whole that includes all items and characteristics of the research taken into study. However, gathering all this information is time consuming and costly. We therefore make inferences about the population with the help of samples.

### Types of random sampling:

With the random sample, the types of random sampling are:

**Simple random sampling:** By using the random number generator technique, the researcher draws a sample from the population called simple random sampling. Simple random samplings are of two types. One is when samples are drawn with replacements, and the second is when samples are drawn without replacements.

**Equal probability systematic sampling:** In this type of sampling method, a researcher starts from a random point and selects every  $n$ th subject in the sampling frame. In this method, there is a danger of order bias.

**Stratified simple random sampling:** In stratified simple random sampling, a proportion from strata of the population is selected using simple random sampling. For example, a fixed proportion is taken from every class from a school.

**Multistage stratified random sampling:** In multistage stratified random sampling, a proportion of strata is selected from a homogeneous group using simple random sampling. For example, from the  $n$ th class and  $n$ th stream, a sample is drawn called the multistage stratified random sampling.

**Cluster sampling:** Cluster sampling occurs when a random sample is drawn from certain aggregation geographical groups.

**Multistage cluster sampling:** Multistage cluster sampling occurs when a researcher draws a random sample from the smaller unit of an aggregation group.

**Types of non-random sampling:** Non-random sampling is widely used in qualitative research. Random sampling is too costly in qualitative research. The following are non-random sampling methods:

**Availability sampling:** Availability sampling occurs when the researcher selects the sample based on the availability of a sample. This method is also called haphazard sampling. E-mail surveys are an example of availability sampling.

**Quota sampling:** This method is similar to the availability sampling method, but with the constraint that the sample is drawn proportionally by strata.

**Expert sampling:** This method is also known as judgment sampling. In this method, a researcher collects the samples by taking interviews from a panel of individuals known to be experts in a field.

**Analyzing non-response samples:** The following methods are used to handle the non-response sample:

**Weighting:** Weighting is a statistical technique that is used to handle the non-response data. Weighting can be used as a proxy for data. In SPSS commands, “weight by” is used to assign weight. In SAS, the “weight” parameter is used to assign the weight.

**Dealing with missing data:** In statistics analysis, non-response data is called missing data. During the analysis, we have to delete the missing data, or we have to replace the missing data with other values. In SPSS, missing value analysis is used to handle the non-response data.

### What are Data Collection Tools?

Data collection tools have fundamentally changed the way businesses function. It helps to understand customers better and meet & exceed their expectations. Long gone are the times when business leaders took important decisions and strategies based on instincts and probabilities. As the competition becomes fiercer with each passing day, it has become necessary to hit the target right every single time. And for this, leaders and analysts require reliable data to set up business models that drive growth and revenue.

Data collection is the process of gathering data and evaluating it systematically to obtain insights that solve business challenges and overcome them. For acquiring pertinent data, it is necessary to ensure the following four essential practices:

- **Purposeful:** Is your data collection process aligned to meet specific, meaningful objectives that impact the business positively?
- **Feasible:** What are the factors that suggest the program outcome assures the expected result?
- **Attainable:** Is your organization equipped with the necessary resources and assets to achieve the desired outcomes?
- **Measurable:** Is the data collection tool you opt for measurable both qualitatively and quantitatively?

If you answered yes to all the four aspects, then you are halfway there to get transformative data that helps to achieve excellent results. There are various data collection tools which a business can employ to collect data. The goal remains the same; the path to reach there is different!

### **What are the different types of Data Collection Tools?**

The success of any research depends solely on the data which drives it. Thus, even though there are multiple data collection tools available, picking the right one for your scenario is essential. Let's evaluate and find out where best to use the four different types of data collection tools which are:

- Interviews
- Focus Groups
- Surveys
- Observation

#### **#1: Interviews**

Interviews are a method of collecting data where participants engage in face-to-face interactions with an interviewer and their inputs get recorded. Interviews help to obtain more profound knowledge about why respondents have given the said answers. Moreover, they provide an opportunity for stakeholders to interpret complex audience behavior, their experiences, and opinions.

#### **Advantages:**

- Interviews help to validate the answers given by respondents with their behavior and reaction to each question.
- The presence of an interviewer makes the respondent feel comfortable which in turn aids to know their point of view better.

#### **Disadvantages:**

- Since interviews involve one-to-one interactions, it is a time-consuming process.
- Interviews are not ideal for reaching out to a mass audience for getting data.
- To ensure a one hundred percent effectiveness of the whole process, the interviewer must be well-trained and experienced.

Example:



Interviews are most suited in situations where the topic under study is complex or sensitive. For instance, any sensitive topic like religion or political view. The presence of an interviewer helps the respondents to understand the questions better.

## #2: Focus groups

Focus groups are similar to an interview, but consists of a group of respondents who belong to diverse walks of life. These respondents are carefully picked and subjected to a lively discussion in the presence of a moderator.

### **Advantages:**

- Focus groups foster healthy discussions by bringing in diverse people who share different thoughts and opinions.
- It helps the stakeholders to validate facts instantly and get a balanced perspective of both sides of the topic.

### **Disadvantages:**

- It can be a challenge to handpick and bring together the panel of the audience for the discussion.
- Yet another challenge of focus groups of herd-mentality that may arise due to the presence of one active and influential person within the group. The entire group can sway in the direction due to the bias the particular person brings about.
- The moderator must be capable and efficient to handle the crowd and bring out the opinions of all the people involved.

### **Example:**

Beta-testing of a new product and understanding user-experience.

## #3: Observation

Observation is a data collection technique where audience behavior is studied directly with minimal intrusion.

### **Advantages:**

- Infrastructural requirements are minimal, and so is the preparation for the observation technique.
- It is a method that is least intrusive.

### **Disadvantages:**

- Observation technique is not ideal for complex studies due to the lack of direct interaction with sample subjects.
- The analysis depends entirely on how the analyst perceives each subject. It can be prone to bias.

Example:

A researcher studying the sleep patterns of various subjects or a psychology researcher understanding child-behavior.

#### #4: Surveys

Surveys are one of the most popular data collection tools which collect data from subjects through various sources like emails, social media, text messages, and the likes.

#### **Advantages:**

- Surveys come with immense flexibility that allows stakeholders to design and structure the questions with precision.
- Respondents can take the surveys at a time that's most convenient to them.
- The reach of surveys is immense. It is possible to reach out to a mass audience with a single click using online surveys.

#### **Disadvantages:**

- Response rates can fluctuate tremendously depending on how the survey is created. A long, dreary survey invites miserable completion numbers.

### **UNIT-4**

#### **Six stages of data processing**

##### **1. Data collection**

Collecting data is the first step in data processing. Data is pulled from available sources, including data lakes and data warehouses. It is important that the data sources available are trustworthy and well-built so the data collected (and later used as information) is of the highest possible quality.

##### **2. Data preparation**

Once the data is collected, it then enters the data preparation stage. Data preparation, often referred to as “pre-processing” is the stage at which raw data is cleaned up and organized for the following stage of data processing. During preparation, raw data is diligently checked for any errors. The purpose of this step is to eliminate bad data (redundant, incomplete, or incorrect data) and begin to create high-quality data for the best business intelligence.

### 3. Data input

The clean data is then entered into its destination (perhaps a CRM like Salesforce or a data warehouse like Redshift), and translated into a language that it can understand. Data input is the first stage in which raw data begins to take the form of usable information.

### 4. Processing

During this stage, the data inputted to the computer in the previous stage is actually processed for interpretation. Processing is done using machine learning algorithms, though the process itself may vary slightly depending on the source of data being processed (data lakes, social networks, connected devices etc.) and its intended use (examining advertising patterns, medical diagnosis from connected devices, determining customer needs, etc.).

### 5. Data output/interpretation

The output/interpretation stage is the stage at which data is finally usable to non-data scientists. It is translated, readable, and often in the form of graphs, videos, images, plain text, etc.). Members of the company or institution can now begin to self-serve the data for their own data analytics projects.

### 6. Data storage

The final stage of data processing is storage. After all of the data is processed, it is then stored for future use. While some information may be put to use immediately, much of it will serve a purpose later on. Plus, properly stored data is a necessity for compliance with data protection legislation like GDPR. When data is properly stored, it can be quickly and easily accessed by members of the organization when needed.

Mean, median, and mode are three kinds of "averages". There are many "averages" in statistics, but these are, I think, the three most common, and are certainly the three you are most likely to encounter in your pre-statistics courses, if the topic comes up at all.

The "mean" is the "average" you're used to, where you add up all the numbers and then divide by the number of numbers. The "median" is the "middle" value in the list of numbers. To find the median, your numbers have to be listed in numerical order from smallest to largest, so you may have to rewrite your list before you can find the median. The "mode" is the value that occurs most often. If no number in the list is repeated, then there is no mode for the list.

#### **Mean, Median, Mode, and Range**

The "range" of a list of numbers is just the difference between the largest and smallest values.

- **Find the mean, median, mode, and range for the following list of values:**

**13, 18, 13, 14, 13, 16, 14, 21, 13**

The mean is the usual average, so I'll add and then divide:

$$(13 + 18 + 13 + 14 + 13 + 16 + 14 + 21 + 13) \div 9 = 15$$

Note that the mean, in this case, isn't a value from the original list. This is a common result. You should not assume that your mean will be one of your original numbers. The median is the middle value, so first I'll have to rewrite the list in numerical order:

13, 13, 13, 13, 14, 14, 16, 18, 21

There are nine numbers in the list, so the middle one will be the  $(9 + 1) \div 2 = 10 \div 2 = 5$ th number:

13, 13, 13, 13, 14, 14, 16, 18, 21

So the median is 14. The mode is the number that is repeated more often than any other, so 13 is the mode.

The largest value in the list is 21, and the smallest is 13, so the range is  $21 - 13 = 8$ .

**Mean: 15**

**median: 14**

**mode: 13**

**range: 8**

- **Find the mean, median, mode, and range for the following list of values:**

**1, 2, 4, 7**

The mean is the usual average:

$$(1 + 2 + 4 + 7) \div 4 = 14 \div 4 = 3.5$$

The median is the middle number. In this example, the numbers are already listed in numerical order, so I don't have to rewrite the list. But there is no "middle" number, because there are an even number of numbers. Because of this, the median of the list will be the mean (that is, the usual average) of the middle two values within the list. The middle two numbers are 2 and 4, so:

$$(2 + 4) \div 2 = 6 \div 2 = 3$$

So the median of this list is 3, a value that isn't in the list at all.

The mode is the number that is repeated most often, but all the numbers in this list appear only once, so there is no mode.

The largest value in the list is 7, the smallest is 1, and their difference is 6, so the range is 6.



**Mean: 3.5**

**median: 3**

**mode:**

**range: 6**

The values in the list above were all whole numbers, but the mean of the list was a decimal value. Getting a decimal value for the mean (or for the median, if you have an even number of data points) is perfectly okay; don't round your answers to try to match the format of the other numbers.

*Content Continues Below*

- **Find the mean, median, mode, and range for the following list of values:  
8, 9, 10, 10, 10, 11, 11, 11, 12, 13**

The mean is the usual average, so I'll add up and then divide:

$$(8 + 9 + 10 + 10 + 10 + 11 + 11 + 11 + 12 + 13) \div 10 = 105 \div 10 = 10.5$$

The median is the middle value. In a list of ten values, that will be the  $(10 + 1) \div 2 = 5.5$ -th value; the formula is reminding me, with that "point-five", that I'll need to average the fifth and sixth numbers to find the median. The fifth and sixth numbers are the last 10 and the first 11, so:

$$(10 + 11) \div 2 = 21 \div 2 = 10.5$$

The mode is the number repeated most often. This list has two values that are repeated three times; namely, 10 and 11, each repeated three times.

The largest value is 13 and the smallest is 8, so the range is  $13 - 8 = 5$ .

**Mean: 10.5**

**median: 10.5**

**modes: 10 and 11**

**range: 5**

As you can see, it is possible for two of the averages (the mean and the median, in this case) to have the same value. But this is *not* usual, and you should *not* expect it.

### ***Advertisement***

Note: Depending on your text or your instructor, the above data set may be viewed as having no mode rather than having two modes, because no single solitary number was repeated more often than any other. I've seen books that go either way on this; there doesn't seem to be a consensus on the "right" definition of "mode" in the above case. So if you're not certain how you should answer the "mode" part of the above example, ask your instructor *before* the next test.

About the only hard part of finding the mean, median, and mode is keeping straight which "average" is which. Just remember the following:

- **A student has gotten the following grades on his tests: 87, 95, 76, and 88. He wants an 85 or better overall. What is the minimum grade he must get on the last test in order to achieve that average?**

The minimum grade is what I need to find. To find the average of all his grades (the known ones, plus the unknown one), I have to add up all the grades, and then divide by the number of grades. Since I don't have a score for the last test yet, I'll use a variable to stand for this unknown value: "x". Then computation to find the desired average is:

$$(87 + 95 + 76 + 88 + x) \div 5 = 85$$

Multiplying through by 5 and simplifying, I get:

$$87 + 95 + 76 + 88 + x = 425$$

$$346 + x = 425$$

$$x = 79$$

### **Data Collection and Interpretation**

Data interpretation is part of daily life for most people. Interpretation is the process of making sense of numerical data that has been collected, analyzed, and presented. People interpret data when they turn on the television and hear the news anchor reporting on a poll, when they read advertisements claiming that one product is better than another, or when they choose grocery store items that claim they are more effective than other leading brands. A common method of assessing numerical data is known as **statistical analysis**, and the activity of analyzing and interpreting data in order to make predictions is known as **inferential statistics**. Informed consumers recognize the importance of judging the reasonableness of data interpretations and predictions by considering sources of bias such as sampling procedures or misleading questions, **margins of error**, **confidence intervals**, and incomplete interpretations.

#### **Abstract**

An **abstract** is a brief summary of a research article, thesis, review, conference proceeding, or any in-depth analysis of a particular subject and is often used to help the reader quickly ascertain the paper's purpose. When used, an abstract always appears at the beginning of a manuscript or typescript, acting as the point-of-entry for any given academic paper or patent application. Abstracting and indexing services for various academic disciplines are aimed at compiling a body of literature for that particular subject.

The terms **précis** or **synopsis** are used in some publications to refer to the same thing that other publications might call an "abstract". In management reports, an executive summary usually contains more information (and often more sensitive information) than the abstract does.

### What is a Synopsis?

A **synopsis** is a brief summary that gives audiences an idea of what a composition is about. It provides an overview of the storyline or main points and other defining factors of the work, which may include style, genre, persons or characters of note, setting, and so on. We write synopses for all kinds of things—any type of fiction or nonfiction book, academic papers, journal and newspaper articles, films, TV shows, and video games, just to name a few!

The amount of detail and information revealed in a synopsis depends on its purpose. For instance, authors often need to provide a lengthy synopsis when proposing a book, article, or work to potential publishers or editors—in that case, a synopsis will include a full plot overview (which includes revealing the ending), signs of character progression, detailed explanation of theme and tone, and so on. This article will mainly focus on the short synopses you see every day on websites and other media outlets.

### II. Example of a Synopsis

Here's an example of a short synopsis of the story of Jack and Jill:

*Jack and Jill is the story of a boy and a girl who went up a hill together. They went to fetch a pail of water, but unfortunately, their plan is disrupted when Jack falls and hits his head, and rolls back down the hill. Then, Jill falls too, and comes tumbling down after Jack.*

## EVENT MANAGEMENT (305)

### Introduction to Event

The dictionary defines an event as ‘anything that happens, as distinguished from anything that exists’ or ‘an occurrence, especially one of great importance’.

**Events** are happenings, often used to suggest that what happened was on an unusual scale, Memorable etc. Most of us participate in events but managing the events are the difficult task to achieve its objective.

Or

**An Event** is a live multimedia package carried out with a preconceived concept, customized or modified to achieve the client’s objective of reaching out and suitably influencing the sharply defined specially gathered target audience by providing a complete sensual experience and an avenue for two-way interaction.

It is important to recognize this diversity and treat every event as different; each event has its own characteristics and requirements to be identified and met. Regarding each venture as exactly the same is dangerous and can lead to poor organization, through failure to consider all the relevant factors.

Here are some key questions for the group to answer together to guide your visioning:

- What are our goals for the event? How many people do we want to attend?
- Who is the audience? Who do we want to make sure is in attendance?
- When will be the best time to hold this event such that the most people will attend?
  - What should happen at the event? What should the schedule be in order to facilitate an educational, exciting, and impactful event?
- How will you make the event happen?

An event would be any occasion when something happens or something which needs to be organized. It may also be defined as an occurrence happening at a determinable time and place.

According to marketing guru Philips Kotler, event is an occurrence designed to communicate a particular message to a target audience.

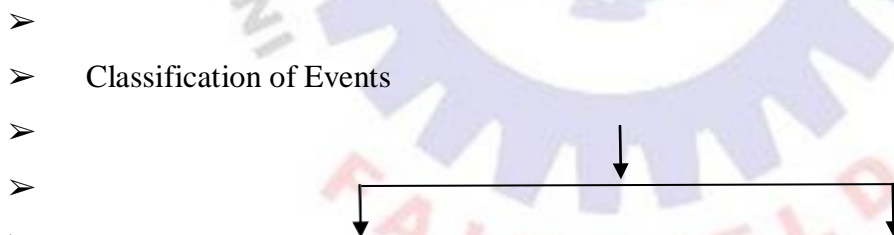
Event: an event is a live media package carried out with a pre concept to achieve client’s objective of reaching the target audience through live interaction and thus generating a desired impact on them. Live interaction facilitates communication between the client and the audience.



Events is all about generating excitement.

- Excitement that fires the mind and the imagination. Excitement that lasts longer than the event itself. Excitement that generates interest and fires the need to “be there” and be a part of something large or small but something exciting nonetheless.
- An event would be any occasion when something happens or something which needs to be organized. It may also be defined as an occurrence happening at a determinable time and place. According to marketing guru Philips Kotler, event is an occurrence designed to communicate a particular message to a target audience.

- 
- Classification of Events
- Event can be described as a public assembly for the purpose of celebration, education, marketing or reunion. Events can be classified on their size, type and context. An event can be:
- The event industry segment can be divided into several key sub segments that include corporate events, competitions and decorations, cultural events, sports events, festivals and celebrations, personal and social events. Classification of events can be done on the basis of size and type as shown in the following selections.



- 
- Classification of Events
- 
- 
- 
- 
- Size      Variety
- 
- Mega events      1. Social / life
- Regional events      2. Education and career
- Minor events      3. Sports
- Entertainment
- Political
- Corporate
- Fundraising
- Religious

## **A. Size of Events**

Organizing an event mostly is the focused responsibility of Public relation, though it is never possible for any one person to make it happen. In the marketing area of a company, the responsibility is assigned to the personnel in-charge of the regional operations, with the head office Public Relation providing the concept, Plan, and other support to carry out the exercise. The personal at the regional level hold sufficient infrastructure and means to execute the plan, thereby carry out the promotional work. It is naturally logical for an organization to keep the spotlight on the region. In terms of size, events may be categorized as follows:

### **1. Mega Events**

The largest events are called mega events which are generally targeting International markets. The Olympic Games, world cup soccer etc are some of the best examples of a mega event. Another example of Mega Event can be best example that of the Maha Kumba Mela, the largest religious gathering in history. During the 2001 event, approximately 70 million Hindu pilgrims converged on the Ganges and Yamuna Rivers in Allahabad, India for sacred bathing rituals that devotees believe will purify and break the cycle of reincarnation. The gathering takes place every 12 years. The 2001 Festival, described as the “Greatest show on earth” was arguable the largest gathering of humanity ever for a single event.

### **2. Regional Events**

Regional events are designed to increase the appeal of a specific tourism destination or region. FAN fair, the world’s biggest country music festival, held annually in Nashville, Tennessee, the Kent yucky Derby, Jaisalmer Desert Festival are all example of tourist destinations achieving market positioning for both domestic and international tourism markets though their annual events.

### **3. Minor Events**

Most events fall in to this last category and it is here that most event managers gain their experience. Almost every town, city, states, country host annual events. In the category of agricultural fairs and expos, there is literally thousands of country, state. In addition to annual events there are many one time events including historical cultural musical and dance performances. Meetings, party celebrations, conventions, award ceremonies, exhibition sporting

events and many other community and social events fit in this category.

## **B. Variety of Events**

- i) Social / life – cycle event like Birthday party, Hen/Stag party, Graduation day, Bachelor's party, Engagement, Wedding, Anniversary, Retirement day, Funeral etc
  - ii) Education and career event like education fair, job fair, workshop, seminar, debate, contest, competition etc.
  - iii) Sports event like Olympics, world cup, Marathon, Wimbledon, Wrestling matches etc
  - iv) Entertainment event like Music concerts, Fairs, Festivals, Fashion shows, Award functions, Celebrity nights, Beauty Pageants, Flash mob, Jewellery shows, Stage shows etc
  - v) Political event like Political procession, Demonstration, Rally, Political Functions etc
  - vi) Corporate event like MICE (Meetings, Incentives, Conferences, Exhibitions), product launches, road shows, buyer-seller meet etc.
  - vii) Religious event like Religious festivals / Fairs, Religious Procession, Katha, Pravachan, Diwali fair, Dusherra fair etc.
  - viii) Fund raising/ Cause related event
- Any event can be turned into a fund raising or cause related event. E.g.: - auctions

## **C. Other Important types of Events Business Events:**

Product launch:

With the entry of multinational brand in India there has been certain growth in mega launch activity using innovative ideas. Advantage of such events is that the invited audience gets the first hand experience of the product. It helps in creating credibility to the product.

### **Seminar and conference:**

Event which has a direct interaction for the client who need to explain the working and the benefits of their product and services elaborately are termed as seminars and conferences. They could be national and international in nature. Seminars are generally conducted for longer duration as compared to conferences.

### Conferences:

- Bring a wide range of people together to exchange information and ideas
- Launch new products
- Sales recognition
- Opportunity to bring staff, sales, suppliers, clients and dealers together

### Meetings:

- Provide new information about your product or company
- Bring people together outside the office setting
- Exchange ideas
- Find solutions to existing problems
- Launch a new product
- Provide training

### Film and TV based events:

Capitalising on the craze for the films, companies are adopting various methods to use this for their advantage. With the advent of satellite t.v and increased number of channels, audience are getting popular movies on the channel itself, which helps in sponsoring and somewhere economical development is done. Sponsoring the screening of a popular movie is a better alternative for addressing an audience.

### Merchandising:

These events work on the basis of popularity and to bring customer traffic. A visit to a store by a celebrity, distribution of free sample, goods etc could be a merchandising event. Aim of this type of event is to increase the customer traffic at the store.

#### Sports events:

They can be held on towns, cities, state, national or on international level to attract national or international audience. This includes matches like cricket, football, Olympics etc.

### Exhibition:

Presentation of goods and services at a common location for the purpose of either sale or display, which can be commercial or non commercial in nature. It involves display of products also.



### **Charitable events:**

Collection and dispersal of funds for a social welfare and creating awareness for a worthy cause. They are generally conducted in the form of music concerts, cricket matches, award ceremony etc. They help not only creating awareness but also help in raising funds for charity. The charitable trust and NGOs are organizing more events to create social awareness & health awareness. These events include AIDS campaign, traffic rules, blood donation awareness, free health check up, etc.

### **Personal Events/Family Events**

Personal events like birthday and wedding events are organized in a big way. Since these personal events are organized throughout the year, the event management organizations are entering in the zone of personal events to gain the regular revenue. Weddings are sole events on which families, save and spend on. The wedding industry is estimated approximately Rs. 75,000 crore, and growing at the rate of 25 percent every year. As the middle and upper classes have higher disposable incomes and less time to manage personal events, the event management organizations are playing a big role to organize wedding event.

Today's weddings are grand; they are spread out several days and start with the engagement. Then come the cocktail parties, stag parties, sangeet and mehendi ceremonies. The event management organization brings together offering trousseaux and bridal wear, jewellery and decor, caterers etc

### **Leisure Events:**

Leisure events are more popular among people than any other event. Leisure events are attracting more crowds and it is very difficult to manage such events. Leisure events include sports events, music events, new year party, fashion shows, film awards, and private parties' etc. Mega sports events like Olympic, Asian games, Football & Cricket world cup games need massive event planning and implementation. These games are attracting more crowds which pose a big challenge to the event organizer. Sponsorship plays a vital role in the mass leisure events. The organizer must have proper security and emergency management system to tackle any emergency situation. Since the mega sports events are attracting participants from all over the world at a time in one city, the organizer must provide proper accommodation, information, health care, security etc. The organizer promotes various leisure events other than main sports event like conducting music shows, promoting cultural events and traditional places, festivals etc.

the organizer must acquire proper legal approval and security for the events

### **Festival:**

Festivals are increasingly becoming popular providing particular regions the opportunity to show case its culture. Festivals are the combination of religion and culture.

### **Cultural Events:**

In today's time this type of events are gaining popularity. Entertainment events are well known for their ability to attract large audience, they are helpful in generating large revenue through ticket sell. Eg: musical concerts, exhibitions, etc.

The cultural events include religious events, classical dance and music, art, heritage, exhibition, folklore, college cultural events, etc. Indian classical dance and music are becoming increasingly popular with the NRIs and foreign audiences. Almost all religions are organising special events for their devotees which attract massive crowds.

The festival like Kumbh Mela, Tirupati Wedding, and Orissa Puri Jagannath temple festival need immense planning and implementation. The college cultural events are held in the college campus. The college events include dance, music, inter/intra college competition etc. The tourism promoting corporation are often organizing dance, music, cultural events and heritage exhibition to attract tourism.

### **Commercial Marketing & Promotional Events:**

Promotional events have high budget and they are generally high profile events. The aim of promotional event is generally to differentiate the product from competitors and to ensure that it should be memorable. The media are generally invited to these events. promotional events include road sows, free trial of product campaign, free service events, outdoor demonstration, distributing pamphlet and bit notice, data collection, market research etc.

### **Purpose of the Event:**

Before planning an event, one should be aware of the objective of the event, why are you holding it? What are your goals and intentions? Be clear about your objective. It should be significant, such as launching a major product, say a new car or rewarding top sales performance, to justify the cost of the event.

Your objectives will affect how you plan and set up your event. If you are planning a client appreciation event where attendees at a conference may have several choices on the same evening, your objective would be to create something that will pique their interest, get them to

your event, keep them there and have them interacting with your people.

Don't use an event as an excuse to cover up internal strategies. For example, staging a costly event to "launch" a minor product that has not sold well because of some defect will not only fail to solve your problems but also will add to them by wasting your money and tarnishing your company's reputation. Make

sure event is worth it.

### Event Characteristics

Events as all other services have some distinct characteristics, which make it as much a part of the marketing function as communications, these are:

**Uniqueness:** the event has to be unique and different in order to be remembered. Recall and remembering of an event are the signs of a good event. Although an event may not always be a happy event, but in this case we would refer to happy and pleasant events. One would safely assume that a wedding is a wedding is a wedding. But truthfully we would be making a wrong assumption. Even if two weddings were to be held on the same day at the same location, they would not be the same, they would differ in terms of timings, number of people visiting, the way people interact etc. so the two events or in this case the two weddings would be radically different. So an event must be unique.

**Intangibility:** Events in general are as intangible as any other service, which means that you can see the event, and even experience it, but you cant touch it. Much like the toothpaste you buy, you can see and feel the toothpaste therefore it is a tangible.

But visiting a mall does not cost you anything yet you can sense the ambience and get a "feel" of the place and the service provided, these are intangibles, can be felt and experienced. Events are the same, they are intangible and cannot be felt. But what event managers do is, they have what they classify as "give aways". A cap, a wristband, a t-shirt, a prize etc. These make the event tangible even the give away acts and works like a memorabilia, it's a remembrance that whenever seen, viewed or felt acts as a reminder of the event.

**Personal Interactions:** In a sports tournament the spectators are part of the tournament as much as the players are. They also help in building the atmosphere and ambience of the tournament with cheering and flags and face painting etc. so while the viewers may not actually play the game they are certainly as involved with the event as the players are. Therefore the action and reaction of the people are a critical aspect and part of the event. It is necessary to create the event based on the kind of people who are going to be a part of it. Because simply put, if the people



who will be a part of an event or are spectators do not enjoy the event, the event is considered a flop or a failure. So it is naturally important for us to know who the target audience is or for whom the event is intended. Imagine a situation where you create a party for people in the age group of 18-25 and have a performance by a kathak dancer. The target audience least expected to enjoy the performance!! So do you know how important the personal interaction is in order for the event to be a success.

**Time scale:** Events do not go on forever, they do have a lifespan. Although, events could go on for some days or an evening, an hour or even a yearly event. The timing of the event determines the kind of event that will be held. If it is an evening event, the lighting, the stage, the colour of backdrop etc will be determined separately as opposed to if the event were conducted during the day. Timing is also kept in mind when planning an event, because preparation for the event, pre and post and wrap up etc are decide the magnitude and size of the event.

Timings also play a role in planning an event when we have to work out the schedule of the event because we need to know how long an event will last, whether it will be an hour or two and what will happen during the event and how much time each item will take. Timing is critical in events. Imagine a launch where the product is revealed while the chairman is still introducing the product, when the schedule specifies that the product reveal must happen after the speech!!

- Events are once in a lifetime experience for the participants.
- Events are generally expensive.
- Events require long and careful planning.
- They involved high level of risk including financial and security risk.
- They are generally annual in nature.

**Needed Everywhere:** Event managers are needed in almost any kind of business - entertainment, finance, government, retail, fashion, sport, music... and so their day to day job can be filled with a huge range of exciting challenges and unique situations.

**Teamwork:** Events usually require many different teams to come together, often including several external suppliers. Successful events depend on every team and every team member doing their job to a high standard, as well as flexibility and a commitment to good cross-team communication. If you love being part of a team and working with people to create something



unique, events could well be the path for you.

**Creative Thinking:** The event industry is all about exceeding the expectations of all parties involved in the events, and design is one of the key ways to impress. Event managers need to be real outside-the-box thinkers who have a dynamic approach to problem-solving. Design is essential to an event's success, whether you have the creative spark that can give event guests a memorable experience, or the perfectionist's streak that crafts brand awareness right down to the colour of name badges.

Imagine what it would be like if there were no thrill, no excitement and no events. Not an easy thing to do that when you have been a part of something that is REMEMBERED, RECALLED and REPEATED. But in today's market and marketing scenario there is no such thing...events, in all its avatars and forms is as key as the product itself. In a market that is cluttered with advertising messages and hummable tunes, awesome creative work and key numbers, and of course smarter consumers, it has become imperative to break through the clutter and chaos and become what is the basic in any marketing funda – to be TOP OF MIND. Apart from being top of mind, events and exhibitions are the only and most impactful way to be in touch with the customer/ consumer. When we say in touch, we mean personal contact. A one to one interaction between the consumer and the company.

### Why Do We Need Events

1. Events have the ability to bring together the sharply define audience since the capacity for a particular event is usually limited so specific number of target audience can be invited to attend the Event specially designed for target audience.
2. Events lead to cut down the media budget and focus on communication with specially gathered audience.
3. An Event carried out professionally is a memorable experience. .Events helps in generating the words of mouth publicity for a long lasting time.
4. The involvement of all the senses in experiencing the event is one of greatest advantage that an event can offer.
5. Live media is better than conventional advertising in terms of reach, impact and tangible effect.

6. Events have the ability to provide massive collection of feedback instantly, being a live media it is possible to feel and reduce the reaction of the audiences
7. Post event publicity is also one of the benefit that an event can offer.
8. The conversion of good events into T.V advertising for future use either by sponsors for their commercial or by media issues for programming is also a unique function that an event can provide.
9. Demonstration
10. To promote tourism in our country this will lead to boom in hospitality sector

### **Events as a marketing tool**

Marketing should integrate all of the management decisions so that they focus on the goals and objectives of the event as well as those of the sponsoring organization itself. This integration may take many forms. It may be a subtle campaign to convince corporate shareholders or association leaders of the importance of their attendance and their personal vote on an issue. It may be employed to conduct research to assist in the event's site selection process. Marketing can play a vital role in the "search and discover" effort to identify new markets in which to promote an event. And, of course, it should include the other classic elements of marketing, such as advertising, telemarketing, and promotional campaigns, to bring all of the event goals to life. The following provides the details of these needs.

#### **Diverse Marketing Needs Addressed by Events**

##### **1. Brand Building**

Events help in brand building by:

##### **a) Creates Awareness about the Launch of New Brands/Products**

There tends to be a clutter of product launches too and these may not necessarily be confusion among the same product category. The enormous number of launches also leads to the need to overcome the "oh-yet another- product" syndrome.

The need to therefore catch the attention of the target audience, at the time of launch, becomes all the more important.

##### **B) Presentation of Brand Description to Highlight the Added Features of Product**

**/Service**

Sometimes technological changes or policy changes pave the way for manufacturers or service providers to augment their products/brands. To convey this via traditional modes of communication to the existing and potential customer base may sometimes be futile or ineffective. Special service camps or exhibitions are the perfect events that provide the opportunity for a two-way interaction and error free communication. The rapid pace with which computer specifications change and that too with drastic effects on their prices, it becomes imperative that dealers and retailers take part in exhibitions .to educate the customers on the changes that have taken place and how they will benefit more.

**c) Helping in Rejuvenating Brands during the Different Stages of the Product Life cycle**

The massive amount of money that is spent during the introduction stage of products gets drastically reduced over time. By the time the product reaches its maturity/decline stage, the need for cutting down the budgets associated with the media campaigns, while at the same time maintaining the customer base is felt. And events offer the best medium for such a focused approach. It helps in generating feelings of brand loyalty in the products' end user by treating them as royally as possible.

**d) Helping in communicating the repositioning of brands/ products.**

By organising or associating with events targeted at a particular group of target audience, it becomes possible for the repositioning exercise to be carried out successfully. In other words, one can also say that events can be designed to assist in changing beliefs about firms/products/services.

**e) Associating the brand personality of clients with the personality of target market**

On a large scale, participate as clients to associate the personality of their products and brands with the personality of customers.

- Creating and maintaining brand identity
- Image building
- Focusing the Target Market
- Helping in avoidance of clutter
- Relationship Building
- Creating a forum for bringing together key corporate influencers, decision makers and businessmen
- Creating a forum for career match making

Following steps are involved in creating a promotional campaign for your event:

Step 1: Setup advertising objectives.

- Why you want to advertise?
- What is your objective of advertising?
- What do you want to get through advertising?

For e.g

- i. You want to advertise to create awareness about your event.
- ii. You want to advertise to get sponsors and clients for your events
- iii. You want to advertise to thank you your sponsors and clients.

## **Step 2: Decide your promotional Activities**

How you are going to promote your event company, your organizers, your sponsors, your clients and your partners, pre-event, at-event and post-event. Before I go any further, let's get an idea of what is media and what is media vehicle. Media refers to various means of communications. Broadly speaking there are five categories of media: Print, Electronic, outdoor, Transit and Miscellaneous media. Print media includes: newspapers, magazines, press releases, tickets, passes, invitations, banners, posters etc. Electronic media includes TV, Radio, Internet, Telephone, electronic signage etc. Outdoor Media includes Hoardings, Billboards, and Balloons etc. Transit Media includes promotion through cars, cabs, buses, trucks, trains, planes etc. Miscellaneous media includes everything else like: events, word of mouth publicity etc.

Media vehicle is a specific medium. For e.g. if 'Internet' is media, then MySpace, face book, Twitter, Google, Yahoo etc are media vehicles. If 'TV' is a media, then specific TV program like 'Celebrity Apprentice' is a media vehicle. Similarly if magazine is a media, then specific magazine say 'playboy' is a media vehicle.

## **Event Promotion: Tools and Media Coordination**

### **How Print Media can be used for Promotion**

1. Promote your event, sponsors and clients through newspapers ads, magazines ads, trade journals, press releases, tickets, passes, invitations, banners and posters.
2. Imprint you sponsor/client's company name and logo on your staff's shirts and caps and on the pens, diary, gifts, exhibitors' manual and other promotional materials.

How Electronic Media can be used for Promotion

1. Promote your event, sponsors and clients through TV and Radio Commercials
2. Provide free ad space on your company's website where your sponsors and clients can



promote their products and services for particular period of time.

3. Develop an event website just to promote your upcoming event and provide a facility for online registration.

4. All the details regarding the event must be available on the website. For e.g. if your event name is say 'New year 2014', then come up with a website like [www.newyear2014.com](http://www.newyear2014.com)

5. Use electronic signage like visual display signage, Plasma Screen, LCD Screen, LED Screen, Projection Screen, Video Walls etc to promote your sponsors and clients.

#### How Outdoor Media can be used for Promotion

1. Promote your event, sponsors and clients through billboards and hoardings ads. A very large hoarding is known as the billboard. There are two types of billboards: Scrolling message billboard and mobile billboard. Hoardings can also be front lit, back lit, painted, poster, mono pole, unipole and tri-vision.

2. You can also do promotion through Kiosk, Canopy, Flex and giant balloons.

#### How Transit Media can be used for Promotion

1. Road Shows are generally used in transit media.
2. Mobile billboards, mobile LED Display and caravan can also be used for promotion.

#### How Public Relations can be used for Promotion

1. The role of public relations is to manage the organization's and event's image in the mind of the audience and the public.

2. This undertaking is mainly done through press releases as described in the precious section. These up-to-date information sources, together with photographs, provide the media with the background information they need to develop stories about the event.

3. Media briefings can also be conducted before and during the event, particularly if high-profile people such as celebrities, entertainers and athletes can enhance the publicity.

- Making travel arrangements by telephone or e-mail
- Meeting and greeting at the airport
- Providing transportation
- Running meetings
- Entertaining at meals
- Entertaining at events

- Providing tours and commentary

## **Event Marketing**

Event marketing, according to Advertising Age, is now an intrinsic part of any marketing plan. Along with advertising, public relations, and promotions, events serve to create awareness and persuade prospects to purchase goods and services.

## **Marketing Mix**

Marketing often portrayed as a complex concept with a great deal of mystique. Perhaps for the greater glory of the marketing companies or personnel. In essence it is a simple combination of factors to get the right balance for any commercial activity.

The Five Ps of Event Marketing

1. **Product**
2. **Price**
3. **Place**
4. **Public Relations**
5. **Positioning**

### **1. Product**

The successful event marketer is at first the consummate student of his or her product. The product may be an educational program, a county fair, or a full-fledged convention. It may be a reunion for a fraternal organization or a corporate product launch. If you are marketing the event, there are essential elements that you must know and questions you must ask of the event sponsor.

### **What Makes the Product Unique?**

What makes this event different from others? Why should one choose to invest time and money in this event, as opposed to the competition that surrounds it? Marketers that can identify the return on investment (ROI) that can be expected by the participants, the special experience that will be offered, and the added value of attendance are those who will successfully market the event. This will require research into the markets and into the objectives of the client or organization. Only then can the uniqueness of the product be identified and described in all of the marketing media utilized.

### **2. Price**

Primary among the responsibilities of the event marketer is an understanding of the financial goals of the sponsoring organization. Once this is determined, market research will illustrate the

competition's pricing patterns: Who is offering a similar product, to whom, and at what price? Equally important are considerations such as the level of demand for the product and economic indicators such as the relative health of the economy in a particular city or region or, to an increasing extent, globally.

### 3. **Place**

In the hospitality industry when planners decide where to buy or build new facilities. It is no less true when marketing an event. The location of your event can dictate not just the attendance, but the character and personality of the event as well. This is a consideration for the earliest part of the planning stages.

For example, for an event being held at a plush resort, the setting for the event should be a key part of the marketing strategy. The event site may even be the major draw featured in brochures and advertising. An awards dinner at a new public facility in your town should emphasize the opportunity to experience the facility as an exciting highlight of the event itself. On the other hand, an educational seminar at an airport hotel would not necessarily feature the attractiveness of the site but rather could emphasize the convenience and functionality of the location as the major asset for the attendee.

### 4. **Public Relations**

Public relations is a major part of the marketing mix. You can advertise anything you want that is, what you say about your organization and your event. Public relations can determine what others perceive of you and your mission. It may be as bold as a team of press agents distributing releases to newspapers or staging press conferences to extol the virtues of your event.

Or it may be as subtle as a trade publication interview with a leader of your organization, when the interview includes references to your event and its benefits. The essence of a public relations campaign is that it never stops; rather, it is an ongoing effort to establish positive perceptions of your organization and its products.

### 5. **Positioning**

Event marketing relies on the proper positioning of the product. No event can be effectively sold until a marketing plan is developed. The marketing plan will likely be the predicate that determines success or failure. And the key to a successful marketing plan is "positioning."

#### **Event as a Marketing Tool:**

(1) Event management is considered one of the strategic marketing tools by companies of all sizes.

- (2) From product launches to press conferences, companies create promotional events to help them communicate with clients and potential clients
- (3) They might target their audience by using the news media, hoping to generate media coverage which will reach thousands or millions of people.
- (4) The idea of an event is to entertain as well get the message across. One has to visualize and then execute a particular event keeping in mind the target audience
- (5) Clothing and automobile companies also undertake event marketing to promote their products. Now, even companies from the pharmaceutical sector have realised that promoting the products through events enables them to focus on the target audience and get the desired brand mileage.
- (6) Events like tradeshows, exhibitions, executive meets, road-shows, corporate-customer meets, dealer meets, etc., derive their main strength from their ability to interact directly with target groups.
- (7) Thus, we can say that event marketing plays a major role in the promotional strategy of firms.

#### **Event as a communication tool**

Communications is crucial to the success of any organisation. We need to use the different elements of the communications mix to communicate our message, its value and any benefits to customers.

For Event, the main elements that make up the communications mix include:

- (1) **Advertising** –General information of interest to the wider customer group (s).  
Radio; Local papers; Leaflets; Directories; Packaging; Posters; Magazines ; Trade magazines; Brochures; Internet.
- (2) **Direct Mail** –Information to a specific audience.  
Mail shots; E-mail; Letters; Texts
- (3) **Direct Response** - Designed to solicit a direct response, which is specific and quantifiable, direct from the customer to Housing.  
Questionnaires; Surveys; E-mail; Letters; Conference; Seminars; Workshops; Meetings
- (4) **Word of Mouth**– Communicating directly with individual and specific groups of customers  
Personal communication (telephone, visits, interviews); Presentations; Meetings

#### **The “AIDAS” model can illustrate this process:**

**Attention Interest Desire Action Satisfaction**



Ideally the message should get the attention of the customer and take them through the stages until satisfaction reached. In practice few messages take a customer through the whole process, but are pitched at a certain level that meets the required objective.

For example, if the objective was to create awareness for the issue, the message should be designed to get the attention of the customer

The message content should include a benefit, information, etc. that appeals to the audience. This appeal could be: -

Rational - appeals to audience's self interest. Show benefits such as quality, economy, value, e.g. proposed changes to a service.

Emotional - stir up a positive/negative emotion that will motivate action, e.g. Stock Transfer.

Moral - directed to the audience's sense of what is right, e.g. anti-social behaviour action; redirected budgets

The message format should be strong in order to catch the attention of the audience.

The message format depends on the communication medium used. For printed ads, careful decision for headline illustration, colour etc. For personal selling, decision as to choice of words, portfolio, dress, body language.

The marketing plan will be executed by using the tactical elements of the Marketing



Communications, or Promotions Mix.

The elements of the marketing communications mix

The Marketing Communications Mix is the specific mix of advertising, personal selling, sales promotion, public relations, and direct marketing a company uses to pursue its advertising and marketing objectives.

Definitions:

1. Advertising - Any paid form of nonpersonal presentation and promotion of ideas, goods, or services by an identified sponsor.
2. Personal Selling - Personal presentation by the firm's sales force for the purpose of making

sales and building customer relationships.

**3. Sales Promotion** - Short-term incentives to encourage the purchase or sale of a product or service.

**4. Public Relations** - Building good relationships with the company's various publics by obtaining favorable publicity, building up a good "corporate image", and handling or heading off unfavorable rumors, stories, and events.

**5 Direct Marketing** - Direct communications with carefully targeted individual consumers to obtain an immediate response and cultivate lasting customer relationships.

**Event as Marketing and Communication Tool:**

Event brings products to participants in innovative and personally involving manner. They help effectively re enforcing the brand image of company by using celebrities, locations, and other interesting activities. Which help as a marketing and communication tool.

**Event helps as marketing and communication tool in the following manner.**

**Creating awareness about the product launch:** while designing event some points should be kept in mind: the time of the product launch, target audience & requirement of client objectives. The launch of an event is designed with selected celebrities, gracing the occasions, free coupons, scheme and promoting the product in front of the target audience etc.

Presentation of brand description to highlight the added features of product or services: to convey the product feature, various modes of communication are used to convince the potential customers. Special service camps, exhibitions are perfect events that provide opportunity for client to reach the target audience.

Thus events help in presentation of brand description for highlighting the special added feature of the product.

Helps in creating brand image during the different stages of product life cycle: massive amount of money is spent during the introduction stage of product which get reduced by period of time and finally the product reaches its maturity redefined stages. The need for cutting down the budget in the best way and helps in creating brand image.

Helps in communication and repositioning of brand or a product: by organising or associating with the event, targeted at particular group it becomes possible for repositioning of a brand or a

product. Events can be designed for changing beliefs about the product and services. Creating and maintaining brand identity: Events help in achieving the goal of particular brand and thus can create brand identity. Events are used as marketing communication tool where a particular brand sponsors cultural and local events as well as uses promotional schemes along with trade partner. Enabling interactive mode of communication: Events provide an opportunity for seller to interact. They provide a platform for exchange and sharing of knowledge between the professional. Enabling authentic test marketing: Bring the target audience together by creating opportunity for marketing test of the product for an authentic feedback through this, the seller can identify the trials success and other characteristics about the target audience in order to communicate in a better way. Enabling relationship building and P.R actions: Events marketing campaign have the ability to long lasting relationship with closely targeted marketing segment. Events generally help in maintain the relationship with public.

Providing instant feedback and opportunity for authentic market research: Feedback carried out from a survey lack in efficiency and authenticity so events provide an opportunities for the audience to instant feedback.

Creating opportunity for better deals in media: a single sponsor may find it difficult to cop up with different media so numerous sponsors help in generating better deal with the media.

Generate instant publicity: an event can be designed to generate instant publicity by distributing samples, c.ds, pens, t-shirt etc to the target audience for giving publicity.

Generate immediate sales: most of the events display their products for sale; it is a process of direct marketing. In event generally highly defined target audience takes place, so it's a good platform for the client to directly deal with customers.

#### Event Management: Definition and Elements

Event Management: it involves planning, organizing, staffing, leading and evaluation of an event. It involves lots of activities like stage set up, arranging infrastructure facility, contacting artist, budgeting, advertising, media, p.r, ticket sales and so on comes under event management.

Event management is the application of project management to the creation and development of large scale events such as festivals, conferences, ceremonies, formal parties, concerts, or conventions.

You can't properly define Event Management without defining 'Event' and 'Management' respectively separately first. It is then after this, that you can join both different definitions together to make up one and that is the definition of Event Management. For example:

**Event:** An event is something that happens at a given place and time for a reason with someone or something involved.

**Management:** Management could be defined as the act of applying necessary skills in all business and all human resourceful activities to accomplish desired goals and objectives

So, my definition of event management after joining the two is:

"the process of creatively applying necessary professional skills in organizing a focused event for a target audience to achieved a desired objective."

Wiki defines event management as “the application of project management to the creation and development of large scale events. It involves studying the brand, identifying the target audience, devising the event concept, planning the logistics, and coordinating the technical aspects before actually launching the event”...which is also very accurate.

Event management is the co-ordination, running and planning of all the people, teams and features

that come together to create every kind of event. event management professionals work tirelessly to create the best experience possible for the guests, the stars, the sponsors & stakeholders, and the spectators.

Event management is a fast-paced, varied, and highly employable field. Even in times of economic recession, events remain invaluable to companies as a sure way to build brand reputation, drive consumer confidence and give people experiences to remember.

“Event management is a powerful blend of creative and technical skills, essential for the creation and delivery of any live experience (be that a wedding, festival, private party, sporting event, conference or meeting).

In practice it is perhaps the most exciting and rewarding job on the planet. There is nothing quite like the buzz of delivering a live ‘show’ (often with no dress rehearsal). It is creative, energetic, intense and totally varied. No day is the same”

The word event evokes visuals of a brightly lit stage with well-known cine artistes performing to popular numbers. But in simple words an event can be explained as a community get-together for the purpose of celebration, education, promotion, relaxation or reunion.



Event management involves planning, organizing and execution of live events, which could include a brand/products launch, an exhibition, a concert or even a conference. It is basically an extended form of advertisement, though more interactive. As a separate industry it is projected to grow at 30 % per annum.

### **Event Management Industry – A Historical Perspective**

India, over the past couple of decades has witnessed a phenomenal growth of the event management industry. Events have always been a part of the Indian culture and have been organized by one and all, in their amateurish way, but with the marketing pressures growing and challenges becoming tougher, the live entertainment industry or the sales promotion techniques called events, have gripped the attention of all marketing and public

Event management as a subject has attracted considerable attention of several public relation professionals, due to its being a powerful tool for communicating to the target publics. Undoubtedly, events offer a direct and quick exposure to the intended audiences. Today, special events are an important activity as the event reach out to several people and peculiarly satisfy the desire of most of the people to participate in the event, who have quite a few objectives to obtain like the special benefits offered to the visitors, to enjoy some entertainment, to gather some stimulation, to socialize, and also to become more knowledgeable on subjects, etc. To organizers also it is a specially created forum to share information, showcase achievements and products, and even to express gratitude to the public's for their supports.

The events and activations industry has grown at 15% annually from INR 2,800 crore in 2011-12 to INR 4,258 crore in 2014-15 according to an EY – EEMA (Event and Entertainment Management Association) report titled 'Making experiences in India: The events and activations industry'.

Traditionally, events were considered useful for rural markets and for products with a ban on advertising like liquor and cigarettes. Low literacy levels and limited media penetration made events a necessary exercise in rural markets. But today, events are no longer limited to a few products and markets. Event marketing is gaining popularity in long-term brand image building and humanizing of corporate.

### **Importance of Event Management**

The entire concept of event management is regarded as one of the most intense or significant form of advertising or marketing. The whole process of event management necessarily involves

the organization process. This involves the organization of a personal or a professional event. This may generally involve the seminars, fashion shows, wedding, product launches, exhibitions etc. In short, the event management involves the whole steps of conducting an event right from the planning, financing, conceptualizing etc. The present scenario, event management is an important area which has been evolving over the years along with the increasing opportunities. Financial management is another important aspect that the event management companies will handle for the success of the event. This helps to reduce the chance of the finance exceeding the budget limits. Organizing a big event is not an easy task. The organizing person if he is not having enough experience it will turn out to be a failure. So many planning has to be done like room hiring, catering special diets, financial planning etc. All these things are taken care of by Event Management Companies.

- Events are often “Once in a lifetime” experience for the Participants.
- They are generally expensive to stage
- They usually take place over a short time span
- They required long and careful planning
- They generally take place only one (However Many are held annually, usually at the same time every year)
- The includes a high level of risk, including financial risk and safety risk.
- There is often a lot at stake for these involved including the event management team.

### **What does event management involve?**

Understanding that event management is a major UK industry, and knowing what types of events could be included is vital for any would-be event planner. However, it’s also essential to realise what’s involved when it comes to designing and producing an event.

Whether you’re organising a friend’s wedding or a multi-national conference, essential tasks will include:

**Understanding objectives** – what is the purpose of the event? What experience do we want people to have? Planning an event is impossible without clear objectives.

**Establishing timelines** – determining what has to happen and when. Any large event involves complex time management, scheduling and coordination of other people’s activity – such as catering, digital and technological set up and venue preparation.

**Selecting a venue** – selecting a venue may seem simple but the importance of finding the right venue should not be underestimated. This involves research, contract and cost negotiation and

building working relationships.

**Sourcing and managing suppliers** – every event involves a range of suppliers. From caterers to lighting, diverse suppliers need contacting, short-listing, negotiating costs with and finalising contracts. From there, efficient management of all suppliers, ensuring they fulfil their roles on time and within budget, is essential to the success of the event.

**Managing budgets** – probably second only to having clear objectives comes effective budget management. Delivering a great event is easy with unlimited funds, but great management is required to produce an event within a constrained budget.

**Marketing and communication** – it's never a case of if you build it they will come: delivering an audience requires marketing the promise of what the event will deliver! Today this involves various channels across direct mail, social media and digital marketing.

**Managing risk** – events are complex, as having many elements contributing to an event means multiple possible points of failure. Understanding what the risks are, the likelihood of each one arising, strategies to minimise risk and developing a robust contingency plan in the event of problems is a non-negotiable task in event management.

**Thinking sustainably** – making decisions in the event planning process that consider the social and environmental impact.

### **What's working in event management really like?**

Developing those skills to deliver successful events isn't for the faint-hearted – but it is for those who like a role where anything can happen! As such, event management is...

**Hard work** – From the attention to detail involved, to stringent budgeting and negotiating designing and producing events requires a lot of hard work.

**Constant change** – The events industry is always evolving to meet new demands as people's expectations of events change. Technology too is lately impacting on the nature and delivery of events, so every event will be different and will contain unique challenges.

**Glamorous and fun** – the fast pace of the events industry means work is never dull and often great fun, bringing the possibility of working in incredible locations and even with famous people, to add a touch of glamour.

**Rewarding** – event management differs from many jobs in that the work has clear end point, so you get to see all the hard work realised. Often feedback from those involved in the event is immediate, so you know you've done a good job.

Of course, another way to explore what being an event planner's really like is to read some real-



life experiences! Michael Heipel's blog post about why he loves working in events offers useful insights as to what life's like as an event manager.

## **7 Key Elements of Event Management**

No event can be successfully completed without interaction and inputs from the six key elements of events, viz., event infrastructure, target audience, clients, event organizers, venue and the media.

This carries an in-depth presentation of the issues involved in the interaction between these key elements. Indian context and the other from the international sporting scene, bring out the essence of this in a concise manner.

The Exhibits also show that the difference in the national and international events is actually the same at the conceptual level; the factors that are different depend almost entirely on the socioeconomic conditions and the technological advances of the geographical area where the event takes place.

A graphical depiction of the event hexagon that is formed by the key elements event organisers design and execute all activities concerning an event. Event infrastructure is the broad term that encompasses core concept, people, talent and structure.

The target audience is the ultimate experience of the event and for whom the event organiser consciously designs the event. The client from the event organizers' viewpoint is the sponsor or financier of an event venture.

The media is the vehicle used to communicate details of the event to the target audience and venue is the location at which the event is to be executed.

### **1. Event Infrastructure**

As the name indicates, event infrastructure includes those essential elements without which there cannot be any event. These essential elements are core concept, core people, core talent, and core structure. The nature of this infrastructure varies with the event categories and variations in events.

### **2. Core Concept**

Core concept is a term that can be used to define the fundamental underlying ethos and evolution of the various major categories of events. That is, what differentiates and demarcates the boundaries between the various categories amongst themselves.

The core concept of an event is like a root of a tree that generates the energy and lays down the base for the type of tree that shall grow. The exact size and shape that the tree takes varies from



tree to tree in the same 'family'. Thus, an entire event family can be built on each of the event categories.

### 3. Core People

These are the people who are performing, acting or participating in the process of influencing the audience to create a desired impact in terms of a favorable position for the clients' brand in the audience's mind. When the event gets underway, these are the people who hold sway and take the center-stage.

The audience comes to experience the expertise, charisma or knowledge of such core people and to have an opportunity to interact with them. The personality of the core people being used in an event should match the brand personality.

### 4. Core Talent

With every event category, the core people are required to have a specific expertise, reputation, or knowledge. It is the core talent that attracts and influences the audience. In a music concert, the types of audience that are attracted to the event depend on the talent of the performer.

The core talent, therefore, helps in creating variations in any event category. For instance, in music whether the event is a classical music concert or a pop music concert, depends on the type of instrument and the music being played.

Similarly in sports, each game has limited time, constraints in terms of boundary, number of participants, etc. The physical manifestations of these constraints that act as a challenge or obstacle vary from game to game and lead to the need for different talents required in playing each game.

An example that can be cited here is in a competitive event such as sports, core talent is game specific, i.e. talent required in cricket differs from talent required to play basketball.

### 5. Core Structure

The presence of a formal or informal organization to manage the event category as a whole is important to make it lucrative from its marketing point of view.

Depending upon the degree to which the event category is structured the requirements of management and marketing of events may vary. The more formal and structured it is, the more lucrative that event category becomes, since it becomes easier to manage and market.

By more formal and structured, we mean that, there is a proper organizational structure in which roles and responsibilities are clearly assigned to different members of the organisation along with proper delegation of authority to carry out these roles.

Depending on the stakes involved – not only of the monies but also of national pride and identification of the event category by the ordinary citizens – each of the categories has become structured to certain degrees. This organisation for efficient management has been denoted as the core structure.

Traditionally, across the world, competitive events have always been comprehensively administered right from the grass root level, i.e. right from the schools with league matches at every level up to the international level. In fact, competitive events are the only category among all categories of events that have a strong and structured organisation. Among competitive events, sporting events are the most organised and structured both nationally and internationally. Sports control bodies such as the BCCI (Board of Control for Cricket in India) and the ICC (International Cricket Council) are examples of this. Such bodies not only carry out managerial functions and other administrative activities involved with the event but also focus on the members and players benefits during, and to an extent, after their playing tenure.

## **6. Target Audience**

Target audience is the customer groups who form the focus of events. The actual event design varies with the demographic profile of the target audience as well as the number of targeted audience. It is from these criteria that the event gets its image and budget. Whether the event would be a mega-event or theme parties, which artist would perform or where the event is to be held etc. primarily depend on the target audience.

Therefore, starting from the initial conceptualization to the carrying out of the event the entire process cognizably takes into consideration the characteristics and the behaviour of the target customer groups. Every marketing activity is essentially customer based. Depending on the clients' marketing requirements, as discussed earlier, event organisers decide the audience to be targeted.

Based on the target audience as a common denominator, the event organiser can canvass for other clients who would like to associate with the event, thus events can also act as a converging ground for a diverse range of corporate with the same target audience. The costing of an event will also definitely vary with both the profile and number of audience being targeted.

The importance that the target audience definition as the first step in event designing carries can be fathomed by understanding the differences that could occur in the event by a change in the target audience profile.

The Rang Barse to Holi Gyration transformation discussed in is a classic example of how the

event design varies with the target audience. Starting with the title itself, the ethnic and traditional feel obtained from the original title had to be changed to something that sounded more sophisticated and appealing to a homogenous group of young people of a particular age, behaviour etc.

Not only does the profile of the target audience have an effect on the event but also the number of audience has a major impact on the design. This is so, because the venue and other related costing are decided on the basis of the number of expected audience.

If the number of target audience varies there is a cascading effect on the event design. Hence, not only the profile but also the number of targeted audience is important in designing successful events.

## **7. Clients**

Clients are the people or organizations who act as sponsors at any event. They sponsor the events because they use events as a more effective marketing communication tool to create for themselves a desired position in the minds of the target audience. They provide funds that either fully or partially subsidize an event to make it affordable for the target audience. As will be discussed later, the risk rating of an event increases if enough monies from sponsors do not support the event affecting the event organisers.

Corporate clients can be either event savvy or may need to be educated about the uses and benefits of events as a strategic marketing communications tool. The one factor that event savvy companies are always on the lookout for is greater value addition from the event organisers. For extracting higher value from the event, clients also have to actively involve themselves with the event activities. Right from the briefing to the actual execution of the event, clients also need to be on their toes.

As explained in the on 'Why Events', the uses and benefits that one single event can provide need to be exploited to the hilt. Irrespective of how good the event organiser is, the client also needs to prepare and do their part in the event efficiently.

### **5C's Of Event Management**

The activities required for marketing and managing events require certain steps to be followed that can be called the five C's of events. There is a very complex interaction b/w the various C's before the carrying out stage, depending on the requirements of clients, constraints forced by budget etc, The final concept which is going to be carried out is a derivative of a series of



modification to the initial concept. The final concept is arrived at after accommodating changes required for a perfect fit amongst all other C's during the conceptualization process. This process can be termed as event designing.

- ☐ Conceptualization- creative ideas/ Ambience
- ☐ Costing- cost of production & margin on the event.
- ☐ Canvassing- Sponsor, Customer& networking Components.
- ☐ Customization - according to brand personality, objective of the organization budget etc.
- ☐ Carrying out – execution of event according to the final concept. Conceptualization
- ☐ Conceptualization involves a complex churning in which as many permutations and combinations are worked out as possible. The original concept undergoes modifications on the basis of the inputs obtained from the other C's. The final concepts get defined once the constraints posed by budget, client's requirements, target audience profile, etc. are objectively stated.
- ☐ It involves conception of the idea and the theme for the event. It also takes into consideration the objective and the elementary need for hosting the event.
- ☐ Planning the theme of the event with due consideration to the objective, target audience, venue for the event, time constraints, media coverage and planning the core elements of an event.
- ☐ It is concerned with idea formation with a differential approach to attracting and targeting audience.

#### Costing

- ☐ It will involve preparation of cost estimates and the sources of acquiring funds.
- ☐ It will also involve the preparation of budgets.
- ☐ Creating a provision for risk coverage and managing uncertainties also forms part of the activities.
- ☐ Budgeting for profit margins, safety margins estimates etc. will ease out the financial management issues.

#### Canvassing

- ☐ Canvassing activities would involve obtaining sponsorships.
- ☐ Fund raising, networking and advertising to generate the required mileage for the success of the events.



## Customization

- ☐ Emphasis on client satisfaction is targeted.
- ☐ Reinforcing client requirements to suit the needs of the client and the fulfillment of objective.
- ☐ It involves a blend of creativity and suitability to match the changing trends and tastes of the customers.
- ☐ It involves a custom approach, tailor-made approach aimed at facilitating the achievement of the mission and vision of the client.

## Carryout

- ☐ In this approach, execution of plans takes place that will further the interests of the client.
- ☐ It includes set of activities and operations that lead to accomplishment of objective.
- ☐ It is a stage where the event's activities are in progress.
- ☐ Implementation of event plans and deviations, if any from the scheduled activities, are remedied through a suitable course of action.
- ☐ It involves accomplishment of the objectives.

We term this activity as carrying out the event. In practices, each of the C's may not strictly adhere to the sequence in which they have been presented above. There is a complex Interaction between the various C's before the carryout stage, depending on the requirement of the client, constraints forced by budgets, etc. The final concept is arrived at after accommodating change required for a perfect fit among all other C's during the conceptualization process. This process can be termed as event designing. In all, event reaches the client with right communication to live audience with healthy interaction, which helps to create desired impact.

## UNIT II: EVENT MANAGEMENT ORGANISATION

### ORGANISATIONAL STRUCTURE OF AN EVENT MANAGEMENT COMPANY

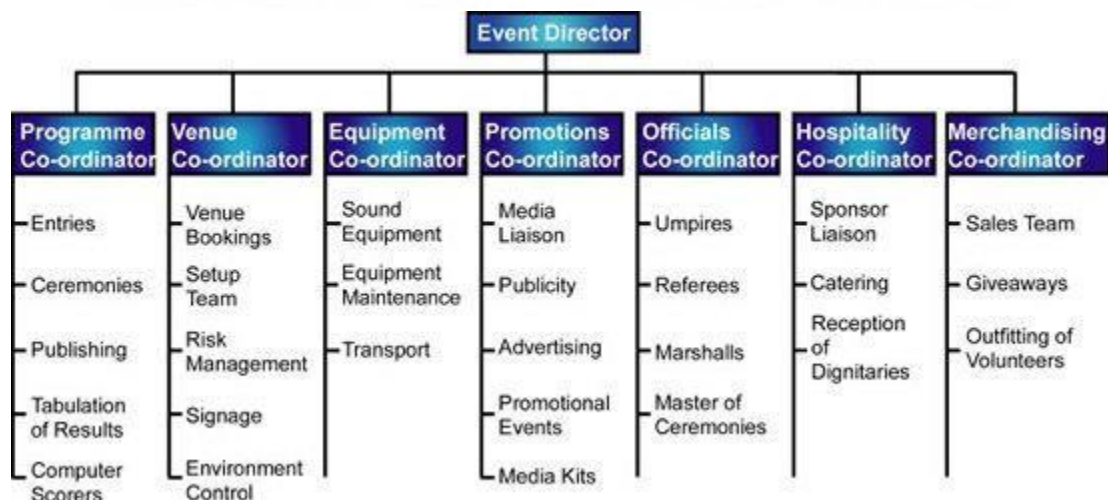
#### STRUCTURE OF AN EVENT MANAGEMENT TEAM

The work involved in planning, organizing and conducting a major event can be sufficiently great to require the recruitment of a large team of people. Members of the team may be involved on a full-time, part-time, contractor, casual and voluntary basis. At the head of the team is the Event Director whose job it is to keep everyone working together for a considerable period of

time.

## ORGANISATION CHART

The organization chart below indicates the magnitude and diversity of the team needed to run a major event. Smaller events will obviously require a much smaller team, and individuals in the team may be able to take on more than one role.



## Importance of Coordinators

An important aspect of the above model is that each department has a coordinator. As exceptionally important people in the event management team, they should be identified and recruited as early as possible. Coordinators should be a part of the organizing committee and collectively they will share in decision making processes with the Event Director. The selection of coordinators is usually on the basis of knowledge or expertise and sometimes because only one person volunteers for the task.

## PROGRAM CO-ORDINATION DEPARTMENT

### The Event Programme

The "Programme" is the schedule of activities from the start of the event to its conclusion. For a sport event, the programme governs which competitors participate at what time. For a conference, the programme stipulates the times of lectures and workshops, what topics are offered and who is presenting. If the event is the annual awards dinner, the programme sets out

what time people should arrive, what time each course will be served and the times that each award ceremony will take place. The programme is therefore perhaps the central organising component of the event. Keeping to times as advertised on the programme is a key performance measure from the standpoint of the participant's satisfaction. An event that fails to run on time will inevitably cause complaints from participants and frustration on the part of all people. People can be very adversely affected if the event runs overtime and obviously commencing before the advertised time is definitely NOT something to ever contemplate. In setting the programme, event organisers need to estimate as accurately as possible the time that each and every activity in the programme will take. Furthermore, it is necessary to include in these calculations a time interval between each activity. This time interval is very important. There is usually always a need to move people and equipment, allow for introductions and thank-you's, make announcements and allow time for refreshments to be served and toilet breaks. Preparing the official programme will inevitably require someone to make many computations with calculator or spreadsheet. The draft programme produced is likely to change many times before it is ready for publication.

The important factors to consider in preparing the official programme are:

1. Consultation with all parties directly involved in the programme
2. Calculating the time of each and every activity
3. Ensuring that the programme has time for "ceremonial" activities e.g. opening and/or closing ceremonies, speeches, the presentation of awards, entertainment
4. Ensuring that the venue is available for the FULL duration of the event
5. Choosing the date(s) so that the event does not clash with other major events
6. Allowing for a little "slack" time between activities
7. The order of activities
8. How the printed programme will be published

### **Event Ceremonies**

Ceremonial aspects of events should not be underestimated in importance. They include opening and closing speeches, musical fanfares, playing of national anthems, presentation of awards and flowers, visits from dignitaries, flag raising, and special displays.

While not a necessary component, there is an increasing trend to add ceremonial activities to the event programme. They add greatly to the emotion, symbolism and entertainment value of the

event. The inclusion of ceremonial activities is more common where events are of national importance, are televised and have major sponsors. Nevertheless adding a little ceremony to the event programme, which often costs very little, should be considered for smaller events. A failure to include ceremonial activities is an opportunity lost for the organisation hosting the event.

Some points to consider in adding ceremony to the event programme are:

- Dignitaries that fail to show or arrive late - make contingency plans
- Capturing and positioning the crowd to witness the ceremony - they tend not to be effective if the people are dispersed too widely
- Ceremonies that are not well organised may backfire badly - include rehearsals
- Consider carefully the best time for ceremonies in the event programme - try to avoid dignitaries arriving at bad times or when there a few to witness i.e. crowd at its smallest.

## VENUE CO-ORDINATION DEPARTMENT

### Selecting the Venue



#### Step 1: Analyse the event's need for a venue

It is necessary to ask many questions about what sort of venue is needed. Here are just a few of the questions that should be considered.

Do we need an indoor or outdoor venue?

What audience capacity does the event require?

How long do we need the venue for, including setup and takedown?

Is it necessary to select a venue with good public transport access?

#### Step 2: Investigate possible venue

In a large metropolitan area there may be a great variety of venues from which to choose.

However, outside of the metropolitan areas choice may be extremely limited. The event



organisers should research possible venues by:

Contacting government agencies who may maintain and publish a database of sporting, cultural and educational venues

Consulting industry peak bodies that represent organisations in the sport and recreation industry and/or the entertainment industry

Searching the "Yellow Pages" Directory or the "Yellow Pages" Internet web site

Utilising one of the CD ROM products on the market to search an electronic database of telephone numbers by name field or business category field

Contacting schools, colleges and universities individually

Telephoning the venue and asking for assistance, if they cannot help they will more than likely refer you to someone who can

Telephoning experience event managers and/or sports administrators.

All information, even subjective comments, found as a result of researching venues should be retained for future use. Event managers should create their own database.

### **Step 3: Make site visits**

Once some possible venues have been identified, it is important to make a site visit. The venue staff is usually only too pleased to show prospective customer's around. The purpose a site visit is to determine the suitability of the venue. The five aspects of suitability are:

#### **Dimensions**

- Area must be appropriate to cater for the events i.e. abide by rules (if a sport). For indoor venues, ceiling height must be sufficient.

#### **Environment**

- The venue needs to be appealing to all participants. The venue should appear to be well maintained and clean.
- Indoor venues - consideration needs to be given to lighting and air temperature control. Seating needs to be comfortable and in good view of the performance area. Places to relax away from the performance area also a beneficial feature.
- Outdoor venues - advantageous elements include sufficient drainage, lighting, shading and protection from wind.

## Facilities

- Sufficient changing areas, showers, sauna, etc
- Kitchens, canteens and food serving areas
- Offices or meeting rooms for Media and the Event Staff
- Telecommunication facilities - telephone, fax, Internet
- Public address system is available

## Position

- Can be accessed by public transport
- Nearness to majority of participants
- Sufficient accommodation within reasonable distance
- Shops in close proximity

## Cost

- The cost of the venue needs to be within the realistic limitations of the event

### Step 4: Agree on price and terms

Once you have identified some possibly suitable venues, your next step is to enter into negotiations with venue managers to get the best possible deal that you can. Although venue managers will have standard prices you should not think there is no chance of bargaining the price down, or alternatively, bargaining for extra services. If it proves to be difficult to get a reduced hourly rate, you may be able to get some free time, or use of an additional part of the facility free, or obtain access to sound equipment at no cost, or even get some additional personnel at a reduced price e.g. security.

### Step 5: Make a booking and confirm

When you have selected which venue is the best for your event, it is time to make a booking. Although the venue will take a booking over the phone, it is likely that you will be sent within a few days a contract that states:

- Facilities booked
- Dates and times booked
- Payments required e.g. deposit and final payments
- Other contractual obligations e.g. cleaning
- Your contact details

After you have signed and returned the contract together with a cheque deposit, you should never assume that your booking is safe and forget about it until the last week before the event. It is well worth your while to keep lines of communication open with the venue manager and to keep checking that your booking is safe (i.e. does not get double booked).

#### **Step 6: Make further site visits**

The purpose of making further site visits is to assure yourself that nothing has changed, or at least that any changes that do occur will not affect your event. Changes that could occur include lighting, fixtures removed, equipment and decor. Further site visits are useful also to plan your event e.g. shipping in equipment.

### **EQUIPMENT CO-ORDINATION DEPARTMENT**

#### **Equipment for Event Control**

This category of equipment includes:

- sound systems for announcing
- two-way radios
- intercoms and mobile telephones for communication
- video cameras and closed circuit television
- sirens and alarms systems
- ropes and barriers to control spectators
- scoreboards
- timing equipment
- computers
- first aid equipment.

Electronic equipment can be hired, borrowed or purchased. The acquisition of equipment needs to begin early in the event management process. In some cases specialized equipment may not be available on the local market. It may have to be imported from abroad and this can lead to worrisome delays over which the Event team has little control. Furthermore equipment may have to be manufactured, and this may take months. Often specialised equipment is borrowed from similar organisations. It will need to be transported, checked and stored ready for use. Persons

who need to operate such equipment during an event may need to practise beforehand. It is best to practise under conditions of a real event but of a smaller or less significant nature. Equipment needs to be budgeted and this information has great importance in constructing the overall event budget. Any possibility of cost over-runs must be notified to the event director at the earliest.

## PROMOTION CO-ORDINATION DEPARTMENT

### Selling the Event

Strategies for promoting an event include:

- Using Social Media
- Paid advertising online
- Paid advertising offline
- Free publicity via television, radio or print media
- Promotional events leading up to the main event
- Signage and banners

### Importance of promotion

For several reasons, promotion is a key factor in the success of a special event. The main purpose that promotion serves is to attract participants, spectators or both to the event. A football match without a crowd is always disappointing and so is a local tennis tournament with only half the expected number of players. It is essential therefore that the efforts of many people over many months to organise a special event. Promotion is also important to the sponsor, if one exists. The objective of the sponsor is to achieve as much exposure of their name, logo and other properties as possible. Sponsors therefore have a keen interest in pre-event promotion and in the promotion that can be achieved on the day through erecting signage and product displays in view of all participants. Promotion is also important to the organisation for reasons other than attracting a crowd on the day. A well promoted event increases public awareness of the organisation. This is a chief reason why special events are important. Achieving an attendance target is not only good for the atmosphere of the tournament but also it is often a critical component that determines the event's financial success. Event organisers require income earned from spectator attendance or participants fees to pay for costs of the event. Any shortfall in expected revenues can have a disastrous effect on organisations that stage special events. The means of promotion should be considered from the outset i.e. in the feasibility analysis. Organisers need to consider



promotional strategies in order to estimate the total costs of the event. They must select strategies that are most reliable and cost effective in terms of achieving the target participation. Promotion is a key result area in event management and as such is deserving of adequate human and financial resources. Appointing a manager or coordinator for promotion is a sensible strategy.

### Social Media

The use of social media (Facebook, Twitter, LinkedIn, etc) is now regarded as a "must do" strategy for promoting any event. However, there is a lot to learn to make good use of the promotional power of social media. Importantly, it is not just about having a Facebook page for your event, you need to really get to grips with how to use the phenomenal power of Facebook to create **targeted adverts**. For example, advertising can be targeted towards people who have a particular interest and who live in a particular geographic area.

### Paid advertising online

Most people will be familiar with the extent of advertising on the World Wide Web but few really understand how it really works. It would be a really difficult proposition, and far too time consuming, for advertisers to deal with the millions of website managers around the world. So, a very lucrative business niche (affiliate marketing) exists that intermediates between people who want to advertise, and people wanting to earn money by putting adverts on their websites.

There are a number of mechanisms by which a website earns money by displaying advertising, they include:

- Cost per click (CPC) - the advertiser pays when the web page visitor **clicks** on their add
- Pay per 1000 impressions (CPM) - the advertiser pays a fee based on how many 1000's of times their add is **seen** by website visitors
- Cost per action (CPA) - the advertiser pays when a defined **action** occurs e.g. often the action is a sale made
- Pay per lead generated (CPL) - the advertiser pays when a **lead** is generated by the website as a visitor fills in a contact form giving their name, email address and possibly other contact details
- Pay per sale (CPS) - the advertiser pays when a sale is made to the website visitor

Events can be advertised easily promoted through paid online advertising but the event manager needs to contact an affiliate marketing company. There is also a necessity for the event manager to provide the graphical components for the advertising that the website manager needs. Two main difficulties exist with paid online advertising. Most events have a very local appeal whereas website often has a much larger geographic focus. It is still possible however to select websites who serve only a local audience. The second problem is that it is necessary to set an upper limit to the cost for the advertiser. In both these issue, advertising via Facebook solves the problem.

### **Paid advertising offline**

This category is really the traditional forms of advertising that include:

- Newspaper advertising
- Magazine advertising
- Radio advertising
- Television advertising
- Billboards

Events can also be advertised in newsletters, banners and letterbox drops but these strategies usually have a very limited geographic reach. Nevertheless, many events can benefit greatly by employing local advertising strategies. For example, a banner can be hung where it can be viewed by passing traffic.

### **Free publicity**

Everybody wants free publicity but it is quite hard to achieve. Certainly, it's important to be able to generate press releases with interesting stories to catch the interest of the media. It is also a time consuming occupation to create a database of media organisations with the names of editors, email addresses and fax numbers. There are companies that specialise in this data but the service can be expensive. The key to free publicity is to avoid attempts to blatantly promote your event. Media organisations will say if you want to advertise your event, you should pay for the privilege. After all media organisations depend on advertising to pay the wages of staff!!

### **Promotional Events**

This strategy involves setting up small community events, at which stars attend, to give away some free tickets or other promotional goods such as caps and t-shirts, for a chance to address the public with a loudspeaker. Events can be held in shopping centres, clubs and schools. Promotional events are relatively short and easy to undertake but do require event managers to make early contact with community organisations.

## Promotional strategies and success

Organisers are often disappointed when the result of their promotional efforts is less than desired. One key concept to consider is that decisions to "purchase" a good or a service are usually the result of repeated exposure to promotional messages.



Choosing to participate or spectate in an event is a form of deciding to purchase. Potential purchasers need repeated exposure to information and promotional messages about the event. With each exposure, the potential customer's attitudes and intentions to purchase may change. The following diagram serves to illustrate how this works in theory. Therefore it is vital that event managers plan multiple promotional strategies and employ these strategies in an orchestrated campaign.

## HOSPITALITY CO-ORDINATION DEPARTMENT

### Hospitality in Events

Hospitality should be regarded as an integral aspect of improving the quality of event spectators' experience. The two main objectives of improving the spectators' experience are to encourage the spectator to:

1. Return to event on a frequent basis
2. Promote the event by word of mouth in the community

Hospitality is often a term used to infer food and beverages served. However Collins dictionary defines "hospitable" to be welcoming guests and strangers. Event managers need to see their event from the participant/spectator point of view. The following may be some of the items that would make spectator "guests" feel more welcome:

1. Seating

2. Food and refreshment
3. A reception area for dignitaries and other important personnel
4. Information stands manned by event personnel
5. Good standard of toilets, wash rooms and baby change areas for public
6. Good standard change facilities
7. Facilities for people with a disability
8. Giveaways and lucky door prizes
9. Special services for competitors such as masseurs, lockers
10. Directions to venue on web site
11. Assistance with parking
12. Good public announcement system
13. End of event function

## **MERCHANDISING CO-ORDINATION DEPARTMENT**

### **Merchandising**

Selling promotional products (merchandising) is not a necessary component of event management but it can add to the potential for ongoing marketing of the event in future years. It can also turn a profit unless the event organisers are stock with stock they cannot sell.

### **Types of Promotional Products**

| Product    | Example   |
|------------|---|
| Gift items | Glassware, pottery, timber - etched, painted, printed or carved with special motifs, messages, logos, symbols |
| Clothing   | Caps, T-shirts, items of apparel  |
| Badges     | Competitors badges are popular with children  |



|                    |   |
|--------------------|---|
| <b>Equipment</b>   | Sporting equipment e.g. tennis balls and racquets sold at a tennis event` |
| <b>Programmes</b>  | Official event programme, souvenir programmes                             |
| <b>Magazines</b>   | Journals, newsletters   |
| <b>Books</b>       | Books and Manuals   |
| <b>Memorabilia</b> | 2nd hand items that once belonged to famous identities                    |
| <b>Food</b>        | This is a special category of merchandising                               |

### **Purpose of Promotional Products**

The purpose of selling such products is primarily to boost event revenue and increase profits. However there are also considerable promotional advantages. T-shirts that have been screen-printed with a pattern to commemorate the event is a common form of promotion, and one that has a lasting effect. Such clothing helps to promote the event, the host organisation, the sponsor and/or the activity in general. The provision of clothing merchandise is also an opportunity for the host organisation to provide a uniform for volunteers, which they may receive free as a reward. The wearing of a common article of clothing by all staff usually has a positive effect on the visual characteristics of the event. Such visual characteristics of the event should not be underestimated in terms of benefits for the competition environment.

### **Tasks involved with Promotional Products**

The work involved in merchandising includes selecting products, negotiating with suppliers, receiving and ensuring security of stock, recruiting and training a sales team, setting up a sales stand, payment of suppliers, cash management and producing financial reports. It is therefore not to be undertaken without adequate thought or planning. It is generally only considered worthwhile when one or more of the following conditions are true:

- The event brings together a significant number of participants

- The event has a sufficient duration to allow for sales of merchandising during the event
- The event has the potential to attract a significant number of spectators
- The perceived importance of event is likely to promote sales of merchandising
- The event is unique in some way and is worth commemorating

### **Risks associated with Promotional Products**

Some of the dangers that may arise from merchandising include:

- 1) **Purchasing items that do not sell** - It can be very difficult to judge what items will sell. Clothing poses a special problem for it is necessary to carefully select a range of sizes. Having knowledge of potential buyers may help.
- 2) **Theft and damage to stock** - The nature of events is that there is much frenzied work with too few helpers. A merchandising stall needs to have at least one staff person in attendance at all times. Otherwise articles are too tempting. Damage may also occur as a result of transportation, rain, customers browsing or trying on items of clothing. It may be prudent to anticipate damage in setting a price structure.
- 3) **Ordering merchandising stocks too late** - For best effect merchandising should be available for sale two or three weeks before the event. This allows for a maximum promotion effect. It is also worthwhile to consider advertising the fact that merchandising will be on sale in pre-event brochures and fliers that are sent to participants. If stocks simply arrive the day before, advantages such as pre-event promotion will be lost. Furthermore a late arrival of stocks reduces the merchandisers' ability to check stocks, attach price tags and package in protective material.
- 4) **Failure to provide adequate training to merchandising staff** - Merchandising can be an onerous task for the volunteer. In particular there is a need to instruct staff in the procedures for recording sales accurately and for taking responsibility for cash. There is a need to record the details of all sales transactions in an accounting document. Such a document should be able to withstand the rigors of an audit by an accountant. For example it should be possible to check the number of items sold, the price, the customer and the date. Staff should also be trained in keeping money secure such as counting money in a back room or out of sight, careful transportation.

### **EVENT MANAGER**

The Event Managers plan, organize, promote and run events, conferences and functions for a variety of organizations, communities, groups and individuals.

## Qualities of a Good Event Manager

In every event management company, there is a hierarchy of management that keeps the whole operation running smoothly, a good manager can motivate people, learn from previous mistakes, and gain respect from a team.

## Role and Responsibility Motivate people

- Our values are what make us “tick”. If you manage by respecting your team’s values, they will give you 110 percent of their effort.
- Ask the employees how they like their job on a daily basis. Encourage them to be honest with you. Then take the action based upon what they tell you.
- Offer perks to the employees that will value.

## While setting goal for an event

- Make sure each employee knows what is expected.
- Have concrete goals to empower the employees and top keep them focused.
- Offer goal-oriented feedback.

## Delegating Responsibility

- Delegate: as a manager, your job is to teach people how to do a good job.
- Start Small: give people tasks that, if performed incorrectly, can be fixed.
- Understand the strength and weakness of your employees.

## Communicating

- Keep the door open and be willing to listen.
- Don’t make an employee feel like they are bothering you when they bring up a question or concern.
- See the problems as an opportunity to show your employee how much you want this organization to be a fulfilling place to work.
- Take an interest in your employees.

## Opportunity to improve

- As a manager, you take responsibility for other people’s actions. In an attempt to be proactive and prevent mistakes, you might give careful instructions and create clear, strict standards. By that the people might become afraid of mistakes and they might end up being dependent on you which will make them less effective.

- Acknowledge your own missteps. When things don't turn out the way you expected, recognize what you could have done differently and verbalize this realization to your employees.

### Embracing Egalitarianism

- Treat everyone equally. Give positive recognition to the people who make the biggest contributions to the organization.
- Monitor your own behavior carefully and make sure you are not short-changing them.

### Teamwork

- Organizations are much more likely to perform when their people work as a team. It is because good teamwork creates synergy – where the combined effect of the team is greater than the sum of individual efforts.

### Staffing

- Appointing/recruiting the right people.
- Designation of responsibilities.
- Duty schedules.
- Job description
- Training schedule
- Monitoring performance
- Evaluation of performance

### Leadership

- Leadership is defined as a process, whereby an individual influences a group of individuals to achieve a common goal.
- Various skills are required to be possessed in a leadership role such as communication skills, interpersonal skills, risk management and negotiating skills.
- Event leader performs various functions to ensure successful conduct of events. They are Planning, Organizing, Staffing, Directing, Controlling, Coordination, Reporting and Budgeting.

### Coordination

- Events require a collaboration of various elements such as Hospitality,



Entertainment, Technical, Stage Decoration etc. the manager has to ensure that these independent functional units work in union and coordination for attainment of the common objective.

- Motivating the teams and guiding those leads to coordinated efforts.
- Coordination aids team spirit and cooperation among the members.

### The Control Function

- Controlling is the final function of Event Manager. Once a plan has been carried out, the manager evaluates the results against the goals. If a goal is not being met, the manager must also take numerous corrective measures to continue to work towards the goal.
- Different types of controls are :-
  1. Performance Controls
  2. Cost Controls
  3. Schedule Controls
  4. Progress Controls
  5. Budgetary Controls

### ACCOUNT PLANNER/MANAGER

An **account planner** is a person who works for a company and is responsible for the management of sales and relationships with particular customers. He maintains the company's existing relationships with a client or group of clients, so that they will continue using the company for business. He does not manage the daily running of the account itself rather manage the relationship with the client of the account(s) they are assigned to. Generally, a client will remain with one account manager throughout the duration of hiring the company. Account managers serve as the interface between the customer service and the sales team in a company. They are assigned a company's existing client accounts. The purpose of being assigned particular clients is to create long term relationships with the portfolio of assigned clients. The account manager serves to understand the customer's demands, plan how to meet these demands, and generate sales for the company as a result.

### RESPONSIBILITIES

The responsibilities of an account manager can vary depending on the industry they work in, size of the company and nature of the business. Each customer account can vary in demands and an

account manager may work with brand managers for one account and a media department for another. Account managers usually report directly to the account director or agency director of the activity and status of accounts and transactions. An account manager may also manage a single account or a variety of accounts depending on the requirement of the company. Although the responsibility can vary between companies and between accounts, there are a shared set of common responsibilities which are as follows:

1. Generate sales for a portfolio of accounts and reach the company's sales target.
  2. Identify new sales opportunities within existing accounts to retain a client-account manager relationship by up-selling and cross-selling.
  3. Manage and solve conflicts with clients. The Account Manager is expected to have specific information regarding daily operations of the Company and keep the Client updated.
  4. Interact and coordinate with the sales team and other staff members in other departments working on the same account.
  5. Establish budgets with the client and company.
  6. Meet time deadlines for accounts.
- **Global account managers:** Manage company accounts worldwide. This typically occurs in large companies with international accounts.
  - **National account managers:** Manage numerous accounts nationwide. This typically occurs in medium to large companies when a company has multiple locations across the country.
- Global account managers and national account managers may work together in a hierarchical structure. The trend is to move responsibility for the major key accounts to the global level.



## LIASONING

Liasoning is defined as the communication or cooperation which facilitates a close working relationship between people or organizations. A **liaison officer** is a person who liaises between

two organizations to communicate and coordinate their activities. Generally, liaison officers are used to achieve the best utilization of resources or employment of services of one organization by another. Liaison officers often provide technical or subject matter expertise of their parent organization. Usually an organization embeds a liaison officer into another organization to provide face-to-face coordination.

Managers act as liaisons when making contacts with people outside of their area of responsibility, both inside their organization and outside in the world at large. Being a liaison involves networking, but it is far more than just amassing the most friends on your profile. It is about linking people with resources. What do resources mean in the context of the liaison role?

**Resources** could be other people, money, information, space, influence, or goods and equipment.

### LIAISON OFFICER DUTIES AND RESPONSIBILITIES

- Maintain thorough knowledge of the business, as well as an understanding of how that impacts the other entities of contact
- Monitor, coordinate, and communicate strategic objectives of the business
- Collaborate and communicate successfully with other entities outside of the business
- Work with other staff members to develop a greater understanding of the business and any issues that arise
- Develop and foster relationships with the community, stakeholders, and other entities
- Collect, analyze, and utilize data and feedback to identify opportunities to improve the relationship between the business and the other entity
- Compile reports about particular incidents, events, or updates about important issue for the business
- Proactively solve conflicts and address issues that could occur between the business and the other entity
- Promptly respond to incidents and other events as necessary
- Act as a positive representation of the business to the community

### SKILLS OF A LIASION OFFICER

- Customer-oriented attitude
- Excellent verbal and written communication skills
- Ability to establish and nurture beneficial business relationships
- Self-motivated with a willingness to take initiative and solve complex problems

- Capability to negotiate with and influence others
- Analytical and mathematical mind to analyze data and create necessary reports
- Ability to thrive in a fast-paced and sometimes high-pressure environment
- Excellent stakeholder management, issues management and conflict resolution skills
- Understanding of legislation including interpretation, implementation and the use of legislative instruments.
- Ability to think strategically and respond effectively to emerging issues.
- Negotiation and facilitation skills, including the capability to initiate creative and innovative thinking.
- Sound understanding of government processes and the ability to quickly develop beneficial working relationships with government, stakeholders and industry representatives.
- Strong research and report writing and public speaking skills
- High level communications, project management, time management and organisational skills.
- Self-motivated and efficient, with ability to work autonomously as well as contribute to a creative, enthusiastic team environment.

## **BUSINESS OPERATIONS AND LOGISTICS**

Event Operations is the department responsible for co-coordinating and integrating all other operations within an event and its associated venues. The event operations managers are given the job to assist event organisers, host cities and organising committees to plan and deliver a successful event and it requires knowledge, expertise and a sound understanding of all functional areas of the event. In addition to leading cross functional venue teams and event operations during all phases of the event lifecycle, the event operations managers are also responsible for ensuring that events comply with the safety regulations and licensable activities within event venues.

**Logistics** is the detailed **organization** and implementation of a complex **operation**. In a general **business** sense, **logistics** is the **management** of the flow of things between the point of origin and the point of consumption in order to meet requirements of customers or corporations. It is all



about getting things organized, getting things and people in the right place and tearing everything down.

The level of detailed planning and the checking of arrangements that occurs in the background to ensure that the event looks completely effortless is multi-layered. Success lies in applying a robust project management process to each event, aligning the process to the key goals and objectives of your event. Once the event **plan** is in place, the **venue** secured and project timeline created, the detailed logistics can start. For some large scale, complicated events, this can be a year-long process; for other timely event initiatives, it can all be done in a matter of weeks. It's not all in the planning though. However well an event is planned, something unexpected will happen on the day and this is where the experience shines through and any situation is dealt with quietly and efficiently so that the attendees are unaware that anything unexpected has occurred.

Logistics can be divided into 3 stages:

#### **Pre-Event:**

- Brief and manage suppliers – AV, security, exhibit services, printers, signage entertainment
- Review in detail – room sets, timings, set up, menus and functions, guest accommodation, branding, registration
- Manage travel and transportation and accommodation reservations
- Produce conference handouts, badges, gifts, download site

#### **On-site:**

- Assign staff Registration, Meeting Rooms, Catering and Transportation
- Prepare AV staff, music, lighting and speakers for an impressive 'kick off'
- Manage catering numbers effectively, maximizing value and minimizing wastage
- Register delegates and run 'Help Desk'
- Support sponsors and exhibitors through set up and last minute requests/changes
- Manipulate the environment to facilitate networking
- Manage any off-site functions
- Collect attendee feedback, through mobile app or ipads

#### **Post-Event:**

- Summarize delegate feedback
- Produce a post-conference report

- Reconcile all revenue and invoices

## **EVENT LOGISTICS**

The event logistics planning process is simple. Work the creative concept through the realities of the physical site, budget constraints and the consideration and concerns of all suppliers, to deliver a seamless event, that is safe, and over delivers on clients' expectations. The bigger the event, the more are the logistics. The more public the event, again, the more logistics are to be considered. The logistics for each event varies with the events nature. It can include detailed planning of procurement, storage, distribution, tracking, disposal and clean up. Even site rectification can be a major part of large events. Generally you have to return the site to the condition in which you found it, and cover all costs in doing so in your budgeting and reporting system.

## **VENUE LOGISTICS**

Each and every event has its own sub set of logistical requirements, tasks and operational processes – including bump in to bump out of furniture, set design and styling items, Delivery of all physical props, linen, decor, centre pieces, delivery and installation of all the audio visual equipments, performers equipments, sound checks and rehearsals.

## **WAREHOUSING & DISTRIBUTION**

Events have loads of ingredients. As event manager, you are the master cook, and you need them all to come together at the right time to deliver you event. Simple fact is that assets and infrastructure cannot be kept on site at all times in the lead up to your event. Getting everything in and out at the right time, without grid lock in the loading area is a central pillar to successful event logistics.

## **DELIVERY MANAGEMENT & LOADING SCHEDULES**

Delivery management is more than just getting the loading bay to work seamlessly across an endless list of unrelated suppliers. Making sure that all suppliers have under taken and completed the necessary inductions, security checks and have the equipment appropriately tested and tagged to meet the venue and standards is important.

## **TRAFFIC MANAGEMENT**

Traffic management speaks for itself. It is critical to ensuring a successful event and the safety of all guests, patrons and suppliers. If you don't have a traffic plan, plan to fail! Traffic management is critical for public events, festivals, family days, sporting events, trade shows, expos and so on. In this instance you must be concerned with both vehicular and pedestrian traffic. Safety wardens need to be present for both traffic types. A well planned and communicated traffic management schedule as well as emergency response system is necessary for all public events, or those with a great deal of event logistics revolving around equipment and delivery.

## **ASSET TRACKING, FREIGHT & BUMP OUT LOGISTICS**

At the end of the event, who is taking what home? The venue will expect you to have the space cleared and ready for their next customer promptly. Many clients forgot about the left over gift packs, the dozens of pop up signs or simply to clean up after their guests have departed. Event logistics can be an unsung hero when it all goes right, or a nightmare if it doesn't! Having a clear system and team in charge of getting all assets to the event, and back into storage after the event will make your life a lot easier (and those of your event team, the venue and other suppliers). Ensuring you have a clear schedule for all suppliers is also very important.

## **UNIT III: EVENT MANAGEMENT PROCESS**

### **EVENT PROPOSAL**

Event proposals are the embodiment of your style applied to your clients' vision, and they're either winning your business or opening the door for your competitors to slide in. The key to create the best event proposal is once you find a style that works for you; it will be easier and easier to replicate success as you go. The best part about creating an event proposal is that you only have to do the hard work once, and then refine it as you get feedback and negotiate deals along the way. It's all about streamlining.

#### **Tell a story**

The event proposal is a story. Keep in mind that, at the end of the day, humans are reading this – and humans connect to a beginning, middle, and end. Thinking about this will also force

you to consider your overall structure – and structure leads to greater readability! Think as if you were creating a motion picture that needs to captivate and hold an audience’s attention.

### **Plan your positioning**

#### **1) Be the expert**

Take a look at one of your past proposals and read it from a client’s perspective. What is the voice? Does it instill trust? Would you want to collaborate with this person? If you put thought into how you want to position yourself, you’ll be able to take greater control over how you are perceived by the client. Position yourself as the expert and make recommendations for success that will add your value as an event planning professional. It’s not just taking orders but work as a partner in driving successful events.

#### **2) Prime them for price**

You’re not getting out of this without discussing money – that’s a fact. Take comfort in the fact that you can tee them up for the price conversation with plenty of excitement. You’re going to give the client their money’s worth, but it’s worth making sure they understand that to avoid any potential sticker shock.

#### **3) Prove you understand the vision**

People like to work with good communicators for a reason. If you can prove that you’ve understood your client’s greater vision for the event and can deliver on that, they’ll know that they’ve been heard and that you won’t go rogue. Sometimes all it takes is simply recapping what they expressed to you in your initial fact-finding interview to make it clear you really “get it.” In your writing don’t be shy, make sure you state that you know what the event goals is and *how* you are going to reach and honor it.

### **All in the details**

#### **1) Logistics are key**

You can really highlight your attention to detail by giving a solid rundown of how the gears will all fit together to create one spectacular event. Make them feel secure about your ability to execute your plans and you’ll find yourself securing a new deal. It sounds very basic, however without these simple building blocks there is nothing relevant to bring to the table.

#### **2) Do what you do best**

A good event proposal is powered by your company’s distinguishers. People will be drawn to your unique take on their requests. It might help to think about your personal style. What’s the



thread that connects your events? What would your past clients say is your hallmark? Showcase your company's strengths and give specific reasons why they should hire you. You can do it through strong visuals, client references, project relevance, and how your company can exceed their expectations.

### **The “Sizzle” Factor**

#### **1) Design matters**

To you a design proposal is an everyday thing. To your clients, however, this is the moment they've been waiting for. An expert has interpreted their vision into something tangible and quantifiable! Don't let them down and be sure to deliver an experience. Layout counts and good layout can help communicate in clearer ways. Make sure the information in the proposal is clear, accurate, and easy to follow and understand. Present it in a manner that is pleasing to the eye, and makes you want to see more.

#### **2) Get visual**

Looking to cut some words out of your proposal? A picture is worth 1,000 of them! One of the most common ways to spice up your event proposal is by incorporating images. It really is the best way to communicate with your clients about the proposed feeling of the event and goes a long way towards helping them visualize the space. Sell the sizzle and insert pictures, provide color sketches and renderings – even working models to demonstrate all aspects of the event. Include a photo or two to inspire the client and so they can see that you “get” their creative vision especially if a specific vision has already been discussed or a color palette determined.

### **How do I talk about money?**

Money can be the trickiest part of an event proposal. It is very important to the event itself as somebody's gotta pay for it. But you don't want it to be all about the cash. Each event planner will have to decide how the money conversation fits into his own style, but here are some sensible perspectives:

#### **1) List it out**

The client knows how much they want to spend and you know how much all that stuff they want is going to cost. If you give an honest assessment up front of what they can expect it to add up to, there isn't much that can be done about it – even if it includes a reality check on their part. Create a line-by-line budget estimate that is fair and reasonable – and perhaps might even come below the client's budget bottom line. Try to have exact prices, so the client knows precisely

what to expect as opposed to having rough or general prices – again stalling the proposal or killing it. This can cause tension and animosity, especially with the final invoice.

## **WRITING AN EVENT PROPOSAL**

When writing an event proposal the amount of detail required will depend on the scale and importance of the event. However event proposals generally share many common components. The information that event proposals should convey includes but is not limited to the following:

- Description of the Event
- Experience
- Venue and facilities offered
- The event program
- The proposed event budget

### **Description of the Event**

It is important to provide the reader of the event proposal with an overview of what the event is about. Some events need very little explaining because they are commonplace. However, it is unwise to rely on the title of the event alone to explain its purpose. In providing an overview for the reader, it may be important to describe the main participant target group(s), the main goals to be achieved in running the event and, if the event is somewhat unusual, one or two sentences that provide the reader with mental picture of what the event will be.

### **Experience**

The organization for the event should enthusiastically praise its experience and capability. It is crucial that the proposal is such that your client believes that the event company will be able to put on a good show. The proposal should contain information about the event management experience of the proposed event team. If experience in staging events is limited then it is useful to mention any managerial, project management or co-ordination experience in any other field. Qualifications of persons in the event management team may also prove useful to mention. The proposal should also describe any training that will be given to event volunteers.

### **Venue and Facilities offered**

The reader of the proposal will want to know whether the venue is suitable for the event. The proposal should outline all facilities available at the venue, everything from toilets to car-parking. For indoor events, the type of surface, lighting, air-conditioning, seating, electronic

equipment should be well described. For outdoor events, the level of maintenance, seating and shading for spectators, fencing, drainage and floodlighting is worthy of mention. The number of change rooms and their condition for teams/participants is always important. It is often worthwhile to include a map or floor diagram. Photographs of key features of the venue may assist. There needs to be a detailed description of what would be attractive to event goers and how the venue will fully cater for the needs of the event, including performers, officials and spectators. Don't forget to include information about public transport to the venue, and car parking for those who arrive by car. If the venue has staged similar events in the past, you should make mention of this.

### **The Event Program**

It is often the case that the host organization has little or no say in setting the competition program when the date or dates have been set by the sport governing body. However, at the initial stage, the event proposal may suggest a competition program in terms of the number of days, and the start and finish times each day. It is important for decision makers to know how many hours a day the venue is available. It is worthwhile to consider that the program should also include ceremonial events with visiting dignitaries who may make speeches or present awards. Furthermore, the event bidding team can propose entertainment 'extras' that may start or finish the program or fill any gaps.

### **The Proposed Event Budget**

The proposal should include a budget of probable income and expenditure. It is important that such a budget is realistic and therefore some care and consideration needs to be given to suggesting sponsors that have not yet formalized any sponsorship agreement. The event budget should not show a loss when all projected income and expenditure has been taken into account. If the budget predicts a loss there will be major concerns in the minds of those who assess the event bid proposal. There is also an expectancy that the organisation will have an opportunity to make money through the canteen, bar, fundraising raffles and merchandising. These forms of income should be reflected in the budget in the event proposal.

### **MAKING USE OF PLANNING TOOLS**

Organization charts, maps and models, Gantt charts, run sheets and checklists are useful tools for presenting material and information to your clients, members of your staff and stakeholders.

Description is as follows:



## 1) **MAPS AND MODELS**

**Maps** represent the real world on a much smaller scale. They help you travel from one location to another. They help you organize information. They help you figure out where you are and how to get where you want to go. There are many types of maps. The kind you use depends on what you want to know.

Event design is about creating a cohesive experience for your attendees. There are many considerations for event design but at the core of your event are a schedule, a map, and lists (of speakers, booths, whatever it may be).

The event map is an important element of the event design's story and should be designed just as carefully as the schedule or logo. Some invaluable steps for communicating with a designer to create a custom map as a part of your event design strategy are:

### a) **Define the map's purpose**

Knowing who will be using the map and for what purpose will help you weigh certain basic considerations. How literal do you make the map? What are the main data points you want to include? Maps fail when you just put data out there and it's not effective communication.

### b) **Determine its radius**

This is an easy one. What physical space do you need to cover? Will your event mostly be confined to a few rooms in a hotel, or does it cover the better part of a whole city? The radius will dictate the level of detail you're able to include.

### c) **Mark up an existing map**

Odds are your venue has given you a floor plan that you can use as a great starting point. Use a highlighter to show your designer what's important and annotate the features so that they will know what to include. This will communicate to the designer where they should focus their design efforts.

### d) **Brand the map to your event**

If you want your map to integrate as a seamless element of your event design – make sure it fits in with the overall branding of the event. Your attendees will respond well to cohesion and be primed to use the map as a tool, rather than just a reference point.

### e) **Maps enable emotional memory**

As event planners, we want people to come away from our events feeling as though they had an experience that left an impression as a result of effective event design. The truth is, people associate locations with memory. Your favorite ice cream parlor wouldn't quite be what it is



without the context of place. When your attendees are having new experiences, they'll pair those experiences in their mind with physical location. It's a phenomenon. With a good map to reference, attendees can reflect on their experience after the event by pairing memories with locations on the map itself – even if it was just a boring old conference room. They'll be more likely to create a detailed memory and, as a result, count it as a positive experience. Attendees with detailed, positive memories of your event make for return attendees next year.

**f) Maps can be an editorial tool**

The act of designing your map can also inform the event design itself. By deciding the content of your map, you must also engage in a natural editing process. Including every POI on a map is an impossible task – but who would want that anyway? Editing your map will force you to think like an attendee: what's the most important stuff and how do I get there?

**g) Maps are at their best when they're interactive**

Use your map as a hub for all the other information in your guide. Take the time to connect areas of your map to sessions and list items (like exhibitors and presenters) and your attendees will have a deep, interactive tool at their fingertips that enriches their event experience. The best thing about an interactive map is that you can extend beyond the limitations of a small phone screen.

## **MODELS**

A model can come in many shapes, sizes, and styles. It is important to emphasize that a model is not the real world but merely a human construct to help better understand real world systems. In general all models have an information input, an information processor, and an output of expected results.

Models are extremely useful, since most clients find it difficult to visualize three-dimensional concepts. A model can also assist in many aspects of event management, such as crowd control. In this instance, bottlenecks and other potential problems are likely to emerge from viewing a three-dimensional illustration. By the help of models, the event management team is able to anticipate all design and implementation issues.

**2) GANTT CHARTS**

A Gantt chart is a type of bar chart that illustrates a project schedule. This chart lists the tasks to be performed on the vertical axis, and time intervals on the horizontal axis. The width of the horizontal bars in the graph shows the duration of each activity. Gantt charts illustrate the start and finish dates of the terminal elements and summary elements of a project. Terminal

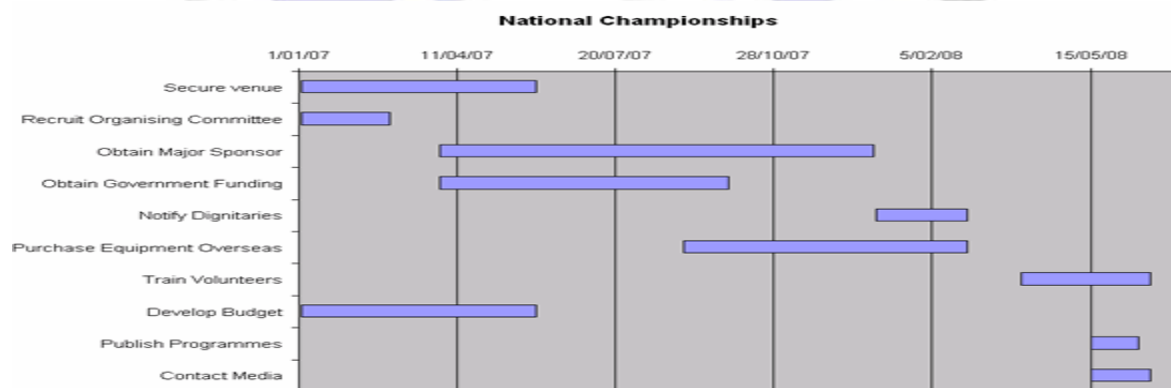
elements and summary elements constitute the work breakdown structure of the project. Modern Gantt charts also show the dependency (i.e., precedence network) relationships between activities. Gantt charts can be used to show current schedule status using percent-complete shadings and a vertical "TODAY" line.

Gantt charts are sometimes equated with bar charts. Gantt charts are usually created initially using an *early start time approach*, where each task is scheduled to start immediately when its prerequisites are complete. This method maximizes the float time available for all tasks.

The Gantt chart (seen in the illustration below) is a commonly used technique for planning work flows in event management.

The major features of the Gantt chart are:

- (a) Listing of the tasks that must be completed (seen on left of the chart below).
- (b) The time frame for each task (the date on which the task must start and the date when it must finish)



The Gantt chart has two principal benefits:

- (1) The chart conveys complex information more easily at a glance.
- (2) The chart requires the Event Manager to go through the process of identifying tasks and considering timelines for each task.

### 3) RUN SHEETS

Event Sheet or Event Flow is the document that will be your bible on the day of the event. An Event Flow shows everything that will happen on the day of. To create it, open an Excel sheet and write down in chronological order each action that will take place the day of the event. Include the setup, the event itself and the tear-down. Create columns for: time, action, location, responsible, and comments. Run sheet in event management is an operations plan for how individual timelines are working together to make the event work. At what time do we do set up? At what time do we begin tearing down? At what time do we prepare for VIP entrance? So there

are many different kinds of things that entail a good program or ops run sheet. The run sheet is one such tool that expert Event Managers **always** rely on.

4 significant benefits to use run sheets are:

a) **The Event Run Sheet Explained**

A run sheet is a central resource for **streamlining** event management projects in a simple, ready-to-use format. And if you're fairly new to events it'll give you the flying **head start** you need! A *good* run sheet lists the sequence of steps for running an event from start to finish, set out by time, date, location and responsibility. And a *great* run sheet also keeps contacts and schedules in one central place, and minimizes the risk of things being missed along the way. As the event approaches there are often last minute tweaks, and the right run sheet will help you to communicate these **quickly**.

**Pro Tip:** As you make changes to the run sheet, label each version so everyone can track the latest updates.

b) **Easily Maintain Contacts**

Managing events means keeping a track of multiple contact details. Depending on the size of your event, these might include:

- People attending
- Venue manager
- Catering
- Keynote speaker
- MC
- Entertainment
- AV hire
- Photographer
- Logistics manager
- Travel agent
- PR agency

Keeping all your contacts in one place saves time and streamlines event management processes. Other people working on the event can refer to the contacts as needed, rather than always asking you to send details. The run sheet contacts can be used as a simple database for mail merging invitations and email communications, as well as managing RSVPs and recording any specific dietary requirements for catering purposes.

### c) **Communicate Seamlessly**

More often than not, planning an event involves multiple stakeholders. At any given point your boss, colleagues or others may request specific event details. A run sheet allows you to retrieve this information **quickly**, avoiding delays and minimising disruptions to your own workflow.

Communicating the schedule – and any last minute changes – with speakers, venue managers and agencies is so much easier when you have the up-to-date information at your fingertips.

### d) **Maximise Event ROI**

Successful event management is all about being **super organised** to keep schedules and budgets on track. Attention to detail is mission critical, because even the smallest oversight can have a major impact on event outcomes. For example, omitting to communicate schedule changes can play havoc with the timing of your event. Forgetting to note dietary requirements for attendees will make the occasion memorable for the wrong reasons.

## 4) **CHECKLISTS**

The responsibility of event planning can be an overwhelming task. The key to successfully overcoming this challenge is being resourceful and avoiding uncertainties. An event planning checklist is essential to the achievement of this goal. Make sure to draft your agenda well before the event by making sure you have these items covered.

### **High Level Planning: 4-6 Months Ahead of Event \***

- Establish event goals and objectives
- Select date
- Identify venue and negotiate details
- Develop Event Master Plan
- Get cost estimates (*e.g., room rental, food & beverages, equipment, speaker fees, travel, etc.*) and create a budget
- Recruit event committee, event manager or chair and establish sub-committee chairs
- Create and launch publicity plan & brand your event (*ensure staff and/or volunteers are identified to manage specific tasks – e.g., media relations, VIP coordination, printed material design & printing coordination, signage, online /social media, etc.*)
- Identify and confirm speakers/presenters/entertainers
- Identify and contact sponsors/partners

***\*start your planning as early as possible.***



### 3-4 Months Ahead of Event

- Speaker/presenter/entertainer liaison: e.g.:
  - finalize presentation/speech topics
  - get bio information, photo
  - travel & accommodation arrangements
  - have contracts signed if appropriate, etc.
- Financial/Administration: for example, determine:
  - Registration fees
  - Set up/enable online registration
  - Sponsor levels/amounts
  - Identify items to be underwritten and accounting tracking details
- Venue/logistics planning, e.g.:
  - Investigate need for any special permits, licenses, insurance, etc.
  - Determine and arrange all details re menu, A/V equipment, registration set-up, parking, signage, etc.
  - Review security needs/plan for the event with venue manager
- Publicity: Follow publicity plan, e.g.,
  - Develop draft program
  - Create draft event script (e.g., MC, speaker introductions, thanks, closing, etc.)
  - Develop publicity pieces -- *e.g., newsletter articles and/or ads, radio spots, print blog posts articles for submission to other publications and/or ads, etc.*
  - Request logos from corporate sponsors for online and printed materials
  - Develop and produce invitations, programs, posters, tickets, etc.
  - Develop media list & prepare News Release, Media Advisory, Backgrounder and all media kit materials (e.g., speaker info, photos, etc.)
  - Create event page on your website
  - Enable/create email event notifications
  - Create a Facebook event page
  - Develop a promo video and post on YouTube and your Facebook page
  - Register your event on a variety of online event calendars
  - Create some buzz on your blog or member forums

- Determine VIPs and create invitation & tracking document (e.g., spreadsheet)

## 2 months prior to event

- Send reminders to contact list re registration/participation
- Presenters/Speakers: e.g.:
  - Confirm travel/accommodation details
  - Request copy of speeches and/or presentations
- Sponsorship: Follow up to confirm sponsorships and underwriting
- Publicity:
  - Release press announcements about keynote speakers, celebrities, VIPs attending, honorees, etc.
  - Post your initial event news release on your website and circulate to all partners, affiliated organizations, etc.

## 1 week ahead

- Have all committee chairs meet and confirm all details against Master Plan – and ensure back- up plans are developed for any situation (e.g., back-up volunteers as VIP greeters, additional volunteers for registration or set-up, etc.)
- Finalize event script
- Brief any/all hosts, greeters, volunteers about their event duties and timelines
- Final seating plan, place cards, etc.
- Provide final registration numbers to caterer
- Make print and online copies of any speeches, videos, presentations, etc.
- Final registration check, name badges & registration list
- Determine photo op and interview opportunities with any presenters, VIPs etc. and confirm details with interviewee and media

## 1 day ahead

- Confirm media attending
- Ensure all signage is in place
- Ensure registration and media tables are prepared and stocked with necessary items (e.g., blank name badges, paper, pens, tape, stapler, etc.)
- Ensure all promo items, gifts, plaques, trophies, etc. are on-site

## Event day

- Ensure you have copies of all instructions, directions, phone numbers, keys, extra parking permits for VIP guests, seating charts and guest lists with you
- Check-in with each Committee Chair to ensure their team is on track

## Immediately following event

While you need to conduct a thorough evaluation and update your budget, there are post-event publicity, fundraising and member development opportunities that you can take advantage of with just a little pre-event planning. Here are some of the activities you might consider once the event is over:

- Financial status: gather all receipts, documentation, final registration data, etc. and update budget
- Send thank-you's and acknowledgement letters to:
  - Sponsors
  - Volunteers
  - Speakers/presenters
  - Donors
  - the Media

## Post-event publicity

- Conduct a Post-Event Survey – to learn what people enjoyed about your event, and where you have room to improve.
- Follow-up Communication with Event Participants
- Reach out to event participants – thank them for participating and promote your ongoing programs and how they can support you throughout the year by joining, volunteering or making a sustaining donation.
- Conduct a thorough evaluation

## LICENSES, PERMISSIONS AND LEGALITIES FOR CONDUCTING AN EVENT

Events as a space is seeing a lot of traction among entrepreneurs and emerging startups. Some sources even peg the worth of the industry to be upwards of Rs. 5000 Crore by 2015. In the wake of this, there are some of the legal issues that entrepreneurs should pay heed to:

### 1. Terms of Use (in case of Mega Venues or similar listing portals)

The T&C (terms and conditions) of the website is the first thing that the entrepreneurs should

look into. There are very few visitors to the website who actually ever look into the T&C. Nevertheless, the T&C along with a strong privacy policy should be the first priority and comes handy in tackling legal issues. The T&C has specific clauses with regard to the various rights and liabilities of the company as well as the visitors, all of which plays its own role at the time of legal dispute, if any.

All e-commerce enterprises have different needs based on a variety of factors such as the nature of industry, target group, scale of operation, etc. With innovative business ideas being acted upon, it is strongly advised that all start-up entrepreneurs should schedule a brainstorming session with their lawyers to identify the sticky issues and mitigate the same to the extent possible.

## **2. Agreement with the Vendors**

All event management businesses are largely facilitators, and their job involves arranging different ingredients for a perfect setup – invitations, banquet, food, music, logistics, decorations, advertisements...celebrity contracts, etc. At the outset, it is advisable to have written documentation with all the parties involved in a particular project, of course subject to the scale of the project. In this regard, it is important to categorically set out the key deliverables in each case. Also, each type of agreement needs to factor in specific issues during the negotiation and drafting stage. For example, the manner in which invitations/ decorations are designed can bring in copyright issues. If a design or an art is used, one may face a challenge against the usage of the same.

Further, celebrity contracts are often a challenge. What if you have promised and charged your client that you will bring in Shah Rukh Khan to dance in the client's daughter's wedding, and Shah Rukh had agreed to come. However, on the day of the marriage, Mr. Khan does not turn up and your client sues you for breach of agreement. Similar instances can happen with any other vendor such as the caterer, logistics providers, etc., where the deliverables are not met and you will be held liable for the same. For situations like this, it is important to incorporate corresponding clauses in agreements with vendors such as indemnity protection against such claims, and liquidated / un-liquidated damages, cap on liability, etc. All types of vendors bring along with them a set of issues typical to their own industry. It is always advisable to seek the help of a lawyer for looking into the terms and conditions of each transaction that you enter into as an event organiser.

## **3. Agreement with Clients**



As mentioned earlier, key challenges practically arise in projects of scale. But then all entrepreneurs are striving to scale up! As the business picks up, the clientele, especially in the event management industry, gets increasingly exclusive. While this is always welcome, exclusive clientele often means big ticket events, which brings along its own set of complications. One of the key issues, apart from the already discussed ‘damages’ and ‘limitation of liability’ clauses, is ‘*force majeure*’ or ‘Act of God’. The concept may sound funny, but is of paramount importance. What if there’s unprecedented and heavy rain on the D-Day? The event had to be cancelled. You have already taken advance from your client and have forwarded the same to your vendors...your client demands refund on the pretext that the event did not happen and so why should he pay? On the contrary, you have a tough time as an organiser to get refund from your vendors. All this should be tactfully handled under the ‘*force majeure*’ clause wherein you seek a specific exemption, or limitation of liability, for loss or damage caused due to no fault of yours or rather for instances which are beyond reasonable human control. This is often a contentious issue. It is strongly recommended that entrepreneurs should pay due heed to issues like this and many more while entering into a transaction.

#### 4. Licenses and Permits

Events often mean revelry, crowd, loud music and alcohol. Most of these require a license or permit. For example, if you intend to use loudspeakers or intend to continue the event till late into the night, you need to procure a No Objection Certificate or NOC from the local police station. Similarly, if you intend to serve alcohol and if the venue is not a hotel (having permit to serve alcohol) the event manager may need to run to the state excise department to procure a license to serve alcohol. For example, in Karnataka, an ‘Occasional License’ can be procured under the Karnataka excise laws for serving of alcohol for a day, and such licenses usually costs around Rs. 10,000/- (approximately).

The scale and nature of events would go on to determine the nature of issues involved and the documentation that may be required to address the same.

#### LICENSES

If you are planning on running a public event, there are a number of procedures that you will need to go through, including obtaining permission or a specific license from the relevant authority in your area. It is not uncommon to actually need more than one type of license for an event and this could involve things like obtaining an alcohol license or getting consent to erect a temporary structure like a Smart Space building that you are using to host the planned event.

Here is a look at what is involved in planning a public event that is fully compliant with all the relevant rules and regulations that are likely to apply.

### Entertainment and alcohol license

If your event is being held in a designated public space or arena, you will need to obtain an entertainment license if it is your intention to provide any music, singing, dancing, drama, film or any kind of spectator sport.

You will also need to obtain a license from your local council to sell alcohol. The licensing Act 2003 applies to venues that are either indoors or outside, so it does not matter whether you are using a school hall or a public park, sale and consumption of alcohol will need to be licensed. You may well find that some venues will already hold the necessary Premises License that allows for these activities to take place, but you should definitely make that one of your first questions when starting to organise the planned event. If the venue confirms that it does not hold the required license already, you will be required to submit a Temporary Event Notice or even a full premises license application. The relevant council department should advise and guide on this if you are not sure what you need. You might also want to check regarding the requirements for your live entertainment, as the Live Music Act 2012 meant that some live music became deregulated.

### Using TENs effectively

A Temporary Event Notice (TENs) is often the most cost-effective and straightforward way to cover an event under the Licensing Act 2003, but it does have its limitations.

Obtaining a TEN will allow you to have a maximum of 499 people on site at any one time and the license will only be applicable for a total of 96 hours, although 4 days should cover most events. The other point to remember is that each individual premise can only have a maximum of 12 TENs in any calendar year and a total of 15 days covered by TENs in total, so you will need to check the availability based on the current tally for the year.

If you are intending on using TEN's to license your event, you need to submit your application no less than ten working days prior to the event and your application needs to be made to the local licensing authority and also the local police as well. The owner of the land or venue does not have to make the application on your behalf, but you will need to obtain their written permission to confirm that you have the authority and agreement to make the application.

## Premises license

You may choose to use a venue that actually has a premises license granted and if this is the case, the license will be valid for the life of the business, so liaise with the venue to clarify the position before making any applications yourself.

If you want to apply for a premises license, you will need to submit your application no less than two months before the first day of your planned event and you will need to copy a number of relevant bodies in on your application, so get guidance on this if this is your intended course of action.

## PRS

You should also remember that if you are going to be hosting a public event that involves the playback of music, you will need a permit from the Performing Rights Society (PRS). The PRS collects fees that are royalty payments for composers and a PRS permit is always required to ensure you are fully compliant.

## Temporary structures

If you are intending on using a temporary structure like a building or even a radio mast, you will need to make a Section 30 application for permission to do so. These consents are normally for an unlimited duration or easily renewable, depending on the length of time that the relevant structure is intended to be in use. There are several licenses required and applications to be made depending on what type of event you are holding and where it is being held, so make sure you liaise with your local authority to get everything done in plenty of time.

## EVENT BUDGET, COVERING COST AND METHODS OF REVENUE GENERATION

### The Event Budget

#### Predicting the financial outcome of an event

The event budget is a projection (forecast) of the income and expenditure that the event will incur based on plans made and information gathered.

If you're planning an event, there's one step that is essential to making that event happen: creating the event budget. The preparation of a budget is an essential part of event management.

It is fundamentally important that Event Directors are able to predict with reasonable accuracy whether the event will result in a profit, a loss or will break-even. This is achieved by identifying and costing all probable expenditures and by totaling all expected revenues (income). By



comparing expenditures and revenues, it then becomes possible to forecast the financial outcome of the event. The prediction of financial outcomes of the event need to take place very early in the planning stages and there is no use on setting dates, booking venues, preparing plans until there has been some attempt to determine whether the event is financially viable.

### **Importance of financial control of an event**

Once the Event Budget has been constructed, the Event Director has a means to exercise control of the event finances. Many organisations have run into severe financial difficulty and even bankruptcy as a result of staging events. The budget therefore enables the Event Director to make sound financial decisions about the choice of venue, and expenditure on a whole range of things including promotion, equipment and staffing. The process of budgeting also enables the Event Director to calculate how much revenue is needed to stage the event in accordance with the planned level of expenditure.

### **Continual adjustment of the event budget**

The preparation of an event budget is one of the earliest tasks to be undertaken in the event management process. However, it should be expected that there will be numerous adjustments and refinements to the budget throughout the whole project life-cycle. It is not possible to know every cost from the start, nor is it possible to know whether efforts to secure sponsorship and government funding will be successful. Event budgets by the event management team as better information comes to hand.

### **Basic event budgeting rules**

Although the budget takes time to develop, there are some basic rules that should be followed from the outset:

- **What Are You Budgeting For?**

The first step to creating your event budget is to figure out each part of your event that could potentially incur a cost. By including every part of the event, you're able to get a more accurate budget versus one that simply includes the bigger pieces of an event. This is a preliminary step that you can continue to refine along the way as you speak with vendors and get a more accurate telling of your budget.

- **Budget to avoid making a loss**

If an event looks likely to make a loss, it calls into question whether the event should go ahead according to the existing plan. If it is not too late, plans should be changed so that the event will



at least break-even.

- **Be realistic about event incomes**

Far too often, event plans are far too optimistic about the amount of sponsorship to be gained, or the number of people who will attend as spectators or participants. Over - optimistic predictions are often a cause for financial loss as a result of staging an event.

- **Have a contingency plan**

In thinking through what could possibly go wrong with an event, it is a good idea to determine what must be done if something does go wrong. For example, what happens if the sponsorship pull out, or there is very bad weather?

- **Item**

This is for each individual item in your event budget. When listing items in your event budget be as specific as possible. Break down every single item you will be paying for. Don't lump items together. For example, grouping alcohol and food together might seem to make sense but may cause some problems. It could cause issues if you need to make changes or cut out a line item down the road in planning. The key is to be as detailed as possible when creating your event budget and keep each item separate. The more detailed the better.

- **Description**

Descriptions are absolutely necessary for your event budget! Add a detailed description to the item you'll need for your event. This is an important column to include in the case where your budget needs to be approved by someone in your organization who may not know what each line item is. If that person isn't directly involved in planning they won't know how essential or non-essential the item is to making your event happen. By adding a description you can provide clarity on why it is needed and what is a must – have.

- **Amount Needed**

Quantities play a big role in budgeting. Increasing quantities can quickly drain your budget. On the other hand, eliminating unnecessary quantities of something can rapidly replenish your budget. Tracking what you think you'll need before the event as well as noting the actual quantities you used will help you mold what your future event budgets look like.

- **Estimated Cost**

While costs are going to vary, simply knowing a rough estimate can help you understand what kind of budget you need for your event.

- **Actual Cost**

Just like the name suggests, this is where you'll track the actual cost of the item. This step is crucial for future budgeting sessions to understand how costs are increasing (or decreasing). It will serve as a reference when planning the event for years to come.

### Typical event expenditure

Events costs will depend on the scale and type of event. Not all the categories stated in the table below will apply to every event.

|                                    |  |
|------------------------------------|--|
| <b>Travel and Accommodation</b>    | Costs associated with officials needed to run the event, may have to be borne by the event organisers. Event participants are generally responsible for their own travel and accommodation costs. In minor or local events, travel and accommodation costs are unlikely. |
| <b>Trophies, Awards</b>            | The cost of medals, trophies and other awards requires detailed knowledge about the number of competitors, the categories of divisions of the competition and the format of the competition.   |
| <b>Salaries</b>                    | Applies only to the events are which are organised by professional staff.  |
| <b>Postage and telephone</b>       | Events usually require considerable communications with participants and the event management team.  |
| <b>Stationery and Photocopying</b> | Special event stationery may be printed but otherwise there is always a lot of photocopying and usage of organisation letterheads to write correspondence.   |
| <b>Medical Fees</b>                | Events require persons with at least First Aid training to be in attendance. Larger events may also warrant the employment of a doctor and physiotherapists.   |
| <b>Venue Hire</b>                  | A critically important aspect of the budget. Information about the probable cost of the venue needs to be obtained as early as possible. Beware that there some hidden costs such as security and supervision costs, and heating and lighting costs.                     |
| <b>Insurance</b>                   | Additional insurance can be taken out to cover risks of injury and/or financial losses associated with events.   |
| <b>Printing</b>                    | Event programmes, posters, fliers and other promotional documents may need to be printed - especially where quality and colour is required.  |

|                       |   |
|-----------------------|---|
| <b>Promotion</b>      | Expenditure on promotion may be considerable where a significant proportion of the event revenue is likely to be earned through spectators. Promotion covers items such as advertising, give-aways, costs associated with promotional events and <u>sponsors' signage</u> . |
| <b>Equipment Hire</b> | Includes equipment directly used by participants in the event and also any equipment used by the event management staff including sound systems, computers, mobile phones, two way radios, etc.   |

### Indirect Costs

Indirect costs are costs that cannot be directly attributed to the event. The staging of the event increases these types of costs but the increase cannot be measured accurately. Instead, the amount of indirect cost attributable to the event is estimated.

#### Categories of Event Costs (Indirect)

##### Salaries

Cost of salaries of organisation staff that assist with the event. This indirect cost could be allocated on the basis of how much time the staff spends on the event.

Office expenses include cost of phones, photocopiers, computers, printers, postage, stationery and office rent that cannot be directly costed to the event. An estimate has to be made of what proportion of these costs are charged to the event as indirect costs.

|                             |  |
|-----------------------------|--|
| <b>Facility Maintenance</b> | Some proportion of the cost of facility maintenance should be allocated to the event |
|-----------------------------|--|

**Electricity** In most cases the amount of electricity used by an event can only be estimated and therefore an indirect cost.

### HOW TO RESEARCH THE EVENT BUDGET COST

Now that you have the beginnings of an event budget, you can focus on getting your estimated costs closer to your actual costs. Researching prices will help paint a picture what your actual

budget will look like.

### Reach out to vendors

You can take it one step further by getting budget details directly from the vendors' website or by calling them. Most vendors are able to provide general figures to give you a better idea of what budget you're looking for. Calling vendors and suppliers to get pricing isn't always the quickest process, but it can help you get a realistic estimate of costs. Once you've connected with a vendor, give them as many details about your event needs and ask for the cost and what that cost includes. There might be costs you may have left out like gratuities, service fees, or tax. Make sure that the vendor gives you as thorough of cost breakdown as possible. Go through each line item for each quote from vendors and figure out which vendors will work best for your event. Of course, always pick the vendor that fits your vision, budget and you enjoy working with. Don't pick someone just because they are the lowest bid.

### Time to Get Real: Estimating the Costs

Now that you have a general idea of what to expect when it comes to costs, it's time to figure out the line items. Take yourself through the lifecycle of your event: what are some of the things that could cost you money along the way? Don't stop at just the big-ticket items like your venue, food and beverage, and AV (although these do make it on the list). You need to think of smaller costs like taxes, fees, gratuity, marketing, and travel. Small costs can end up devouring your budget if you don't account for them on the front end.

### How much should be included in a "rainy day" fund

- Pad your budget for any unexpected costs.
- What are the biggest variable costs?
- Cancellation fees: no one likes to cancel an event but if you must, what could potentially canceling cost you in the end?
- Worst case scenarios! Think about the absolute worst things that could happen and plan accordingly.

### Top 10 Tips for Making a Budget

**Do not procrastinate creating your budget:** It may seem like a daunting task, but it is a vital first step in your event planning journey.

**Define the focus of your event:** Do you want people leaving remembering the electric



ambiance, or do you want them leaving remembering the delicious food? What is your goal? Why are you having the event? Allocate your funds according to your priorities.

**The more details you add, the more accurate your budget will be:** Ignoring one small item can be the difference between being under or over budget.

**Keep in mind that sometimes the cost of one element is dependent on the cost of another:** For example, your AV costs could change depending on the venue you choose. This is especially true if your venue requires union staffing.

**Explore all your venue options:** Some newer venues are transforming into one-stop event shops that help eliminate the back and forth in sourcing multiple event vendors. These newer venues could potentially save you a significant amount of money in the long run! Not to mention time. Just be sure this one size fits all approach fits your vision for your event.

**Don't underprice an item to make your budget look pretty:** Underpricing something may look good on paper (or screen), but it will ultimately lead to losing money when the event comes to life.

**Use your rainy day fund for emergencies only:** It might be tempting to use your safety net to add some extravagance to your menu or to add some extra decor. However, dipping into your backup funds for frivolities may leave you in a scramble if a real catastrophe strikes.

**Do your research:** If you put in the time when researching venues, catering companies, and AV companies, you could end up saving a lot of money. It may be tedious, but you find the best deals when you compare all your options.

**Make sure everyone is on the same page.** After you create your budget, make sure you share it with everyone involved in the event. You may know how much you want to spend, but the rest of your team might have a different idea. You need the entire team on the same page.

**Don't be afraid to spend.** You don't always have to go with the cheapest option if you have the money for it. Yes, you may be rewarded for showing your boss a receipt that is incredibly under budget, but the quality of an item is important too! Adding a little extra money here and there can be the difference between a mediocre event and an incredible experience. Invest in vendors you know will help elevate your event. Spending money can be a stressful part of event planning. No one enjoys seeing their hard-earned money flying out of the bank account! However, this stress can be alleviated with the creation of a simple budget spreadsheet and doing your homework. Sitting down and plugging numbers not only allows you to visually see where your money is

going and coming from, but it also forces you to think about the focus of your event. It will help you prioritize while planning. Does more money need to be put towards AV? Is there enough money to cater a nice meal?

## Conclusion

Without this critical element, you may end up being wildly unprepared for your next event. However, as long as you follow the simple steps above and keep in mind all of the little tips and tricks, you could be well on your way to creating the best (most cost-efficient) event of the year.

## CATEGORIES OF EVENT INCOME / METHODS OF REVENUE GENERATION

| <b>Government Grants</b>   | Government grants to assist with the running of events are not easy to obtain. To be successful, applicant organisations need to demonstrate that the event has strategic regional importance. For example it may increase overseas tourists to the region.   |
|----------------------------|---|
| <b>Sponsorship</b>         | Despite the prevalence of event sponsorship in the sport and recreation marketplace is increasing, many organisations have great difficulty in achieving a significant amount of sponsorship. Competition between sport and recreation organisations for sponsorship is intense. Organisations need to be very professional in their approach to sponsorship and to be able to offer sponsoring companies outstanding value in promotional services. Event Directors need to exercise some realism and caution in relying too heavily on sponsorship.   |
| <b>Merchandising Sales</b> | The term merchandising applies to the sale of a range of products that may be strongly identified with the event or the organisation hosting the event. A common example of merchandising is the production and sale of T-shirts, polo shirts, caps and other forms of clothing that are screen printed or embroidered with a design or trademark of the event. Participants tend to purchase such articles for their commemorative value. Other typical forms of merchandise include glassware, pens, dish cloths, drink bottles and badges. Merchandising may be a form of income suitable for events that have larger numbers of either players or participants. |

|                         |   |
|-------------------------|---|
|                         |   |
| <b>Participant Fees</b> | <p>The charging of fees to participate in the event is perhaps the most common form of event revenue.</p> <p>Sport and recreation events are a service provided and it is reasonable to suggest therefore that all basic costs of the event should be covered by participant fees. These "basics" include the hire of the venue, provision of appropriate equipment and the administration of the event.</p> <p>Sponsorship and government funding, if it can be achieved, allows the organisation of the event to go beyond the basics. The event budget should be set so that if sponsorship and/or government funding is not forthcoming the event does not have to be canceled.</p> |
| <b>Raffles</b>          | <p>It is common to find that recreation organisations employ "on-the-day" fundraising strategies. The most common example is the raffle and a small amount of income can be achieved this way. Whereas it is difficult to achieve cash sponsorships, it is easier to obtain goods from sponsors which can be raffled. Event Directors should identify and research legislation in their own state/nation that pertains to raffles and other similar forms of fundraising. Raffles are often regulated by governments because of the potential for fraud and misrepresentation.</p>  |
| <b>Spectator Fees</b>   | <p>In some cases, events are sufficiently popular and entertaining to attract</p>   |

## BREAK – EVEN POINT

The break-even point is the production level where total revenues equal the total expenses. In other words, the break-even point is where a company produces the same amount of revenues as expenses either during a manufacturing process or an accounting period. Since revenues equal expenses, the net income for the period will be zero. The company didn't lose any money during the period, but it also didn't gain any money either. It simply broke even. The break-even concept has universal applications across all businesses in any industry whether they are big or small. Since it is so widespread, the break even formula can be represented in many different ways. Production managers tend to focus on the number of units it takes to recover their manufacturing costs. This is most common called the break-even point in units. It calculates the number of units that need to be produced and sold in a period in order to make enough money to cover the fixed and variable costs. The break-even point in units' equation is calculated by dividing the fixed costs by the contribution margin per unit.

### What Does Break Even Point Mean?

Retailers can use it to see how much product they must sell to meet their minimum costs. Manufacturers can calculate the amount of product that must be produced and sold during a period.

The break-even calculation also gives management an expectation for the future. For instance, if the company broke even in July, the rest of the year's operations would be generating pure profits.

### Example of Break-Even Analysis in Event Management

Joe is a voluntary club administrator and he has the responsibility to organise a sporting event. This event requires the expenditure of the following amounts:

|                                   |                   |
|-----------------------------------|-------------------|
| Venue Hire                        | \$400.00          |
| Advertising and Promotion Costs   | \$300.00          |
| Trophies                          | \$200.00          |
| Telephone, Postage and Stationery | \$100.00          |
| <b>Total Fixed Costs</b>          | <b>\$1,000.00</b> |

These amounts will be spent no matter how many people turn up to the event, and therefore they are **Fixed**.



At event, however, there will be other costs which will be **dependent** upon the number of people who turn up and participate. These costs are as follows:

|                                      |                |
|--------------------------------------|----------------|
| Each competitor will receive         | <b>each</b>    |
| Food and drink                       | \$10.00        |
| Hat                                  | \$5.00         |
| <b>Variable Costs per Competitor</b> | <b>\$15.00</b> |

These costs are referred to as **variable costs** because the amount of cost will **vary** with the number of competitors. Joe is worried about how many competitors he needs to break-even if he charges a competition entry price of \$20.00 per participant. The term break-even means that all event costs will just be covered by the income he receives from the competitors.

This problem is an every-day problem for businesses of all types but fortunately it is not a difficult one. In solving this type of problem it is necessary to distinguish between fixed and variable costs (as above). This is how Joe calculates the solution:

|  |         |
|--|---------|
| Competition Entry Fee  | \$20.00 |
| <b>less</b>  |         |
| Variable Costs per Competitor                                  | \$15.00 |
| <b>Contribution</b> of each Competitor<br>towards Fixed Costs  | \$5.00  |
| Total Fixed Costs  | \$1,000 |
| divided by Contribution  | \$5.00  |
| <b>No of competitors required is <math>1000/5 = 200</math></b> |         |

The above a solution is a common sense way of putting it but if you would like a formula this one is an easy one to remember:

|  |                               |
|--|-------------------------------|
|  | <b>Fixed Costs</b>            |
| Formula for Break-Even<br>Point                                  | <b>Price - Variable Costs</b> |
| Don't forget that <b>(Price - Variable Costs) = Contribution</b> |                               |

## CASH – FLOW ANALYSIS

An integral part of organising a successful event is the ability to produce and manage a cash flow plan. However, many event organisers' are often too busy with the logistics and marketing of their event that they often fail to create, or more importantly, update their cash flow plan. An accurate cash flow plan is a fundamental element of event organisation which is needed to ensure that your event is able to be delivered on time and within your budget. Cash flow planning is basically defined as anticipating the flow of cash into and out of an event's budget. An example of a good cash flow plan is the ability to pay invoices on time and track when income will be received. This enables you to fund expenditure such as marketing collateral and registrations in line with your event timetable. Managing the cash flow is vital to the success of any event and is an important way of foreseeing any event problems or possible cash shortages. This article will look at the basic steps needed to be considered when formulating your cash flow plan. It is best to start this process before you have committed yourself to any contracts, so that you can ensure your expenditure will match your income and revenue.

### Step 1- Drafting your documents

To start the process you will need to draft your initial budget, however you should also draft the cash flow forecast at the same time. Ideally these two documents should match and feed into one another. The aim is to ensure that you will be aware of when money will be coming in and when money will be coming out of your budget. It also suggested that you develop your event timetable at this stage as well. This will mean you can have greater control and better awareness of what you can and can't accommodate, so any last minute marketing ideas or other expenditure cannot be included in your budget without consideration of the impact on your cash flow and the ability to pay your suppliers on time.

### Step 2 - Pre-Funding

By developing your cash flow forecast, budget and event timetable, you will now understand the amount of liquid funds needed to launch your event. This initial amount of money is needed to fund activities such as website development, venue deposit and other various promotions which are required to be paid before you have received any income.

This phase can be problematic, as many associations and clients are looking to minimise their initial cash outlay and reduce financial risk. There are a few options to funding your initial requirements:

- Bank or other financial institution provides a credit (not always available for an association to obtain bank credits)
- Organisations/Association's own funds - This is the most commonly pursued option as many organisations have funds reserved for their events
- Event Management Companies- Your Professional Conference Organiser (PCO) may be available to help with pre-funding an event
- Guaranteed funds from a convention, tourist or visitor's bureau, or from a regional / city agency may be made available as a condition of bringing your event to their location. There is normally a formal process to obtain these funds and PCO's can help in this regard as well.

### **Step 3 – Managing your cash flow**

The most common mistake among event organisers' is to complete the first two steps and then neglect to keep their cash flow plan updated. The cash flow document should be updated with the actual expenditure and income at the same time as the budget to ensure you can identify any potential problems that may affect the success of the event.

### **Step 4 – Develop your supplier relations**

This step is applicable to even the smallest supplier and it is important to treat them as a partner from the very beginning. By communicating with your venue, tourist bureau and other suppliers about the event and your cash flow plan, you will be better able to get them involved, to manage their expectations on when payments can and will be made, and have a better chance of getting their full support for your event's ultimate success.

This open communication with your suppliers and the fostering of positive relationships will increase your ability to influence the flexibility of your cash flow. Once a plan is agreed, it is very important to pay your invoices on time. Supplier's will become more confident about your business and will be more likely to relax their payment terms if and when your cash flow becomes tight.

### **Step 5 – Sponsors and exhibitors revenue**

At the earlier stages of your event timetable, you will most likely not have enough money from the event itself to fund the marketing and promotional activities. However, by carefully managing your potential sponsors and exhibitors payment terms, you can ensure you receive extra revenue through early deposits on exhibition space and sponsorship packages.

It is important to review your contracts for your exhibitor and sponsors to ensure you are able to

receive a substantial cash injection into your event's cash flow plan at critical points. One smart practice is to develop front loaded contracts. These are contracts where you receive most of the money upfront and the rest in staged payments at a later date.

Another suggestion is to engage with your industry contacts. This is an excellent way to clarify how you visualise their contribution to your event and also to motivate the industry to support and participate in your event. This can be accomplished by setting up an industry advisory board. This consists of around six to twelve key industry players, who are not necessarily the biggest, to have an insight into the budget and details of the event. You can offer them special discounts to commit to a sponsorship package and offer them first priority on the packages if they sign and pay the deposit straight away.

As business people, they will understand that the nature of an event requires funding early on in order to make the event a success. As dedicated partners that are given an insight into the planning process, they can show their partnership interest by paying funds they have already budgeted earlier than if you did not foster such a relationship.

#### **Step 6 – Start your Marketing**

The key to generating interest and indeed revenue is to start your marketing as early as possible. The focus of your marketing efforts in the start of your event planning should be to encourage people to register and pay for your event earlier. Offering incentives such as discounts or “early bird prices” can give your cash flow a boost during these early stages. These discounts and incentives can be more useful in certain industries; however they are a very common and practical way to generate income and improve your cash flow.

#### **Step 7 – Payment Terms**

It is important to review not only your supplier's but also your own delegate payment terms. This should be done in accordance with your cash flow, budget and event timetable to ensure you know when payments are due and when you can expect revenue. Through utilising your good supplier relations you can negotiate your payment terms, such as venue deposits. By knowing when you will receive revenue, you can negotiate for part payment now and then when you are generating income from industry/delegate sales, another percentage can be paid. This method ensures your cash flow is maintained, your supplier relationships are improved and you can fund further expenditure on timely and effective marketing promotions. With regards to your delegate payments terms it is vital to consider that deadlines for such things as early bird discounts,



should tie into your expenditure forecast. If your payment terms are too long, then it is a longer period before you will receive the income. Such delays can cause a mismatch of revenue to expenditure timing and thereby a serious problem for your cash flow management.

### Step 8- Credit Control

The final step is to employ an effective credit control measure. You will need to ensure that you have a process where you can minimise late or non-payments from delegates and industry. The key to any effective credit control is regular monitoring, reporting and communication. It is important to phone the delegate or industry contact directly and keep communicating on a regular basis in order to ensure you limit the number of non-payments and meet your financial forecasts and budget.

The main problems caused by the lack of a proper cash flow plan are:

1. Not being able to pay your suppliers- Mishandling payments erodes your supplier relationships. It can tarnish your reputation amongst the event industry and can have long lasting effects beyond the event itself. Not only does late or non-payment put financial pressure on your suppliers, you will no longer be able to count them as a motivated partner and this could affect the service or product they are providing. The cash flow plan will draw attention to when payments are due; highlight any cash flow difficulties and give you time to discuss with suppliers when you are actually able to pay them. Increased communication and transparency will add to your supplier relationships instead of eroding confidence and damaging your reputation.
2. Revenue shortage- Delegates who haven't registered or those who have and have not paid within your payment terms, all contribute to a serious revenue shortage if they are not properly followed up. It could mean that there is an underlying reason why people are not paying for your event, such as other event competition, gossip in the industry and bad public relations. The cash flow can be used to identify when you are expecting revenue and if you are falling behind on your targets.
3. Exceeding your expenditure- The classic case of over-spending can be a big problem for the management of your events, particularly, if you have no clear idea when your income will be received. Lack of communication or agreement on the event's organisation and budget can also be reasons for this overspending. By utilising a cash flow plan, you have a document where it is clear; what you can afford to spend and when you are able to spend it. The cash flow will also tell you very quickly if you have exceeded your expenditure, so that you can take steps to rectify

the problem.

## PROFIT AND LOSS STATEMENT

The profit and loss statement is a financial statement that summarizes the revenues, costs and expenses incurred during a specified period, usually a fiscal quarter or year. P&L statement is synonymous with the income statement. These records provide information about a company's ability or inability to generate profit by increasing revenue, reducing costs or both. Some refer to the P&L statement as a statement of profit and loss, income statement, statement of operations, statement of financial results or income, earnings statement and expense statement.

### BREAKING DOWN 'Profit and Loss Statement (P&L)'

The P&L statement is one of three financial statements every company issues quarterly and annually, along with the balance sheet and the cash-flow statement. The income statement, like the cash flow statement, shows changes in accounts over a set period. The balance sheet, on the other hand, is a snapshot, showing what the company owns and owes at a single moment. It is important to compare the income statement with the cash flow statement since under the accrual method of accounting; a company can log revenues and expenses before cash changes hands.

The income statement follows a general form. It begins with an entry for revenue, known as the top line, and subtracts the costs of doing business, including the cost of goods sold, operating expenses, tax expense and interest expense. The difference, known as the bottom line, is net income, also referred to as profit or earnings. It is important to compare income statements from different accounting periods, as the changes in revenues, operating costs, research and development spending and net earnings over time are more meaningful than the numbers themselves. For example, a company's revenues may grow, but its expenses might grow at a faster rate. One can use the income statement to calculate several metrics, including the gross profit margin, the operating profit margin, the net profit margin and the operating ratio. Together with the balance sheet and cash-flow statement, the income statement provides an in-depth look at a company's financial performance and position.

## BALANCE SHEET

**Definition:** Balance Sheet is the financial statement of a company which includes assets, liabilities, equity capital, total debt, etc. at a point in time. Balance sheet includes assets on one side, and liabilities on the other. For the balance sheet to reflect the true picture, both heads (liabilities & assets) should tally ( $\text{Assets} = \text{Liabilities} + \text{Equity}$ ).

**Description:** Balance sheet is more like a snapshot of the financial position of a company at a specified time, usually calculated after every quarter, six months or one year. Balance Sheet has two main heads –assets and liabilities.

Let's understand each one of them.

What are assets? Assets are those resources or things which the company owns. They can be divided into current as well as non-current assets or long term assets.

Liabilities on are debts or obligations of a company. It is the amount that the company owes to its creditors. Liabilities can be divided into current liabilities and long term liabilities.

Another important head in the balance sheet is shareholder or owner's equity. Assets are equal to total liabilities and owners' equity. Owner's equity is used when the company is a sole proprietorship and shareholders' equity is used when the company is a corporation. It is also known as book value of the company.

#### **UNIT IV: EVALUATION, ASSESSMENT & TRENDS**

#### **EVALUATION AND IMPACT ASSESSMENT: CONCEPT, TECHNIQUES AND APPLICATION EVALUATION**

**Evaluation** is a systematic determination of a subject's merit, worth and significance, using criteria governed by a set of standards. It can assist an organization, program, project or any other intervention or initiative to assess any aim, realisable concept/proposal, or any alternative, to help in decision-making; or to ascertain the degree of achievement or value in regard to the aim and objectives and results of any such action that has been completed. The primary purpose of evaluation, in addition to gaining insight into prior or existing initiatives, is to enable reflection and assist in the identification of future change

#### **EVENT EVALUATION**

**Event evaluation** is an activity that seeks to understand and measure the extent to which an event has succeeded in achieving its purpose. The final stage of events management is the evaluation of the events' outcomes and the processes employed to achieve set outcomes. The fundamental purpose of event evaluation is to identify positive and negative practices with a view to improving future performance, whether this is in terms of financial performance, environmental impacts or the overall operation of the event. The purpose of an event will differ with respect to the category and variation of event. However, to provide reach and interaction would be a generic purpose that events satisfy.



There can be two attitudes with which **event evaluation** can be put in its proper perspective. The concept of event evaluation stated above was a critical examination digging out what went wrong. A more constructive focus for evaluation is to make recommendations about how an event might be improved to achieve its aims more effectively.

Event Evaluation is concerned with assessment, which usually involves measuring a set of key variables, as well as monitoring those variables to determine positive and negative outcomes. It is a subjective determination that can utilize objective quantitative measures. To carry out an event evaluation and measurement exercise it is essential that the predefined objectives of the events have been properly understood. The brief should contain all the data to be communicated since if an event has been organized without a clearly defined purpose, any evaluation would be rather pointless.

If specific aims and objectives were set at the outset of the planning process, then evaluation will also seek to establish whether those targets have been met and if not then why? The other purpose of evaluation is a reporting mechanism, to gather data to allow feedback to different stakeholders involved in the event relative to their interests.

One key issue to remember is that evaluation is not something which happens at the end of the event, it must be incorporated into the planning of the event, so resources are allocated, the correct questions are asked and data collected. Key questions you should ask include what data is needed e.g. visitor numbers, financial data, satisfaction, motivations, etc? Related to the events objectives what are the key performance indicators? How, when and by who is the data to be gathered e.g. observation, surveys, questionnaires, before, during or after? How is it to be analysed e.g. by themes or issues or statistical analysis? What format will be used in the final reporting, for example debriefing meetings or a final report covering all areas? You also need to consider who will be interested in the event and its outcomes? For example the venue, sponsors, media – local/national, special interest?

Once you have answered the above questions you can begin to collect the appropriate data and feed it into your subsequent analysis.

Examples of factual data you may collect include:

- Sales figures – tickets, merchandise, catering, auction, raffle, etc.
- Timing of sales
- Number and value of sponsors
- Number of flyers, adverts, posters, press releases and PR, media utilised, etc.



- Accidents, complaints, etc. reported.
- Adherence to schedules (event planning, implementation and promotion).
- No. of exhibitors / retailers / concessions.
- Financial reports and accounts.
- Visitor and participant statistics – attendance, profiles (exit surveys, tickets collected, etc).

As evaluation is also about process and more subjective elements you can also gather data from the following:

- Questionnaires and exit surveys - see example attendee, volunteer, temporary vendor and local business questionnaires.
- Focus groups and interviews
- De-briefing sessions – venue, staff, contractors
- Performer feedback
- Venue feedback
- Observation and word of mouth
- Media reports and publicity
- Social networking and interest websites

Evaluation may take a fairly basic form, comparing key facts and figures on this year's event with last year's or it could involve a much more complex analysis of impacts arising from the event. Such is the potential complexity of event evaluation. It is advisable to seek specialist advice on this matter perhaps through a consultancy or university research department.

Whatever forms your evaluation takes and the measures you choose to focus upon, you should always seek to generate some outcomes from the evaluation process which could encompass some or all of the following.

- Report/s on event outcomes for distribution to stakeholders.
- Report to the media on outcomes and achievements.
- Recommendations for refinements and improvements to be carried forward to next event.
- Thanks to staff, participants and other stakeholders for support.

No event should be staged without specific reasons for doing so – and different events will be staged for different reasons. Organisers should be clear about their objectives at the very earliest stages of planning. This will help assess whether the proposed event is the best vehicle for

achieving those objectives.

## **IMPORTANCE OF EVENT EVALUATION**

If you can measure something, it means you can improve it. The importance of event evaluation is identified with the effective analysis of your performance as an event planner, as well as the estimation of attendance, onsite engagement, operational efficiency, and several further aspects.

Before setting up the metrics, explore the target points and pick the right tools that can bear fruit for your event's success

### **What makes an event successful?**

To determine the ingredients of your event's success, it's a good strategy to use an event checklist. Assign "a success goal" to each stage of event preparation, setting up the requirements for operational and administrative efficiency, and teamwork and attendance benchmarks. Based on this framework, you can create a custom recipe for effective events and learn which points have to be improved in the future.

### **Why do you need to evaluate the success of an event?**

The use of event success metrics helps event planners see the whole picture and track the general performance of their events. Therefore, a comprehensive event evaluation process has numerous advantages:

- checking the completion of long-term and short-term event goals;
- tracking the engagement of attendees to understand which activities work best for your target audience;
- monitoring team success;
- finding ways to increase the event revenue in the future.

### **How to evaluate the success of your event**

In a world where everyone is pressed for time, attending an event should have a good reason behind it. If you manage to understand the value of attendance through the use of effective event evaluation methods, you maximize the chances for enriching your client base in the future. Check out the essential aspects of event organization which you should measure to understand the performance of your strategy:

#### ***Attendee satisfaction***

The most meaningful feedback that you can get comes from the people attending your event. You can leverage post-event surveys and email communications to find out how the attendees respond to your event. Try to embed only short and comprehensive questions which capture

honest responses and demonstrate how your event guests really feel about the event. If possible, offer numeric options for responses to minimize the time spent on filling out the surveys. To catch the moods of attendees during the event, it's also good planning to employ digital discussion boards, emotion cards, and live streaming.

### *Monetary outcomes*

The efficiency of planning your event is also dependent on how the budget that you spent on event organization relates to the generated revenue. To measure your monetary outcomes, calculate anticipated cost vs. anticipated revenue at the stage of event planning, as well as actual cost vs. actual revenue after the event. This way you get the necessary data for the analysis of your budgeting strategy. Still, keep in mind that monetary revenue isn't always the principal indicator of event success. For instance, if your primary focus is maximizing sign ups, some budget uncertainties can be allowed if they help attain the key goal.

### *Registration numbers*

The level of actual attendance is a fundamental aspect of event efficiency:

1. The comparison of the number of registrations with the actual check-in rates helps identify the performance of your marketing strategy.
2. The estimation of the preferred payment methods shows the key payment channels you should use for ticketing.
3. The analysis of check-in choices demonstrates the optimal registration setups for your events.

### *Media and press hits*

Public recognition and media coverage define the success and importance of an event. From small events to epic meetings, the organizing parts usually require attention from media and business press to make the highest impact. Event coverage is also a great metric for measuring event recognition. Monitor media feedback to your meeting by checking the local press, as well as the press platforms leveraged by your sponsors and partners to find out what the public notice is. To automate the process, you can employ a monitoring service like Google Alerts or Mention.

### *Social media mentions*

When social media is talking, it means your target audience is kept tuned in. Set up pre-event

online contests and make riveting announcements to build anticipation before the event. After the event, stretch the dialogue on social media by posting video interviews, recounting the funniest moments, and providing statistics. By tracking the contents that other users spread about your event, you get first-hand views that can help you sharpen your strategy.

### **The best tips for event evaluation**

To get the most out of your event evaluation process, use the following tips:

- **No surprise effects.** To provide the most reasonable feedback, event attendees have to be prepared. Spread the word about the use of discussion boards or live polling during the event, as well as communicate the importance of post-event surveys in the initial stages of event organization.
- **Serve it hot.** Whether you want to monitor social media mentions or collect post-event surveys, evaluation is a dish that has to be served hot. Remember that the best ways of evaluating an event are those launched early. For the most objective evaluations, set up push notifications in event apps and encourage people to send their concerns or questions to your staff immediately while at the event.
- **Don't annoy.** Use an automated event management platform that syncs all the data from registration and email marketing to avoid asking the same questions in surveys. This can annoy your guests and skew the outcome of evaluation.
- **Use smart event evaluation forms.** Short and comprehensive questions, available scoring and response options, as well as timely delivery, maximize the chances for high response rates and objective evaluation. To make the forms personalized, use automated survey platforms that allow setting up custom fields based on your event's specifics.

### **THE BASIC EVENT EVALUATION PROCESS**

The basic event evaluation process involves three steps:

1. Establishing tangible objectives and incorporating sensitivity in evaluation
2. Measuring the performance before, during and after the event
3. Correcting deviations from plans

These steps are discussed below:

#### **1. Establishing Tangible Objectives and Sensitivity in Evaluation**

Setting objectives for an event is easier said than done. It is more difficult to set standards and declaring an event successful after it meets them. To provide tangibility to the problem, the best approach is to begin with definition of the target audience for whom the event has been



organized. In the case of commercial events, the audience could be end users who use the company's products. An event might be conceptualized to achieve different things for different audience. Once the audience has been defined, the next step is to identify and put on paper what each of the audience is expected to think, feel and do having been to the event that it did not think, feel or do beforehand. This adds an element of tangibility to the evaluation and measurement proceedings.

Setting out to evaluate a creative effort that is considered to be great demands a certain amount of sensitivity during evaluation. Objective evaluation should also take into consideration the nature of the concept and the process of execution of the event in their entirety. However professional the evaluation, there is scope for error and misjudgment if sensitivity is not adhered to. This is because it takes a creative and sensitive mind to spot wrong questions or situations where asking questions might be the wrong method and observation might be more appropriate. One of the ways of nurturing and encouraging this sensitivity is to place evaluation within the context of a team approach all the way from conceptualization to carrying out of the event.

## 2. Measuring Performance

Although perfect measurement is not always practicable, the measurement of performance against the objectives should ideally be done on a forward looking basis so that deviations may be detected in advance of their occurrence and avoided by appropriate actions. The concept research is used to anticipate the viability of a concept during the conceptualization process. Formative and objective evaluations are carried out during the customization phase of an event. Summative evaluation can be carried out to measure performance during the event.

- **Concept Research:** At the conceptualization stage, if a concept team does not have a sound basis upon which to make a decision 'between various options, a commissioning of audience research to help in defining the strategic approach to be adopted in the event is appropriate. It essentially involves presenting the various options to a representative sample of the target audience in a story form and inviting their reactions. This provides enough material for understanding the pros and cons of the various available alternatives. The downside to this method is that it is speculative in nature since it deals with plans that nobody has as yet tried to implement. This method is called concept research.
- **Formative Evaluation:** Evaluation at this stage focuses on things that are actually happening. After the conceptualization team makes an attempt to customize and implement an

agreed strategy, steps can be taken to evaluate the success with which customization is proceeding. These evaluations are aimed at shaping the form of the final event. Mock-up displays and presentations of the event are used to carry out research to check whether they are achieving the desired reactions from the audience. These evaluations are conducted among small sample representative of the target audience in an open-ended and qualitative fashion since the main emphasis is on discovering how the concept might be better represented. The outcome of these formative evaluations lead to a discussion among the team in which proposals for rectifying any weak points in the communications can be put forward. A point, which should be safeguarded against whilst using this technique, is to interpret consumer reactions with considerable sensitivity to stimulate the creative process further and also to ensure that good ideas are not killed simply because they were not properly presented in mock-up form.

- **Objective Evaluation:** This is the stage when approval from the client is sought before starting the execution related activities of an event. The evaluation team has to provide the objective evidence that has been collected which justifies the proposed concept solutions. The team also provides reassurance on how and why the particular event will work among its intended audience. Since taking the client into confidence requires certain amount of objectivity and professionalism, this technique is called objective evaluation.
- **Summative Evaluation:** After the event has started, the evaluation team should be concerned with measuring the impact of the event upon its audience. Among other things, they should establish the extent to which the objectives or aims of the event have been met and whether the event can be improved in any way and if so, how this will not apply for short term events though. A major purpose of evaluating an event after it has opened to the public is that it provides the team with the opportunity of learning from their mistakes. The team should assimilate the information thus collected so that they can avoid making similar mistakes in the future.

### 3. **Correcting Deviations**

The fundamental reason why event evaluation is carried out is to navigate the event so as to ensure that the event objectives are achieved in total. And since deviations may occur during any stage in the event designing phase, it is important that measurement is carried out at all possible stages.

### **CRITICAL EVALUATION POINTS OF EVENTS**

Events can be evaluated based on the critical success factors listed below; from both the clients'

and event organizer's viewpoints.

### **Critical Evaluation Points from Event Organizer's Point of View**

There are multiple criteria for evaluating the success of an event from the event organizer's point of view. These are over and above ensuring perfect reach and interaction for the client by networking on-time & at lowest cost. The client event-target audience fit should match the clients' brand/product/company image and personality perfectly, keeping the target audience as the focal point. This is a very critical evaluation point. Ensuring the profitability of an event such that there is maximum profitability with minimum mark ups is another critical evaluation point. Since resources are also a major constraint for event organizers, the resource management efficiency i.e., resources committed and span of time for which it stays committed – financial, human, equipment and infrastructure should be a minimum. The number of staff and volunteers involved should be appropriate to offer quality service.

Logistics and efficiency of event execution for ensuring smooth proceedings without unnecessary delays and damages is another critical success factor. Creating avenues for lead generation & its proper management during the event is a critical factor. Each and every completed event should generate more inquiries and these should be responded to immediately. Opportunities for explanation of available synergies and expansion of services offered to client to keep strategic integration and diversification options open is also an important factor. Since an event is essentially a one-off affair and any last moment problem can convert an exceptionally well-planned event into a disaster, all care needs to be taken during the event execution. Yet, another important critical success factor is the degree of localization or customization accommodated in the concept to suit the demographic and other variables of various places where the event is to be carried out.

### **Critical Evaluation Points from Clients' Point of View**

The impact an event has on its target audience is equivalent to the measure of reach and interaction that occur during the event. Whereas reach is tangible, interaction to a certain extent is intangible as well as not always quantifiable. Immediate and long-term benefits that gather from an event are important when evaluating an event from the clients' point of view.

### **Measuring Reach**

Reach is of two types – external and actual event reach. Since events require massive external publicity-press, radio, television and other media are needed to ensure that the event is noticed and the benefit of reach is provided to the client. Measurement of external reach is possible by



using the circulation figures of newspapers and promotions on television and the radio. The DART and TRP ratings that rate the popularity of programmes on air, around which the promotion is slotted, is a very tangible though approximate method for measuring the external reach of a promotion campaign on television. Measurement of external reach should be tempered with the timing of the promotions as effectiveness of recall and action initiated amongst the target audience is highly dependent on this important variable. For example, releasing ads and promos one month in advance should be considered more as an awareness exercise for propagating the event concept, time, date and venue of these owe to the audience. The entry criteria – free, invited or ticketed show should be clearly mentioned here. The measurement of the actual reach of an event is relatively simple. The capacity of the venue is a figure that provides the upper limit for the actual reach. Ticket sales or numbers of invitees are also direct measurement tools. Registration of participants and requests for filling in questionnaires are also common methods of measuring the actual reach of an event.

### Measuring Interaction

In most event categories, compared to reach, it is much more difficult to access the interaction between the audience and the event and the benefit that accrues to the client. A certain amount of quantifiable data can be of help in measuring interaction for an event from the clients' point of view.

These are as follows:

1. **No. of interaction points:** The no. of direct and indirect interaction points that have been planned and arranged for an event provide the first important measurement tool. The greater the no. of interaction points the better for the client.
2. **No. of interactions:** The opportunity for interaction between the client and the audience before, during and after the event is also a very tangible measurement criterion. The greater the opportunity for increasing the no. of interaction, the better for the client.
3. **Quality of interactions:** One-way or two-way communication during interaction has a profound impact on the quality of interaction that takes place. The quality of interaction is perceived as good when there is an avenue for two-way interaction.
4. **Time duration of interaction:** Every event has a limited time period within which both benefits the other issues such as controversies are effective. The amount of time that is available for interaction is very important in that the greater the duration of the interaction, more are the chances that there are some meaningful and decisive interaction between the client and the



audience.

## Conclusion

Knowing how to evaluate an event in the right way, accounts for avoiding recurring errors in the Future hence it is of great importance.

## EVENT IMPACTS

Events have the power to inspire and change people's lives in a number of different ways. Most people involved in staging major **events** have experienced their potential to have positive **effects** on the people and communities that interact with them. Major **events** have the power to mobilise large numbers of people and create meaningful **impacts** on their lives in a number of different ways.

The **EVENT IMPACTS** measurement comprises key guidance and good practice principles for evaluating the social, economic, environmental and media related impacts associated with staging major events.

### Setting Event Objectives

It may be stating the obvious, but no sporting or cultural event should be staged without a specific reason or reasons for doing so. An event should be a means to an end, rather than an end in itself – and different events are put on for different reasons. It's clearly important, therefore, that whenever organizers or other interested parties are looking to measure the impact of an event, they do so in relation to the original objectives of that event.

Organisers should be clear about their objectives at the very earliest stages of planning and/or bidding for an event. By the same token, there is little point in setting objectives if, in doing so, there is no accompanying commitment to measure those objectives. Objectives must therefore be measurable: organizers should have a clear sense of how they would go about evaluating the intended impact of their event; what information they would need in order for the evaluation to be made; and how costly and time-intensive it might be for them, or an outside contractor, to actually carry out that evaluation.

Whether organizers have large or small-scale ambitions for their event, they should always think carefully as to whether their intended outcomes are actually achievable. This thinking will need to take account of the strategic, political, financial and organisational context within which their event is taking place. What exactly are the processes by which the hoped-for outcomes will be produced? Will the situation in which the event is taking place enable these things to happen? Are there any obvious barriers? Does anything need to change? In summary, then, any impact

evaluation exercise should be underpinned by a statement of the strategic objectives that the organisers of an event intend to achieve or make a contribution towards, plus details of the specific resources being invested in order to deliver those objectives.

The following points are intended to serve as a full checklist of issues that should be taken into account when preparing this statement:

- What social, economic and environmental objectives do organisers wish to achieve by hosting this event?
- What specific resources will be allocated to 'activating' the event to ensure the delivery of these objectives?
- Whose responsibility will it be to deliver these objectives?
- What mechanisms will be used to bring about the desired objectives?
- How realistic is it that, on the basis of the first four questions, the desired objectives can in fact be delivered?
- How will those responsible know if they have been successful?
- What timescale is required to demonstrate (successful) performance?
- What evidence, if any, is required to demonstrate (successful) performance?
- What resources are available to conduct the requisite monitoring and evaluation?
- Is it actually cost-effective to conduct any monitoring and evaluation around the event?

Most people involved in staging major events have experienced their potential to have positive effects on the people and communities that interact with them. Major events have the power to mobilise large numbers of people and create meaningful impacts on their lives in a number of different ways. At a basic level this might simply be the creation of an enjoyable or pleasurable experience for spectators. At an advanced level this might be the creation of an opportunity that positively changes peoples' long-term behaviour. In either case, these impacts have almost always been observed anecdotally but rarely captured through a structured approach to impact measurement.

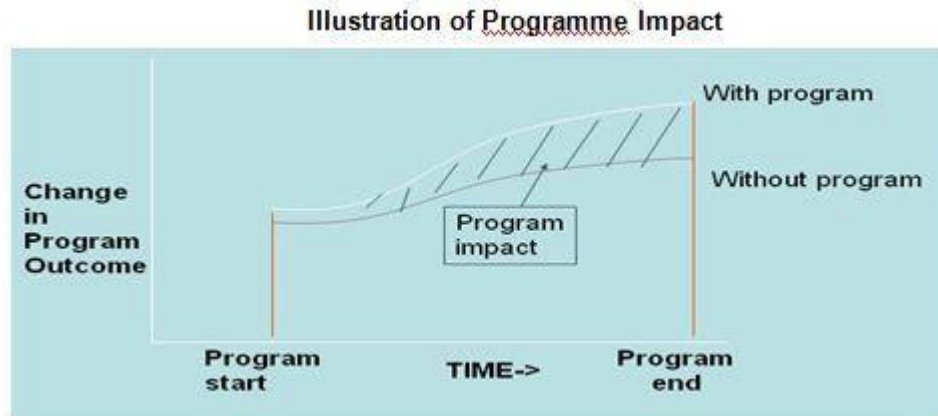
Whilst social impacts are not generally measured against fixed or numerical outcomes, it is however perfectly possible to provide evidence of delivery and outcomes for social impacts in both qualitative and quantitative ways.

The reason for measuring social impacts can often be linked directly to the aims and objectives of the event funders. It is important to recognise that satisfying the objectives of a stakeholder

should not offer the only incentive to measure the social impacts of events. Any event organiser should wish to understand how their event impacts on the perceptions and behaviour of people (whether directly or indirectly).

Social impacts are unlikely to happen by chance and must be managed if they are to occur. The starting point in delivering specific social impacts is for an event to have clearly stated aims and objectives that describe the delivery mechanisms by which the planned impacts will occur.

## **EVENT IMPACT MANAGEMENT**



The best practice in events management requires a proactive approach to positive and negative impact management. Through identifying the potential negative impacts of the event and developing strategies to eliminate or at least minimise these, you can reduce the negative consequences arising from the planning and staging of your event. Likewise, through considering the potential and desired positive impacts that could arise from the event, strategies and plans can be implemented to deliver the desired impacts.

### **Minimising environmental impacts**

A common area of concern arising from the staging of events is the negative environmental impacts that can occur. All events will have some form of environmental impact, which inevitably increase relative to the size of the event.

Common negative environmental impacts include:

- Pollution from vehicle emissions, noise, chemical, sewerage, ammonia, etc.
- Litter in the area around the event and on the event site
- Litter and waste materials going into landfill, composting or recycling facilities
- Congestion and corresponding local air pollution from vehicle emissions
- Greenhouse gasses from use of fuel / power
- Degradation – where events are taking place outdoors in sensitive environments



In order to minimise the negative impacts of your event following the mantra of reducing, reusing and recycling is a good starting point. Note that you should start with and prioritise the reduction of waste outputs and resource inputs e.g. reducing all waste which goes out and the use of non-renewable energy inputs. Once all reduction has been undertaken, the next step is to examine where resources can be reused for example, reusable cups and other catering materials are always preferable to recyclable ones. Likewise, where items such as promotional banners are produced, if these can be reused in the future there will be less waste and lower costs. It should be noted, that whilst desirable, recycling is the last option prior to landfill. This is to say that the priority should always be on reducing and reusing materials and it is only when non reusable materials are used that recycling should be implemented. Recycling facilities at events should be simple, clearly visible and regularly checked.

### **Maximising tourism and economic benefits**

Events should always strive to generate economic benefits for the host community and surrounding area in which they take place. This is not only best ethical practice, but depending on the extent of the impacts generated it can also open up additional financial resources and stakeholder support which may not otherwise be available. Economic benefits often derive from visitors coming into the area and spending money therefore, any event which encourages visitors into an area, will deliver an economic benefit. However to maximise that benefit it means encouraging visitors to stay locally and use services/businesses in the local area. For this reason events can be used to attract visitors outside of traditional tourist seasons, encouraging use of under utilised tourist facilities during times of lower demand. Economic impacts can be direct, arising from the staging of the event itself or indirect, for example delivering a positive experience for event visitors will increase the likelihood of repeat visits and positive recommendations on and offline.

The level of local sourcing will also contribute to the economic benefit derived from the hosting of your event. Using local suppliers where possible will inevitably generate a better return for the host community than bringing in suppliers from further afield. In addition, using local suppliers can enhance a 'sense of place'. Sense of place is about creating a feeling that is unique and distinctive from other places. Sense of place, as well as including food and drink also encompasses:

Sense of place, as well as including food and drink also encompasses:

- People: their skills and knowledge, special interests, stories.



- Local products: arts and crafts.
- Heritage and culture: local history, traditions, language, folklore.
- Community activities: agricultural shows, food festivals, farmers markets.
- Environment: natural and built landscapes, landmarks, flora and fauna.

### Minimising negative social impacts

Social impacts are issues which affect the community and should also be carefully considered during the planning and implementation of your event. Negative community impacts can include issues such as traffic, congestion and lack of access to community facilities and resources, which can lead to feelings of community alienation and exclusion. Crime and antisocial behaviour can also arise from events if management strategies are not implemented to tackle issues such as alcohol and substance abuse. Maximising social benefits requires a degree of community consultation and involvement in the planning process through community meetings, questionnaires, focus groups, etc. Reinvestment and support for local causes and charities can also go some way to compensating communities for the temporary inconvenience that an event may create.

### MONITORING & CONTROLLING THE EVENT

When the time comes to execute the event, it is in full swing so you should better be prepared, because all you have time for is handling new and/or unexpected issues that arise. However, you can take the opportunity to learn from each event and make the next one better.

Monitoring and evaluation might be low on the list of priorities, but it's very useful for keeping

Illustration of Programme Monitoring



track of what you have done (and what you still have to do).

and the impacts you've made is great for showing the value of open homes events, reporting back to partners, funders and stakeholders, figuring out how you can improve in future, and giving yourselves a big pat on the back when you see everything you've done!

### **IMPORTANCE OF MONITORING AN EVENT**

Monitoring and evaluation (M&E) of events is of high priority. Event can add value for the development of individuals, of organisations and of whole communities irrespective of the level of development. Effective, transparent and (if possible) comparable M&E must therefore take place to further determine the inherent benefits, risks and limitations of sport and physical activity.

#### **Monitoring and evaluation is important because:**

- it provides the only consolidated source of information showcasing project progress;
- it allows actors to learn from each other's experiences, building on expertise and knowledge;
- it often generates (written) reports that contribute to transparency and accountability, and allows for lessons to be shared more easily;
- it reveals mistakes and offers paths for learning and improvements;
- it provides a basis for questioning and testing assumptions;
- it provides a means for agencies seeking to learn from their experiences and to incorporate them into policy and practice;
- it provides a way to assess the crucial link between implementers and beneficiaries on the ground and decision-makers;
- it adds to the retention and development of institutional memory;
- it provides a more robust basis for raising funds and influencing policy.

### **MONITOR EVENT PROGRESS**

The Event Coordinator's role is to monitor the team's progress against milestones and ensure the event runs smoothly. Regular meeting dates for progress reports are advisable, to keep members feeling connected with each other, report on progress or problems, and to map out next steps for the project and address contingencies.

## Event Delivery

Event delivery day requires a clear understanding at the event of each member's responsibilities. It's good to have 'back up' plans in case of changes (a replacement MC if yours is sick or unable to show, paramedics on standby in case of an accident). Make sure the event committee are aware of what these contingency plans are and how to implement them. A Running Sheet for the day, distributed to all involved is an excellent guide for a smooth event. It also provides context for an individual's tasks. Information on this schedule should include: person, task, timing, those involved, location and contact information to reach the relevant people.

All activities, no matter how small, should be included in the running sheet (greetings at the door, set microphone up and test, thank MC, present gifts).

- Create Running Sheet – this should be the responsibility of the event coordinator
- Ensure everyone involved gets a copy
- Arrange for someone to meet and greet VIP's
- Arrange for someone to liaise and meet with the media
- Do you need name tags
- Do you need a photographer

Throughout the planning and event deliver stages, it is important to keep records of all activities, promotional material, media coverage, transactions and sponsorship agreements. This is for financial, legal and event evaluation purposes. All material should be kept in a central file that can then be accessed by new staff to help guide planning for future events and to report back to your funders/sponsors.

## Post Event

Although the event is over, a number of 'wrap up' tasks still need to be done. These include:

- Venue clean up – return of hire equipment etc
- Obtain feedback from participants
- Thank and recognise all involved in the event including volunteers, sponsors, media and participants
- Hold a debriefing session with committee members
- Send out event reports to all sponsors and key organisations, and
- Ensure records are kept in a central place for running the event in the future

## Possible Trouble Spots

Experience has revealed the following to be ‘trouble spots’ for event management. Try to ensure you address these areas in your planning

- Not appointing an Events Coordinator
- Not maintaining accurate written records
- Not monitoring progress closely
- Allowing insufficient planning time
- Failing to communicate and coordinate fully with committee members
- Insufficient staff / volunteers resulting in burnout
- Insufficient food and beverages
- No first aid
- Poor press coverage
- No contingency plans for bad weather
- Programme running over time
- Failure to inform police or local authorities
- Insufficient waste management systems (toilets and rubbish)
- Insufficient parking
- Disabled facilities not available
- Unclear direction signs
- Emergency procedures not in place

## CONTROLLING AN EVENT

**Controlling** is the managerial functions of planning, staffing, organizing, implementing and directing. It helps to check the errors and take the corrective action, so it is known as an **important** function of management. It is necessary to ensure that the desired results are achieved.

According to modern concepts, control is a foreseeing action whereas earlier concept of control was used only when errors were detected. Control in event management means setting standards, measuring actual performance and taking corrective action. Also control can be defined as *"that function of the system that adjusts operations as needed to achieve the plan, or to maintain variations from system objectives within allowable limits"*. The control subsystem functions in close harmony with the operating system. The degree to which they interact depends on the nature of the operating system and its objectives.



A political election campaign can illustrate the concept of control and the importance of feedback. Each party organizes a campaign to get its candidate selected and outlines a plan to inform the public about both the candidate's credentials and the party's platform. As the election nears, opinion polls furnish feedback about the effectiveness of the campaign and about each candidate's chances to win. Depending on the nature of this feedback, certain adjustments in strategy and/or tactics can be made in an attempt to achieve the desired result.

From these definitions it can be stated that there is close link between planning and controlling. Planning is a process by which an organization's objectives and the methods to achieve the objectives are established, and controlling is a process which measures and directs the actual performance against the planned goals of the organization.

**Characteristics of control are:**

- Control is a continuous process
- Control is a management process
- Control is embedded in each level of organizational hierarchy
- Control is forward looking
- Control is closely linked with planning
- Control is a tool for achieving organizational activities
- Control compares actual performance with planned performance
- Control point out the error in the execution process
- Control minimizes cost
- Control achieves the standard
- Control saves time
- Control helps management monitor performance

**ELEMENTS**

The four basic elements in a control system:

1. the characteristic or condition to be controlled
2. the sensor
3. the comparator
4. the activator

These elements occur in the same sequence and maintain consistent relationships to each other in every system. The first element is the *characteristic* or condition of the operating system which is to be measured. We select a specific characteristic because a correlation exists between it and

how the system is performing. The characteristic can be the output of the system during any stage of processing or it may be a condition that is the result of the system. The second element of control, the *sensor*, is a means for measuring the characteristic or condition. In a quality-control system this measurement might be performed by a visual inspection of the event. The third element of control, the comparator, determines the need for correction by comparing what is occurring with what has been planned. Some deviation from the plan is usual and expected, but when variations are beyond those considered acceptable, corrective action is required. It involves a sort of preventative action which indicates that good control is being achieved.

The fourth element of control, the activator, is the corrective action taken to return the system to its expected output. The actual person, device, or method used to direct corrective inputs into the operating system may take a variety of forms. As long as a plan is performed within allowable limits, corrective action is not necessary; however, this seldom occurs in practice.

Information is the medium of control, because the flow of sensory data and later the flow of corrective information allow a characteristic or condition of the event system to be controlled.

To illustrate how information flow facilitates control, let us review the elements of control in the context of information.

### **Relationship between the elements of control and real time information**

#### ***Controlled characteristic or condition***

The primary requirement of a control system is that it maintains the level and kind of output necessary to achieve the system's objectives. It is usually impractical to control every feature and condition associated with the system's output. Therefore, the choice of the controlled item (and appropriate information about it) is extremely important. There should be a direct correlation between the controlled item and the system's operation. In other words, control of the selected characteristic should have a direct relationship to the goal or objective of the system.

#### ***Sensor***

After the characteristic is sensed, or measured, information pertinent to control is fed back. Exactly what information needs to be transmitted and also the language that will best facilitate the communication process and reduce the possibility of distortion in transmission must be carefully considered. Information that is to be compared with the standard, or plan, should be expressed in the same terms or language as in the original plan to facilitate decision making.

### *Comparison with standard*

In a social system, the norms of acceptable behavior become the standard against which so-called deviant behavior may be judged. Regulations and laws provide a more formal collection of information for society. Social norms change, but very slowly. In contrast, the standards outlined by a formal law can be changed from one day to the next through revision, discontinuation, or replacement by another. Information about deviant behavior becomes the basis for controlling social activity. Output information is compared with the standard or norm and significant deviations are noted.

### *Implementor*

The activator unit responds to the information received from the comparator and initiates corrective action. When the control relates to a man-to-machine or man-to-man system, the individual(s) in charge must evaluate

- (1) the accuracy of the feedback information,
- (2) the significance of the variation, and
- (3) what corrective inputs will restore the system to a reasonable degree of stability.

Once the decision has been made to direct new inputs into the system, the actual process may be relatively easy.

### **Control Process**

Step 1. Establishment of Standard - Standards are the criteria against which actual performance will be measured. Standards are set in both quantitative and qualitative terms.

Step 2. Measurement of actual performance - Performance is measured in an objective and reliable manner. It should be checked in the same unit in which the standards are set.

Step 3. Comparing actual performance with standards Step 4. Analysis the cause of deviations

Step 5. Taking corrective action

### **Event Organizational and operational control**

The concept of organizational control is implicit in the bureaucratic theory of Max Weber. Associated with this theory are such concepts as "span of control", "closeness of supervision", and "hierarchical authority". Weber's view tends to include all levels or types of organizational control as being the same. More recently, writers have tended to differentiate the control process between that which emphasizes the nature of the organizational or systems design and that which deals with daily operations. To illustrate the difference, we "evaluate" the performance of a system to see how effective and efficient the design proved to be or to discover why it failed. In



contrast, we operate and "control" the system with respect to the daily inputs of material, information, and energy. In both instances, the elements of feedback are present, but organizational control tends to review and evaluate the nature and arrangement of components in the system, whereas operational control tends to adjust the daily inputs.

The direction for organizational control comes from the goals and strategic plans of the organization. General plans are translated into specific performance measures such as share of the market, earnings, return on investment, and budgets. The process of organizational control is to review and evaluate the performance of the system against these established norms. Rewards for meeting or exceeding standards may range from special recognition to salary increases or promotions. On the other hand, a failure to meet expectations may signal the need to reorganize or redesign. In **organizational control**, the approach used in the program of review and evaluation depends on the reason for the evaluation — that is, is it because the system is not effective (accomplishing its objectives)? Is the system failing to achieve an expected standard of efficiency? Is the evaluation being conducted because of a breakdown or failure in operations? Is it merely a periodic audit-and-review process? When a system has failed or is in great difficulty, special diagnostic techniques may be required to isolate the trouble areas and to identify the causes of the difficulty. It is appropriate to investigate areas that have been troublesome before or areas where some measure of performance can be quickly identified. For example, if an organization's output backlog builds rapidly, it is logical to check first to see if the problem is due to such readily obtainable measures as increased demand or to a drop in available man hours. When a more detailed analysis is necessary, a systematic procedure should be followed.

In contrast to organizational control, **operational control** serves to regulate the day-to-day output relative to schedules, specifications, and costs. Is the output of product or service the proper quality and is it available as scheduled? Are inventories of raw materials, goods-in-process, and finished products being purchased and produced in the desired quantities? Are the costs associated with the transformation process in line with cost estimates? Is the information needed in the transformation process available in the right form and at the right time? Is the energy resource being utilized efficiently? The most difficult task of management concerns monitoring the behavior of individuals, comparing performance to some standard and providing rewards or punishment as indicated. Sometimes this control over people relates entirely to their output.



The larger the unit, the more likely that the control characteristic will be related to some output goal. It also follows that if it is difficult or impossible to identify the actual output of individuals, it is better to measure the performance of the entire group. This means that individuals' levels of motivation and the measurement of their performance become subjective judgments made by the manager. Controlling output also suggests the difficulty of controlling individuals' performance and relating this to the total system's objectives.

### **Problems**

The objective of the event is to perform some specified function. The objective of organizational control is to see that the specified function is achieved. The objective of operational control is to ensure that variations in daily output are maintained within prescribed limits.

It is one thing to design a system that contains all of the elements of control, and quite another to make it operate true to the best objectives of design. Operating "in control" or "with plan" does not guarantee optimum performance. For example, the plan may not make the best use of the inputs of materials, energy, or information — in other words, the system may not be designed to operate efficiently. Some of the more typical problems relating to control include the difficulty of measurement, the problem of timing information flow, and the setting of proper standards.

When objectives are not limited to quantitative output, the measurement of system effectiveness is difficult to make and subsequently perplexing to evaluate. Many of the characteristics pertaining to output do not lend themselves to quantitative measurement. This is true particularly when inputs of human energy cannot be related directly to output.

Also the external factors over which nobody has any control influences the difference in "effectiveness".

Quantifying human behavior, despite its extreme difficulty, subjectivity, and imprecision in relation to measuring physical characteristics is the most prevalent and important measurement made in large systems. The behavior of individuals ultimately dictates the success or failure of every man-made system. Another problem of control relates to the improper timing of information introduced into the feedback channel. Improper timing can occur in both computerized and human control systems, either by mistakes in measurement or in judgment. The more rapid the system's response to an error signal, the more likely it is that the system could overadjust; yet the need for prompt action is important because any delay in providing corrective input could also be crucial. A system generating feedback inconsistent with current need will tend to fluctuate and will not adjust in the desired manner.

## Setting standards

Setting the proper standards or control limits is a problem in many systems. The event managers face an issue in establishing standards that will be acceptable to employees. Some theorists have proposed that workers be allowed to set their own standards, on the assumption that when people establish their own goals, they are more apt to accept and achieve them.

Standards should be as precise as possible and communicated to all persons concerned. Moreover, communication alone is not sufficient; understanding is necessary. In human systems, standards tend to be poorly defined and the allowable range of deviation from standard also indefinite.

Perhaps the most difficult problem in human systems is the unresponsiveness of individuals to indicated correction. This may take the form of opposition and subversion to control or it may be related to the lack of defined responsibility or authority to take action. Leadership and positive motivation then become vital ingredients in achieving the proper response to input requirements.

## Importance of control

1. Increasing size of business
2. Motivation for efficient employees
3. For complete discipline
4. Helpful in future planning
5. Aids efficiency
6. Decrease in risk
7. Helpful in coordination
8. Helpful in decentralization

(4) Ensuring the standards required for the event are delivered during the organising, planning,

delivery and reviewing of the event

(5) The event and competition rules are adhered to

(6) Communicating with event officials using tact to influence the decisions the event officials take regarding the event

(7) Advice to event officials with regard to the potential pitfalls that should be guarded against checking and advising on all aspects of the organisation of the event with the organiser and the planner

(8) Ensuring that the risk assessment has been carried out

- (9) Ratifying the final paperwork for the event ( map corrections; control code allocations; description sheets; overprinted maps)
- (10) Providing feedback on all aspects of the event to organisers and planner

### Quality control in events management

Quality is achieved through project management principles that are the hallmark of successful events. The classic project management triangle (see below) clearly indicates that failure or reduction of any one of the factors of scope, time and cost compromises quality. To reduce this risk, attention must be paid to each one of these factors at the beginning of the events management project.



### Scope

The majority of projects suffer from scope 'creep' and this not only affects the quality but also can severely influence the cost of an event. To reduce this, the scope of the event must be clearly defined at the onset of the project. The client's brief is the single most important document in events management, yet too often; it is not clearly articulated or even recorded. Part of this can relate to the client's vague terms of reference or brief – most people simply see the polished delivery of a first-class event, without being aware of the amount of effort required to produce such an event, similar to an audience's unawareness of the backstage of a theatre production. Part of this can also be attributed to a failure on the part of the events manager to elicitate all aspects of an event, according to an established project plan. At this stage, the events manager can advise the client on programme constraints, financial risks and implications, price dynamics and risk management factors that will add to costs. The element of availability and time constraints of people and material can be fully explored upfront.

## Time

Internationally, events are planned anywhere from one to four years in advance and this allows for better pricing deals and extensive Gantt charts, detailing every aspect of the event. However, events are often suddenly required – because of a need to use up allocated budget or because the client has realised, quite far into the project, that professional help is required. When time is squeezed, it can become difficult to produce a quality event. The most appropriate venue may not be available; the top entertainers may be booked; the keynote speaker in the subject may be unobtainable, etc. Professional events managers can work around short project cycles but this affects costs, if the quality is to be maintained.

## Cost

Poor budgeting is one of the key reasons why events fail to reach the expected quality.

A major misconception about events management costs is that an event can pay for itself at its conclusion or that ‘free’ events only need be settled 30 days after the event. However, most venues require at least 50% deposit for a booking, as do the secondary suppliers of food, drinks, audiovisual equipment and entertainers. Without these deposits, no event can be guaranteed. This requires the events management company to create a payment plan, where tranches are made according to project phases. This can only be done if there is an official signed order and an understanding that this ‘banking’ privilege carries additional costs, as the events management company is at risk for several months leading up to the events and possibly another 60 days later.

## Conclusion

A winning event is the combination of a professional events management team, fully versed in all aspects of project management, and the knowledgeable client, who understands that events require expert input to achieve winning outputs.

## EMERGING TRENDS IN EVENT MANAGEMENT

***The times, they are a changin’ ... and they are a changin’ faster than ever.***

The new event trends are starting to emerge. It’s clear that the past years were the innovative ones for the events industry, with technological trends taking center stage in almost all aspects.

The latest event trends are focused on merging the realm of the real and the virtual. Mixed reality is fast becoming an event staple, with new devices that support it becoming available (and affordable) to the public. Touch technology continues to engage our tactile senses, making digital wonders more tangible to event goers. On-demand services break through the time



barrier, and AI technology now has a global presence, from the moment the attendees register to the moment they answer post-event surveys. Previously novel ideas have also become more mainstream. Crowdsourcing has become the rule, resulting in highly engaging events. Venues have moved away from stadiums and convention centers, and into pop-up spaces and other non-traditional locations. Events are also more fluid, as organizers now rely heavily on data to make real-time decisions to change the course of the event for the better. Recent headlines, have led industry professionals to re- evaluate the matter of event security. The concept of engagement is also moving away from numbers on a chart to live monitoring and real-time adjustments.

The traditional construct of events is experiencing a technology- and audience-driven culture shift that is fun to watch – and adopt. There are some very interesting, emerging trends for those who host or plan business gatherings and various events. Let's take a look:

### 1) **Mood Management**

Anybody who's successfully planned or hosted even a single event knows that there are myriad logistical details that must be tended to for a program to be successful. But these days, "mood management" is also becoming extremely important. A report says there's an increasing focus on pandering to the personal well-being of attendees; things like adding more organic foods when menu-planning, building in rest breaks (even optional relaxation and meditation sessions), allowing smart devices in all sessions, and doing periodic "temperature checks" with audiences to make sure they're in, or close to, their "happy place" so content is effectively absorbed and embraced.

### 2) **Focus on Focus**

While smart devices are not only allowed and are more and more integrated into the meeting or event curriculum, they have to be managed. One company starts each business session by asking people to put down their phones and tablets, or close their laptops, then shut their eyes and be completely still for 60 seconds of silence and quietude. This helps attendees disengage from technology and opens up space for greater focus on content about to be delivered.

### 3) **Co-Creation is the New Collaboration**

Traditionally, business meetings and events have been based on one-way "telling and selling" knowledge and solutions. But now there is a shift to participants helping to create that knowledge and those solutions by conducting sessions with facilitators, experts and participants huddling and co-creating knowledge and solutions, as well as action plans. This approach tills the soil of embracement and buy-in, and everyone feels like a contributor.

#### 4) **Tell Me a Story**

There's a reason why Biblical messages were often framed as parables (a proper-sounding word for stories). People listen more closely and embrace more readily when the knowledge or lesson is presented in story form. Not much has changed in a couple thousand years. When the mind's eye – the ability to let go and allow one's imagination to wander – is engaged, people learn faster. And with attention spans at an all-time low, the need for strategic story-telling is intensifying. It's all part of the push to engage audiences on an experiential basis. Like any good movie, book or play, you set the stage, introduce characters, weave together a compelling plot line with various roller-coaster ups and downs, and leave the audience with something of true value. In corporate business meetings and events, this takes place as onstage role-playing, timed business simulations with built-in challenges, or small group sessions in which participants work together to develop their own story before presenting to the group at-large. Of course, everything is rooted in the needs and priorities of the business goals and objectives.

#### 5) **Unique Venues Make Bold and Memorable Statements**

Forever gone are the days when events were confined to four walls. Conventional layouts still do exist, such as theaters and classrooms, and they're still great for lecture-heavy conferences and workshops. However, these aren't what you would want for your upcoming events if you don't want to give your audience a single opportunity to get bored.

Instead, unique event layouts and venues are used these days, such as cabaret-style locations that foster interaction while giving everyone the space they need. Different layouts serve different purposes as needed by your event. The latest event trends also dictate that the venue itself should reflect the personality, values, and statements of the event. A company with an eco-friendly image would not want to hold an event in an industrial setting, for example. In the same way, a fashion-forward brand would not want to use a common convention center as its event locale.

Ideally, venues should also make an impression immediately, even before one sets foot on the location. These are those venues that integrate an experiential aspect to events. These include unique places like castles and museums.

#### 6) **More Opportunities for Younger Workers**

While there's no substitute for seasoned, knowledgeable meeting planners, companies are warming up to fresh-faced candidates who can offer insight into new marketing and digital tools that can be adopted to attract and connect with increasingly younger audiences. More and more often, the words "entry level" and "internship" are appearing in meeting planning-related job

searches.

## 7) **Event Safety and Security: Going Back to Basics**

Earlier, the idea of event security was mostly an afterthought. But, the tragic incidents and the spate of natural disasters that sweep the globe, have made safety and security an important issue for events organizers.

Aside from ensuring that the entire event setup is resistant to the elements and staffed by qualified security personnel, the following guidelines now see a wider adoption:

- Better coordination not only with local law enforcement but also with experts such as meteorologists to properly gauge safety measures.
- A better focus on event security planning, which includes requiring contractors to produce relevant documents such as insurance certificates.
- The widespread use of technology, like in-app crowd trackers, people counter, heat maps that show foot traffic, and more.

Safety and security aren't just about what goes on during the event physically. A recent uptick in digital exploits has also made cybersecurity measures a mandatory inclusion when planning events. The in-app crowd trackers mentioned above, for example, might contain personally identifiable data that hackers could collect and exploit. On the digital front, a few of these event app security measures implemented on the websites and other technologies we use for our events are:

- The inclusion of data management into event plans.
- Actively rejecting data that can be seen as too personal (bank account information, etc.)
- Digital security measures set in place that align with the goals of the event.
- More focus on purging data collected during an event after it's done versus archiving and storing it.

## 8) **Going All Out with Engagement**

Of course, the core of any event still lies with the message it delivers. It all depends on how well the event engages its audience in order to drive its message home.

These days more events deliver a holistic experience by engaging all the five senses. Audio and video are staples when it comes to this, but have you ever went to an event that really engaged your sense of smell or taste? In fact, a well-crafted multi-sensory event can provoke interest before, during, and even after an event.



Some of the creative possibilities that help activate all of your senses during an event are:

- Amplifying the scent of the product.
- Add more hands-on displays
- Immerse the participants in the smell of the products being endorsed, using scent-generating machines or simply by that encourage the sense of touch.
- Promote audience alertness by creating multi-sensory recreation in between sessions.
- Take time to select and integrate textures, scents, mood-setting soundtracks, and visual techniques when planning events.
- Integrate creative spaces within event venues to better engage the senses and stimulate discussion during an event.

#### 9) **Virtual Attendees Get More Love**

Virtual reality is here to stay but that doesn't just mean taking event goes to other dimensions. It also means taking others outside the event and letting them to engage as if they were actually part of it in person. First off, it's important to define what virtual reality (VR) is in comparison with augmented reality (AR) and mixed reality. Virtual reality is a simulation of a real-life environment, focusing on stimulating the vision and hearing. Augmented reality, on the other hand, anchors these computer-generated images on a real-life object, allowing one to experience the two simultaneously (example Snapchat filters). Finally, mixed reality combines both VR and AR for maximum impact. Of the three, VR is the easiest to implement. Virtual reality is something anyone with a mobile device can experience. It is used for marketing and promotions like virtual tours, or product demos, to using it to create an entire virtual experience such as a game. But one of the most powerful uses of VR is letting people, both speakers, and attendees, to break the barriers of time and distance.

Following are the VR trends that see an increasing prevalence today:

- Allowing virtual speakers to take the stage. A 3D visualization adds a certain depth to the speaker's virtual presence.
- Create virtual meeting places and let virtual attendees actively participate in discussions and the event journey.
- Host digital hangouts that add a new dimension to networking and interaction. These hangouts can be accessed at any time during the event to engage other participants, speakers, and virtual audiences right from your device.

#### 10) **Infusing Local Flavor to Events**



When we hear the words “local flavor”, we often take it to mean letting attendees taste the local cuisine. However, we can go above and beyond just food in the name of creating a powerful event experience.

Local flavor means adding something unique to the location, something that they cannot have anywhere else. Aside from the food, you can add local culture, scenery, history, and more. However, there are downsides to going local. Trying too hard could result in a bad experience for your audience, especially when they feel that they are being pushed too hard into the local scene. So try to keep the balance between inclusion and localization in your events

Here are some ways that local flavors play a role in latest events:

- The local terrain is a part of the event’s attraction. Guided tours, dinners, receptions, and more showcase the best of the event venue.
- Gifts and souvenirs also carry a local flavor.
- Event professionals spend more time curating the best local experience for attendees. This is done by offering travel guides, itineraries, “Best Of” guides, and more.
- Event goes have opportunities to share interesting local experiences, letting them give off a “wish you were here” vibe to non-attendees.

#### **11) Customization Creates Personalized Event Experiences**

Events now use tech to gather attendee preferences and discern patterns in activity, letting organizers create a curated experience that ensures maximum impact and engagement for each participant. Customization also means allowing event participants to direct not just their own journey but also change the event as a whole. Event apps are used to send questions and prompts, giving the audience the power to influence what will happen next. Event planners are incorporating new “event paths” depending on audience response to prompts and questions. This means that it’s possible to run similar events but have different experiences in each one. Venues contain more interactive items, from the basic photo walls to digital displays that can be influenced by attendee participation. Look forward to more Tweet walls, LED displays, crowd-responsive lighting, and so on. Customization also gives way to comfort, with lounges and various amenities that offer a myriad of activities becoming a common sight in future events.

#### **12) Big Data and Crowdshaping: The Man Behind the Curtain**

While we want to empower our audiences, we still want to make sure that we are in firm control of the event’s outcome. Thus, we’re seeing an increased focus on the analysis and interpretation of big data, and the advent of crowdshaping. Crowdshaping means diverting the crowd of

attendees into specific places or experiences in an event to influence their experience. The first step is collecting information. This can range from crowd demographics, answers to survey questions, movement data, session attendance, and a lot more. Afterward, we feed the data into big data algorithms that will translate the numbers into trends and insights.

The tricky part isn't the analysis though: it's acting upon the data. That's why many event planners now use event industry-specific project management software as well. An event organizer can make real-time and data-based decisions based on attendee inputs, both active and passive.

### **13) Foster Sustainable Events**

Sustainability has also been a trending idea lately, especially since all the negative effects of our unsustainable practices are now coming back to haunt us. Sponsors and brands are now extending their mantra about social responsibility into the events they hold.

One of the most common ways to foster sustainable events is to go paperless. One way is to use digital replacements like apps and emails instead of handing out paper materials such as brochures, schedules, and more. And if you simply cannot avoid using paper, you can also think about using recyclable, recycled or reusable materials instead.

Social responsibility doesn't stop with simply becoming eco-friendly. You can also include the following activities when thinking about creating a sustainable event: Support local businesses by using them as suppliers for your events. This generates job and income for locals and can help showcase the local flavor, too.

Integrate charitable activities in the framework of the event, and give back to the local community this way.

### **14) Let them Unplug: Allowing for Mindfulness**

Rest periods are just as important as periods of activity. Downtimes let participants de-stress and process what they have learned during the event.

That's why it's important to give attendees a chance to rest and to break away from their devices.

Some of the latest trends are:

- WiFi "dead zones" where event goers can go to stay away from tech.
- Comfortable seats, further improved by mood lighting and ambient sounds that promote relaxation.
- Structured breaks that allow attendees to recuperate and reflect on their learnings.

### 15) Purpose of the event is crucial

A social campaign only gets a support when it is a valid and a potent/strong cause. Any professional event also has the same clause. For any attendee to visit the conference/meeting/event, the organizers must have a convincing strategy for it.

The “WHY this event” question is not taken lightly nowadays but is answered in the most compelling way for the target audience.

### 16) Facial recognition

A latest feature like face recognition has become the login criterion in the events as well. Use of such new technology makes the attendees enthusiastic about using them and then complimenting it on social media.

Use this to your advantage and create a hashtag that can be promoted by the attendees, ask for feedback; encourage them to share their experience stories. Not only does it promotes your event but also gives credibility for being a tech-savvy event.

### 17) Live streaming / crowd streaming –

With the ongoing trend of Facebook live and Instagram live, the crowd attention to these live streaming have shown a swift increase. Just imagine the possibility of the attending crowd streaming live the event, how much attention the event will get?

The event reach will be the maximum on the day of the event if even half of the audience is engaged in live streaming. Facebook Live is not only receiving a lot of notoriety because it's the latest launch from the largest social network in the world, but it's also becoming incredibly important for visibility. Facebook Live allows you to broadcast live on Facebook with just your smartphone. You can broadcast for up to 90 minutes. After your broadcast ends, Facebook makes the video available in your stream and you can adjust viewing permissions.

Facebook also gives live video preference in streams over other content so if you've noticed your Facebook reach slipping this is a great way to counterbalance that. Remember you can use it but so can your attendees. Think of creative ways to encourage broadcasts and you'll increase your word-of-mouth marketing.

Use Facebook Live for opening ceremonies, keynotes, attendee interviews, a red carpet entry, or any other on-the-spot video. As fun and entertaining as Facebook Live is, it should never be used for anything that would devastate you or your business if you lost it. Remember, you don't own Facebook and they are able to discontinue services or content can be lost with very little recourse.



## 18) **Personalized Offerings**

While personalization is hardly a new trend, as data gets more and more sophisticated and easily attainable, we see event planners use it as a way to predict interests and shape offerings.

Data scientists have become an additional responsibility for event planners. Those who use data look like wizards and those who chose not to pay attention to trends and patterns in the data are left wondering why their post-event ratings are so low.

## 19) **Personalized Marketing**

Data is used to customize offerings and sessions, analyze ideal locations, and sell more tickets. It's already helping savvy event planners cut costs in advertising by finding their target audience through actions and activities people are posting about. Personalization continues to play a large role in targeted landing pages. These will also increase in number and event planners will coordinate with marketers to construct individualized landing pages based on action history.

The Facebook Pixel is also helping planners retarget visitors to their website for a more customized approach to marketing. The ability to recognize a warm lead, one that has shown interest before through a visit or a click, will increase attendance and help event planners conduct virtual one-on-one type marketing to visitors. Past actions will continue to influence the marketing message visitors see, for greater conversion rates.

## 20) **Personalized Registration**

Today's event software is sophisticated enough to present registration options based on the type of attendee registering. This trend in customization of the registration process will continue. Look for ways to fine-tune the offer based on attendee type, including additional discounts, activities, and content based on type and activity history. In the future, these factors could also be used to unlock mystery items much the same way games and sites use Easter eggs for added interest.

## 21) **Softer Side of Corporate Events**

Emotional intelligence continues to gain speed in the corporate environment and that will hold true of events as well. Topics like mindfulness, soft skills, and consensus management will continue to be hot topics in sessions. Use these topics to increase your offerings in other areas like creating sensory lounges where introverts and others can enjoy some down time without retreating to their hotel rooms.

## 22) **Placing Attendees in the Drivers' Seat**

Another way to use personalization is to allow attendees greater access to customizing their



event experience and collaterals through personalized agendas (that they can shape on their own), event substitutions, technology prompts based on their answers (if they select this, then they have the option for this), automated networking suggestions based on past activity and interests, and auto-scheduling suggestions to help them make the most of their event experience. Some of this is available through current event technology. Keep watch over ways in which event software will be changing to take some of the burden off of you and your staff and allow for attendees to do more self-service.

### **23) Smarter Emails**

Email marketing is a strong tool for increasing attendance and event planners are using it to create a much more personalized marketing campaign based on past activity and data. Blanket emails, one-size-fits-all, will put you at a disadvantage in today's personalized environment. Drip campaigns based on activity are slowly becoming the norm and emails will continue to be shaped by potential attendee activity on a more regular basis using triggers. Did the potential attendee just visit the event site or pose a question on social media?

### **24) More Active Marketing Year Round**

“Listening” is becoming more and more important on social sites like Facebook. Building word-of-mouth will soon be the only organic way to reach attendees. This means following them on social media, reaching out to industry influencers, listening for mentions, interacting with past attendees, creating an online community for recurring events, and other ways to engage throughout the year. These actions draw more sponsors and attendees.

### **25) Continued Growth of Informal Thought Labs**

The democratization of keynote and session leaders continues. Less formal speaker presentations are a hot trend as there's growing interest in equality among thought leader and attendee. Innovative learning tracks are showcasing audience experience, each session becoming a unique learning opportunity based on the person starting the learning discussion and the interaction of the audience. These informal session shares hold attention longer, are more memorable, and allow the audience to address issues they are most concerned with, thus the growing popularity with “Ask Me Anything” sessions.

### **In Conclusion**

Personalization through data is a growing trend for the event planner and an invaluable part of the marketers' tool kit. Attendees are beginning to expect this as they see companies, like Amazon, continue to personalize their marketing and sales approach to each consumer.

Attendees will come to expect a frictionless approach to registration and an almost “fortune teller-like” knowledge of what they need and want. These capabilities behind using data for personalization are very exciting.

## CAREER IN EVENT MANAGEMENT

### Introduction

Events and occasions are an integral part of human life. We simply cannot bypass them as they touch almost all aspects of our social existence. Birthday celebrations, social gatherings, engagements and weddings are events we celebrate at the personal level. During academic years there are school events such as annual day functions, inter and intra school contests, sports day celebrations, followed by college and university level festivals. In the sphere of work, there are annual general meetings, exhibitions, marketing campaigns, conferences, product launches and brand development activities. Other events such as fashion shows, cultural programs, talent hunt shows, promotional campaigns, religious gatherings and so on also play an important role in our life. And what’s more, all of us have been a part of these events from time to time. We either organise these events or take part in the show. Either ways we want these occasions to go on as per our expectations and in doing so we often seek professional help. However, we do not pay much heed to the people who assiduously put in their effort and creative talent to make these events memorable and successful. They are the event managers.

Event management is a multifaceted activity. Major constituents of this profile include creativity, meticulous planning, relationship management, advertising and marketing and much more, all rolled into one seamlessly choreographed process.

### Step-by-Step

Certain traits that would help you go a long way in the event industry: Essential skills include:

- **Public Relations:** to manage clients, their agents and a vast gamut of professionals you would meet in the line of your profession
- **Creativity:** from the germ of the concept to manage an occasion to its final delivery
- **Marketing skills:** to sell your idea to your clients in order to make their events memorable
- **Analytical ability:** you must have the knack to solve all sorts of problems and even have the foresight to anticipate unforeseen issues
- **Organisational skills:** to carefully plan for tasks for self and for the entire team
- **Networking skills:** this industry thrives on the shoulders of personal networking and you must have the ability to utilise it and expand it in your favour

- **Management skills:** ability to manage time, stress, subordinates, clients, budgeting, risks, situations and so on

## **SOME TIPS FOR MAKING A GOOD CAREER ARE:**

### **Start Early**

A creative aptitude and the skill to manage things meticulously are the main ingredients of getting into the event management industry. These skills can easily be honed especially during the academic years.

You can start off in this direction by organising school and college events such as skits, quiz contests, cultural meets, annual day functions or sports events. For this, you need to have the acumen to select an appropriate venue for the occasion, visualise the décor and the sequence of items as they would unfold in front of the spectators. Further, you must arrange for an assortment of equipment, technicians and artists who would make the occasion successful.

A rich experience during these years plays a crucial role when you select event management as your preferred profession later on in life.

### **Is it the right career for me?**

Like many other career paths, the route to a successful occupation in the event management industry is not based on the foundation of academic laurels and certifications. However, the basic survival toolkit to get into this profession is both wide and subjective. Your basic task is to plan and present an event in a novel way and that too from scratch. For this, you must possess the quality to think out of the box. Apart from ample creative juices, you ought to have good planning, marketing, budgeting, negotiation, client management, communication and leadership skills. Further, you must have immense patience and insight to see right into the smallest details of the entire event management process and always stay focused on your project goals. Good networking skills, client management, business analytics, time management, ability to take on challenges, problem solving skills and adjusting to rapidly changing situations are some other qualities essential for this role.

The mantra for success in this cutthroat business is to constantly improve upon your existing skills, stick to your career objectives, avoid complacency and always delight your client.



## **Job Prospect**

There are plenty of jobs in this industry. In spite of the current global economic slowdown, the event management industry has continued to grow in leaps and bounds. There are plenty of events: weddings, birthday parties, talent hunt and reality shows, fashion and cultural shows, academic and sports meets, religious functions, corporate events, conferences and so on. Talented youngsters who want to leave their mark in this industry have numerous avenues.

## **Demand and Supply**

There is an insatiable demand for professionals associated with this particular industry. As very few educational establishments offer professional courses for aspiring event managers, there is a great paucity of experienced professionals in this field. To fill this gap, the event management business has to acquire professionals from a vast array of other vocations.

## **Market Watch**

Event management is an industry that is on the move. An exponential growth in events such as talent-hunt competitions, music concerts, fashion shows, academic functions, exhibitions, trade fairs, religious gatherings and the like have fuelled the demand for talented event managing personnel. The demand for creative and result oriented event managers is going to continue in the near future.

## **International Focus**

Off late our country has started getting more and more media coverage and recognition abroad. Further, the cine industry has started hosting mega annual events at international venues. This has greatly improved the scope for people engaged in the event management industry to try their luck in international market.

Professionals in this field also get the opportunity to showcase their talent at international events where delegates from our country participate in cultural festivals and exchange programs, trade shows, conferences, exhibitions, corporate events and so on.

## **Positives/Negatives**

### **+ives**

- You get numerous opportunities to rub shoulders with celebrities from different walks of life be it cine stars, sports persons, politicians, corporate moguls and so on
- You have the satisfaction of having pulled off grand events with aplomb
- You get the thrill of organising and managing events from their concept all the way up to their execution



### -ives

- Like other creative pursuits you will have to put in endless hours of hard work to meet your deadlines
- You have to cope up with immense work pressure to live up to your client's high expectations
- Other than long working hours the time schedule can frequently be erratic

### Different roles, different names

An organisation that is into event management business offers numerous positions to job seekers. The following are some of the departments in a typical event managing company:

- **Public Relations** – managing a vast gamut of people ranging from clients, artists, stage performers, government officials, public and so on
- **Promotion and Marketing** – for promoting the image of the organisation and also for marketing the event to the public at large
- **Brand Development** – a talent pool that is responsible for managing client requirements pertaining to brand restructuring
- **Designing** – team of creative people who visualise and then prepare design layouts for the stage, costumes, accessories and so on
- **Administration** – department that is responsible for back office and general administrative tasks
- **Production** – team comprising of media professionals who manage the production and editing of audio video related media
- **Printing** – department that takes care of printing all sorts of marketing collaterals and promotional items

### Tips for getting Hired

- Excellent communication skills
- Qualification in Hospitality Management, Tourism Management, Public Relations, Human Relationship Management, Marketing enhances your chances for getting hired
- Up to date portfolio of all your creative and organisational activities and achievements

### Career Prospects

Event management is not restricted to one area or industry. It is spread across a wide spectrum. Hence, you have plenty of options to pursue a particular job in the field of your choice. Some of the widely available options for the event management jobs are as under:

1. **Educational Events:** You can choose this domain and can actively organise job fairs, book fairs and exhibitions, college events, and sports events at school and university level.
2. **Corporate events:** If you are a people's person and like to network, then corporate events will give you an opportunity to network with intellectuals while letting you display your professional proficiency.
3. **Entertainment Events:** Another glamorous opportunity in the field of event management can come your way if you plan to join the entertainment industry. Organise events such as movie premiers, celebrity nights, fashion shows, movie promotions, and experience the thrill of being associated with broadcast media.
4. **Marketing Promotions:** You can make your job profile versatile after joining this industry. A marketing event is the best platform to connect with the audience via Ad campaigns, road shows, product launches.

A successful event career requires a wealth of skills, from a knack for detailed planning to high-level multitasking during event execution. Not everyone has the capacity to sniff out the details or problem-solve during chaos. But if you think you have what it takes to be an event professional, check out the following choices for event planning careers — there might just be something for you.

### **8 Event Planning Careers That Are in Demand Are:**

#### **1) Event Planner**

From conferences to high-end galas, event planners do it all. That's why the role is a perfect fit for strong multitaskers. Before the big day, planners choose and arrange all the logistics for food, décor, personnel, presenters, and technology to pull off a flawless event. They might even handle large-scale events like trade shows or coordinate complex conference schedules for thousands of people.

Like to be the one people come to? During the event execution, planners are the go-to person for problem-solving every unforeseen change or obstacle. It's a fast-paced and intense job at times, but the feeling of accomplishment after a great event is priceless. The events world is fast-paced, exciting, and always full of surprises.

#### **2) Wedding Planner**

Weddings are a huge industry. When couples want to make sure their big day goes off without a

hitch, they turn to wedding planners. These industry professionals know the ins and outs of every wedding topic from dresses and cakes to sound systems and marriage certificates. During the planning phase, they help their clients make decisions that fit their expectations and budgets. Once the wedding day arrives they help take the pressure of the couple by running interference on issues and decisions so that newlyweds can just enjoy their special day.

### **3) Event Space or Venue Managers**

Event space or venue managers are experts on their own spaces and know exactly how to execute a great event in their room. Whether it's an arena, a concert hall, or a ballroom, they know how the layout, logistics, and ambiance will work for a variety of different events. Venue managers often are also the sales and marketing managers for the space, helping to bring in new events and promote upcoming shows.

They can sometimes function as event planners or help the event planner in charge execute the perfect event.

### **4) Donor or Sponsorship Coordinator**

Many non-profits organizations rely on generous donors to keep their operations going. Donor coordinators help solicit these funds by throwing lunches, dinners, and other fundraising events as a fun way to encourage donations and thank past donors.

These professionals are often tasked with catering to the needs of important and well-off business people and community leaders, who are used to perfection. That's why a donor or sponsorship coordinator needs exceptional people skills, tenacity, and the ability to create meaningful relationships with sponsors.

### **5) Catering Services Manager**

Do you have a love for food? Then catering manager might be the right position for you. Whether you need to feed hundreds of people or design the perfect five-course meal for an intimate dinner, your job is important in keeping guests and clients happy. Most catering managers need a background in food preparation along with formal or innate skills in planning and problem-solving.

### **6) Event Social Media Coordinator**

Social Media has influenced every industry, but perhaps the events industry as much as any. Social Media Coordinators work to promote events on social media to gain attendees and exposure for the event and the venue. They may create unique hashtags, do live feeds, design digital ad campaigns, and more.



Social media coordinators are integral to making the event a success and just as important during event execution to showcase the event in real-time. And as far as event planning careers go, it'll give you more of a chance to interact with technology.

## **7) Staff or Volunteer Coordinator**

A lot of events rely on temporary or volunteer help to succeed. A staff coordinator is in charge of all the logistics related to the personnel onsite for the event. Be warned: It's a tough job to train large sets of workers quickly and encourage productivity when your staff doesn't have as much of a stake in the event going well.

Many times, volunteers or temporary staff lack the knowledge of the event's inner workings and are unable to take initiative when problems arise. This means the volunteer coordinator needs to be able to think quickly and problem solve for unexpected issues as well. But if you like to work with lots of new and different people, it could be a great role for you.

## **8) Marketing or Communications Manager**

If you work for a mid-size company as a marketing or communications manager, very possibly you will be in charge of occasional promotional events and other experiential marketing. At the very least you will be tasked with the event marketing. It can be the best of both worlds to mostly work in marketing, but have the occasional event to spice up the workload and see your promotions in action.

There are more event planning careers out there, but these are just a few of the places where you might find yourself. No matter what your role ends up being, the events world is fast-paced, exciting, and always full of surprises — so you'll never be bored.

### **Some other career options are:**

If you enjoy working on events and servicing the needs of large groups, plenty of career choices are out there for you. One problem for job seekers, though, is that a lot of potential event planners get stuck looking specifically for "event planning jobs." A better approach is to search for clearly defined positions that are suited to your particular skill set.

Use the following list to expand your event planning job search. Target opportunities with precision, and figure out just what position you'll want listed on your resume in the future.

### **Corporate Titles Related to Event Planning**

Large corporations often have roles related to product launches, employee training, conventions, trade shows and marketing events, such as:

- Meeting Planner



- Activities and Events Planner
- Meeting and Event Planner
- Event Operations Manager
- Conference Planner
- Association Event Planner
- Event Planner or Event Analyst
- Exhibition Coordinator
- Special Events Planner
- Convention Planner
- Legal Marketing and Events Planner
- Senior Event Planner
- Field Events Manager
- Event Coordinator
- Retail Events Representative
- Marketing Coordinator
- Student Event Planner for Trade Show Promotions

### **Nonprofit Positions**

Nonprofits need professionals to help with fundraising activities, sponsorship recruitment, volunteer coordination, and general event management. Event-related job titles in nonprofits include:

- Program Manager
- Program Supervisor
- Program Coordinator
- Executive Assistant
- Community Relations Manager
- Development Director
- Sponsorship Coordinator
- Communications Assistant
- Development Specialist
- Community Market Manager
- Fund Development Coordinator

- Donor Relations
- Volunteer Coordinator
- Volunteer Services Specialist
- Event Coordinator
- Campaign and Event Coordinator

Hotel and Restaurant Titles Related to Event Planning

Hotels host any events and need staff to coordinate them. Event planning roles include:

- Catering Sales Manager
- Hotel Catering Sales Manager
- Cleaning Crew
- Host
- Convention and Catering Operations Manager
- Catering Services Manager
- Bartender
- Banquet Servers
- Catering Manager
- Restaurant and Catering Operations Manager
- Catering and Convention Services Manager
- Social Catering Manager
- Assistant Catering Director
- Director of Special Events
- Catering and Specials Events Manager

### **Tourism and Resort Event Positions**

Tourist event planners work for vacation resorts, cruise ships, and exotic tours. Job titles include:

- International Tourism Sales Manager
- Tourism Promotion Manager
- Project Coordinator, Chamber of Commerce
- Communications Specialist, Chamber of Commerce
- Public Relations Specialist, Chamber of Commerce
- Parks Volunteer Coordinator
- Amusement Park Marketing Coordinator
- Assistant Resort Manager

- Resorts Operations Manager
- Resort Promotions and Marketing
- Resort Marketing Coordinator
- Tour Receptionist
- Concierge
- Resort Recreations Manager
- Resort Activities Director
- Festival Coordinator

### **Event Planning Sports Positions**

In sports, you may work with organizations, game day operations, or facilities management in positions like:

- Field Sports Manager
- Tournament Director
- Assistant Campus Operations Manager
- Director of Event Marketing
- Senior Special Events Coordinator
- Event Project Manager
- Game Day Staff
- Operations Supervisor
- Event Manager
- Site Development and Programming
- Director of Event Services
- Sponsorship Coordinator

### **Related Skills Positions**

Event planners typically have several skills that transition well into outside positions. Here are some general job categories to consider in your search:

- Project Management
- Operations Management
- Marketing Specialist
- Training Management
- Social Media Specialist

## DIGITAL MEDIA MARKETING (307)

### AUDIENCE RESEARCH AND ENGAGEMENT IN GLOCAL ENVIRONMENT

Industry experts say not all global campaigns may suit the local taste and brands need to give a regional twist to make a connect in specific markets. They say there may be a need to revisit the classic marketing mix – target group, demographics, product USP, etc. Which brands come to your mind when I say the word ‘global’? Coca Cola, Nike, Gillette, Red Bull, McDonald’s—the list is endless. Global brands launch global campaigns for maintaining consistency but at the same time they often have to give a local tweak to have a more local connect in specific markets. But how do global brands give a local vibe? Do global campaigns work at all levels? Or are local campaigns more effective? A global campaign that taps into a human truth always resonates well with consumers, no matter where they reside. The important thing is to identify consumers not geographically, but as cultural clusters. For example, a millennial consumer in Mumbai might share the same desire as someone across the world in Manhattan. The local team is then given freedom to add the right cultural context at the beginning of the idea phase itself. Assets are mostly made available through a single portal, which integrates progress review and feedback within the development process itself. For example, before Dove rolled out its #ShowUs campaign across the world, the global-local liaison started out six months earlier, spanning content pegs relevant for country, talent and activation platforms. “We were able to get powerful stories of three women from India embedded into the campaign; relatability with them is indeed the strongest. It is important to keep in mind that today, there’s no ‘global consumer,’ and you cannot have a one-size-fits-all approach. Hence we design to ensure we serve local consumers. A global brand must be consistent in its purpose and essence across the world. Yet it can become relevant only if the messaging connects with the local consumers. For that, the messaging must be rooted in the cultural context and speak the language of the local culture.

#### Effective Customer Engagement Strategies

People have a diminishing attention span. Since these people (customers) come from different sources, it’s important to track engagement on both desktop and mobile devices. According to a recent report from IMRG Calpagemini, “a total of 52% of web traffic to retail sites currently comes via smartphones and tablets.” More so, over a third (36%) of online sales is now completed on a smartphone or tablet device.



More customer interactions across channels and devices will give them a “welcome note” to remain loyal.

### **Use social media as an engagement tool and not simply a platform**

You're closer to reaching your personal peak, if only you can change your mindset about social media. Social media networks, such as Facebook and LinkedIn are not merely platforms for connecting with people.

Yes, these social platforms are primarily for that, but you should use them as tools, if you want better results. Social media is huge. As of July, 2015, the total worldwide population is 7.3 billion. And out of these, about 2.3 billion people are active social media users.

### **Respond promptly to customer calls**

How fast do you respond to customer calls? Fast replies generate revenue. When an airline responded to a customer's Tweet in less than 6 minutes, the customer was willing to pay almost \$20 more for that airline in the future.

### **BUILDING BRAND ON DIGITAL MEDIA:**

What Is Brand Building?

Brand building is the process of generating awareness and promotion of the services of a company through direct advertising campaigns or through sponsorship. Brand building strategies bring consumers closer to the brand and provide value for them so that they can know, feel and experience the brand. Digital marketers have a big responsibility on their shoulders – promotion of a business – and must take every step to convert that business into a brand so that leads will follow. They work closely with the designing, offline marketing and social media departments. If they collaborate and work simultaneously towards promoting the brand, the business is bound to be successful.

## I. Choosing a Product

**Finding a product to sell:** The first step to building an ecommerce business is to know what products you want to sell. This is often the most challenging part of starting a new online business.

### Evaluating your idea

**Market based criteria:** The first thing we want to look at is market based criteria. These are criteria that are usually external facing like market size, target customer, trending trajectory and so on.

- What is the potential market size or demand?
- Who are your competitors?
- Is it a trend, fad, flat or growing market?
- Can your potential customers buy the product locally?
- Who are your target customers?

### Product Based Criteria

Product based criteria deal directly with the product's viability. These criteria can help you get a better understanding of what your product's strengths are and potential pitfalls to be aware of.

- What is your potential selling price?
- What is your potential markup?
- How many SKU's will you have to stock? SKU's (types or styles of product) What is your product's size and weight?
- How durable is your product?
- Will you face seasonality swings?

## II. Research and Prepare

Research your competition

**What is a competitive analysis?**

- Who their target customers are
- What market share to they currently own
- What their main differentiator or unique value-add is for their business and products
- Key features/benefits they highlight in sales materials

## How to conduct a competitive analysis

**Step 1:** Create a list of 7-10 competitors:

- Sell similar types of products
- Have a similar business premise
- Market to similar *and* slightly different audience demographics
- Are both new to the marketplace and more experienced

**Step 2:** Create a spreadsheet

- Price range
- Product offerings
- Social media engagement
- Content used for lead generation
- First time visitor offers
- Other traits that are worth exploring

**Step 3:** Identify primary/secondary competitors

**Primary competitors** are your business' direct competition, selling a similar product/service to your target audience.

**Secondary competitors** sell similar products or services but to a different audience.

**Step 4:** Collect data via tools

**SimilarWeb:** SimilarWeb offers insights into estimated monthly visits and key traffic sources for a website.

**Mailcharts:** Mailcharts can give you insight into your competitors' email marketing, from the frequency of email sends, their subject line tactics, and more.

**Buzzsumo:** You can plug your competitor's domain into Buzzsumo to see their top-performing content, as well as total social shares and where that content has been shared.

### **Step 5: Do some hands-on research**

Along with the research you're doing through software and tools, it's a good idea to get hands-on with your competitive research. Assume the role of a potential customer and check out what your competitors are doing in the marketing department.

### **Writing a business plan:**

#### **How to write a business plan**

There are a few key things to keep in mind to help you write an effective business plan.

- Know your audience.
- Have a clear goal.
- Invest time in research.
- Keep it short and to the point.
- Keep the tone, style, and voice consistent.

### **III. Setting up Your Business**

#### **Naming your business**

Aside from finding an actual product to sell online, another challenging decision is determining your business or brand name.

- [Shopify's business name generator](#)
- [Namelix](#)
- [Oberlo's business name generator](#)
- [Wordoid](#)
- [Dot-o-mator](#)
- [NameStation](#)
- [Domain Hole](#)
- [Bustaname](#)
- [Domainr](#)
- [Impossibility!](#)



## **Understanding search engine optimization (SEO)**

Search engine optimization (SEO) is the process of generating more organic (i.e. free, natural) traffic from sites like Google, Bing and Yahoo. When you search for something on Google, for example, you are taken to the search engine results page (SERP)

## **IV. Preparing to Launch**

As you prepare for the launch of your new business, there are several shipping and fulfillment elements you need to prepare for.

### **Shipping strategy**

- You're shipping rates and methods.
- Product weights.
- Choose your preferred packaging.

### **Offer Free Shipping**

Offering your customers free shipping is one of the best ways to reduce shopping cart abandonment. However, as you might suspect, shipping is never free. Someone always has to pay. To make free shipping work, you have a few options.

## **V. Post Launch**

### **Free traffic sources:**

**Tip #1:** Consider offering a discount code to entice people to check your store out.

**Tip #2:** Every action you take online has the potential to drive traffic back to your store. Add your store URL to your personal online profiles, such as your Twitter bio for blog comments.

## **STORYTELLING IN DIGITAL MARKETING**

Storytelling is one of the most powerful ways to breathe life into your brand and often called one of the main components of a content marketing approach. By giving your products and services an identity by capturing and sharing the stories they really are, you can take your target audience on a journey they yearn to experience. In order for consumers to form a personal connection with your brand, company stories must be authentic, creative and inspirational. Emotional branding is a progressive marketing strategy that has the potential to drive revenue and increase customer retention. How a person feels about your brand typically determines whether they buy your product. A brand is a matter of perception. When you tell a story that embodies human challenges, you create an experience that resonates with your customers.

**Identifying stories to tell:** Stories must be personal. Think about how your brand was born, what inspired you to create the company and what your personal mission is.

**Tapping the most effective medium:** Any medium can be used to tell a story, including blogs, film, print, social channels and multimedia. Each medium elicits a different reaction from your audience, so stories must be tailored to fit.

## USER GENERATED CONTENT

*UGC is anything on the web that users have a hand in making.*

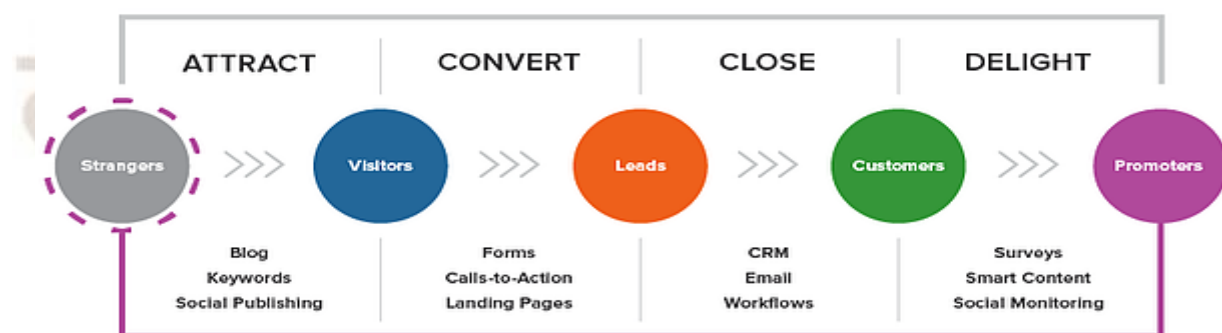
User-generated content (UGC) refers to any digital content that is produced and shared by end users of an online service or website. User-generated content is generally considered a form of conversational media, meaning that the content leads toward initiating a conversation.

User-generated content is also known as consumer-generated media (CGM) or conversational media. Facebook, Twitter and Pinterest are popular social platforms that work and operate mostly or entirely on user-generated content. Online forums, classified websites and product review websites also rely on UGC. Most of the photos, videos, and posts you see on the web are pieces of user generated content. Basically, UGC is anything not made by a brand, though brands do leverage user-generated content for ranking.

When Coca Cola brought out their personalized coke bottles, the world went crazy for them. Dubbed the “Share a Coke” campaign, it took off all over the world with bottles named after people in every different destination.

To keep momentum going, customers were asked to share pictures of themselves enjoying a drink with their personalized coke bottle on social media. The result is? Coca Cola’s customers stepped into the role of advertiser.

## LEAD GENERATION



Lead generation fits into the inbound marketing methodology. let's walk through the steps of the lead generation process.

- 1 First, a visitor discovers your business through one of your marketing channels, such as your website, blog, or social media page.
- 2 That visitor then clicks on your call-to-action (CTA) — an image, button, or message that encourages website visitors to take some sort of action.
- 3 That CTA takes your visitor to a landing page, which is a web page that is designed to capture lead information in exchange for an offer.  
*Note:* An offer is the content or something of value that's being "offered" on the landing page, like an ebook, a course, or a template. The offer must have enough perceived value to a visitor for them to provide their personal information in exchange for access to it.)
- 4 Once on the landing page, your visitor fills out a form in exchange for the offer. (Forms are typically hosted on landing pages, although they can technically be embedded anywhere on your site.) *Voila!* You have a new lead. That is, as long as you're following lead-capture form best practices.

## SEO: SEARCH ENGINE OPTIMIZATION

SEO is the process of optimizing your website for the purpose of getting *free* traffic from search engines.

**SEO is important** because an optimized web site is easily understood by search engine crawlers and this increases the chances of ranking higher in SERPS (search engine results pages).

### What are the main components of SEO?

There are 3 main pillars of SEO: technical SEO, on-site SEO and off-site SEO.

**Technical SEO** refers to the process of optimizing your website for the crawling and indexing phase. With technical SEO you ensure that search engines can crawl and index your website without any problems.

**On-Site SEO** are rules you can apply on individual pages and content so that they optimized for specific **keywords**.

For example, you need to have optimized titles, good descriptions, well-formatted URLs, optimized headings (H1, H2), **alt text for images** and many more.

**Off-site SEO** refers to the process of getting references (**backlinks**) from other websites for the purpose of increasing your web site's trust in the eyes of search engines.

For beginners this may be confusing but try to think about it like a ranking system where the website that has the most references, ranks higher.

References in this case are links coming from other web sites to your site. That is also the reason why off-site SEO is referred to as link building.

To avoid any misunderstandings, it's not only a matter of how many links you have pointing to your website but also from where these links are coming (and a number of **other factors**).



## SEM: SEARCH ENGINE MARKETING

**Search Engine Marketing** is over and above SEO but it's only a subset of your overall **Digital Marketing** Strategy.

SEM is a digital marketing process with the goal of **increasing visibility in search engines** either by getting organic traffic through SEO or paid traffic through PPC advertising.

Through paid search advertising you essentially buy advertising space in the search engine results. So, instead of trying to rank in one of the top positions organically through SEO and get free traffic, you pay to appear in front of the search results.

The most well-known advertising agency for PSA is Google Ads (formally Google Adwords). Through Google Ads, you can get your ads to appear in the Google search results and you pay only for the clicks on your ads.



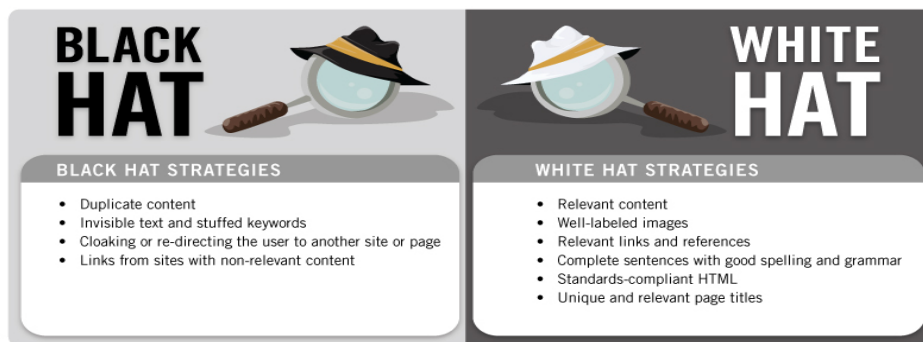
This is also the reason why the whole process is called Pay-per-click or PPC. Bing and Yahoo have a similar system but it not so successful and widely known as Google Ads.

### ***The Difference between SEM and SEO***

SEM is a broader term than SEO. Where SEO aims to provide better organic search results, SEM uses the search engines to advertise your website or business to Internet customers and send a more targeted traffic to your Web site.

For example, when people use a search engine to query "fashion handbags," the organic search engine results is where SEO technologies can assist your website in being more visible. The paid advertising, or sponsored links are the ones prominently displayed above or beside the organic search results is a product of SEM.

SEO and SEM are not competing services. SEO is considered a subset of SEM services. If you want to conduct business on the Internet you need to be visible in both organic and advertised links, which means a small business needs both SEO and SEM.



## **APP MONETIZATION**

### **Advertising**

The easiest way to make money with your app is through advertising. The basic principle is that you display third-party ads within your application and get your revenue from clicks, views or actual conversions. Depending on the type of your application and on the agreement with your partners, you can choose one of the following ad formats:

- **Banners.** This is the most frequently used app monetization type, and you must have seen them hundreds of times – rectangular ads at the top or bottom of the screen. Despite being very popular and seemingly easy, banners demand extremely precise and focused design, as they rely mostly on brand recognition.

- **Interstitial ads.** This type of advertising fills up the whole application window hiding its content. Interstitial ads attract more user attention than banners due to their size, so their effect is more pronounced. Users can either skip the ad to return to the application or click it to navigate to the partner content. For example, the interstitial (pop-up) game ad below contains the “play” and “download” options as well as the “x” icon to close the advertisement window and continue with your application content.
- **Capture forms.** These forms are used to collect user data in any way – by making them subscribe to newsletters or by filling-in a «Get Quote» form. The information, usually consisting of the user's email address and, optionally, the phone number and postal address can then be used for further marketing campaigns.
- **Native advertising.** This is the most elegant format of ads within the mobile software, as native ads do not look like ads at all. Instead, they seem to be a part of the application content, they look like they belong there. They may sound like another article on a news website or a mention of the partner's brand subtly woven into the application context or even an entire page provided by the third party. In many cases, native advertising is marked with “Sponsored by”, “Featured”, “Recommended for you” or other similar annotations showing that this particular piece of content is, in fact, an advertisement.

## Freemium

The so-called “freemium” is another way of monetization of mobile apps. The word itself which is a combination of “free” and “premium” means that the offer always includes two versions of the same application – free supporting the basic functionality and premium including additional features and options not available in the free version. The idea behind this model is that users downloading the free version enjoy it so much that they become willing to pay for the upgrade to premium to get access to the enhanced functionality. If aiming at making money with your mobile app using the freemium model, make sure your premium version is really worth it.

## In-App Purchases

If you decide to keep your application free for download but still look for strategies of earning money with it, try implementing in-app purchases. They are a popular method of monetizing mobile apps, both for iOS and Android. This model is built on the principle of the application

being generally free but offering additional features for purchase. In-app purchase is one of the most widely-used app monetization strategies within mobile gaming where you can pay real money for additional lives or rare artifacts. For example, in the insanely popular Candy Crush Saga, a casual “match three” game, each time you have used your last life, you are offered to buy more or wait for up to 30 minutes for new lives to restore.

### **Subscriptions**

If your application does a certain regular service to your customers, you can monetize by offering a subscription to your loyal customers. The subscription model is especially effective for apps focused on delivering content – news feeds, newspaper or magazine applications. With subscriptions, the application as such is provided for free, however, to continue receiving the content users need to pay the subscription fee. Forbes, the global business magazine, followed this path to monetize its mobile applications. You can download the Forbes app for free either from Google Play or from iTunes, but then you need to decide on the subscription plan – a single issue, one month or one year. Of course, the longer period you choose, the less you will have to pay per issue.

### **White Labeling**

In the business context, a “white label product” is something produced by one company but then sold under the brand of the other company. To the end user, the product appears to be made by the company whose brand it bears.

### **ZMOT**

The zero moment of truth (ZMOT) refers to the point in the buying cycle when the consumer researches a product, often before the seller even knows that they exist. The number of consumers researching a product online prior to purchase has been on the rise in recent years as the internet and mobile continue to advance. In 2011, the average shopper used 10.4 sources of information before making a purchase decision, compared to half as many sources in 2010.

### **The First Moment Of Truth**

At this point, the shopper has likely got a solid idea of what they are looking for, and content should support and reinforce the purchase decision.

### **The Second Moment Of Truth**

The second moment of truth relates to your customer using your product or service and ideally, having a great experience. Their experience can easily create negative or positive feedback that

feeds into the Zero Moment of Truth for future customers, so it is critical to support and encourage advocacy at this stage.

## KEYWORDS

Keywords are ideas and topics that define what your content is about. In terms of SEO, they're the words and phrases that searchers enter into search engines, also called "search queries." If you boil everything on your page — all the images, video, copy, etc. — down to a simple words and phrases, those are your primary keywords.

As a website owner and content creator, you want the keywords on your page to be relevant to what people are searching for so they have a better chance of finding your content among the results.

### Short-tail keyword

As the name suggested, short-tail keywords are short keywords (surprise!) that are made up of three words or less. Sometimes they are also called the head keyword.

### Long-tail keyword

Long-tail keywords consist of more than 3 words. They are also usually much more **specific** than short-tail keywords.

### Short-term fresh keyword

When you think about fresh keywords, you need to think about something that is hyped recently. An example of fresh keywords is *The Avengers: Infinity War*. You can make use of a fresh keyword's explosive volume of search to attract more organic views, but be prepared for a harsh fall when the hype is over.

### Evergreen keyword

Evergreen keywords are those that is **relevant all the time**. The search volume might fluctuate now and then but there won't be extreme changes.

The point is, you can be sure that from the moment you publish something focusing on the evergreen keyword until let's say two years later, there will still be users searching for and wanting to read about it.

### Product defining keyword

This is the keywords that explain and describe your product.

Searchers searching for a product defining keyword is looking for something very specific. And you can either be exactly what they want or not at all.



When searchers go for product defining keyword they are already at the **early stage of purchasing**.

### Customer defining keyword

You have your targeted persona right? If you don't, create an imaginary profile for your targeted audience. Are they mostly male or female? How old are they? Where are they from? What is their job?

The more detailed you can be, the more information you can use to your advantage.

### Geo-targeting keyword

You can target a specific neighborhood, city, state or even country using geo-targeting keyword. This is especially useful for smaller **local businesses** where you'd want to attract the most relevant customers, the local customers, to your storefront.

### LSI keyword

LSI (Latent Semantic Indexing) Keywords are **thematic keywords** that are closely related to your main keyword.

For example your main keyword is lemon, its LSI keywords could be lemon tea, organic lemon, lemon nutrition etc. In order to get an LSI keyword, you need to first decide on the main keyword.

### Intent targeting keywords

When a user performs a query, their intent will fall into these 3 categories:

- Informational: Users want general information on a specific item or topic. So use keywords like benefits of, ways to, guide on, facts. These keywords tend to appear in informational contents aiming to **educate** the reader. You can also make use of the Ws like where, what, who to craft your informational content.
- Commercial: Users with commercial intent are more serious about making a purchase. So start using keywords like specifications, expiration date, place of origin, shipping fee, etc to give a clearer and product-specific information.
- Transactional: This is the last step before a user places an order. At this point, they are comparing products from multiple stores and trying to get the best deal. Use keywords like these, best price, sale, best quality, guaranteed, no fuss refund, etc to make them feel comfortable to buy from you

## E-COMMERCE

E-Commerce or Electronic Commerce means buying and selling of goods, products, or services over the internet. E-commerce is also known as electronic commerce or internet commerce. These services provided online over the internet network. Transaction of money, funds, and data are also considered as E-commerce. These business transactions can be done in four ways: Business to Business (B2B), Business to Customer (B2C), Customer to Customer (C2C), Customer to Business (C2B). The standard definition of E-commerce is a commercial transaction which is happened over the internet. Online stores like Amazon, Flipkart, Shopify, Myntra, Ebay, Quikr, Olx are examples of E-commerce websites.

### Types of E-Commerce Models

Electronic commerce can be classified into four main categories. The basis for this simple classification is the parties that are involved in the transactions. So the four basic electronic commerce models are as follows,

#### 1. Business to Business

This is Business to Business transactions. Here the companies are doing business with each other. The final consumer is not involved. So the online transactions only involve the manufacturers, wholesalers, retailers etc.

#### 2. Business to Consumer

Business to Consumer. Here the company will sell their goods and/or services directly to the consumer. The consumer can browse their websites and look at products, pictures, read reviews. Then they place their order and the company ships the goods directly to them. Popular examples are Amazon, Flipkart, Jabong etc.

#### 3. Consumer to Consumer

Consumer to consumer, where the consumers are in direct contact with each other. No company is involved. It helps people sell their personal goods and assets directly to an interested party. Usually, goods traded are cars, bikes, electronics etc. OLX, Quikretc follow this model.

#### 4. Consumer to Business

This is the reverse of B2C, it is a consumer to business. So the consumer provides a good or some service to the company. Say for example an IT freelancer who demos and sells his software to a company. This would be a C2B transaction.

#### Reasons why ecommerce is such an attractive option for entrepreneurs:

**Global Reach** – With a physical brick and mortar store you're limited geographically to nearby markets, i.e., if you have a store in New York and want to also sell in New Jersey, you'll need to open another physical location.

Ecommerce doesn't have this limitation. Instead, you can sell to anyone, anywhere in the world via your digital ecommerce business.

**Always Open** – Physical businesses usually have limited hours, but an online ecommerce shop remains “open” 24 hours a day, seven days a week, 365 days a year. This is hugely convenient for the customer and an excellent opportunity for merchants.

**Cost Savings** – Ecommerce businesses have significantly lower operating costs compared to physical shops. There's no rent, no staff to hire and pay, and very little in the way of fixed operating costs. This makes ecommerce stores extremely competitive on price, which usually increases the market share dramatically.

**Automated Inventory Management** – It's far easier to automate inventory management through the use of electronic online tools and third-party vendors. This has saved ecommerce businesses billions of dollars in inventory and operating costs.

Inventory management has also become increasingly sophisticated. You can now manage your stock across multiple channels with great ease. So, you can sell and monitor your stock in your own store as well as marketplaces like eBay, Amazon, Etsy or a physical shop.

#### Challenges of Ecommerce

**Trust:** Trust is a big word in ecommerce and comes in many different forms.

- Can your potential customers trust you as a company?
- Can they trust your chosen payment gateway won't fail them?
- Can they trust your products are of good quality?

**Technical issues:** If you aren't technologically minded, and let's be honest- you don't have to be to start an online store, you may run into the following issues:

- What happens if your payment solution stops working?
- Do you have knowledge of HTML, CSS or Javascript to fix coding issues?
- If you wanted to design a banner or adjust a graphic on your website, do you have any web design experience?

**Competitors:** As the initial set up costs associated with starting an ecommerce business are so small, this makes it a saturated market. Therefore it's vitally important you do your research before you launch, and find your niche.

**No physical presence:** Although this is improving with time, the fact that visitors can't see or feel any of your products can be a downfall.

Here are a few ways to get around this issue:

- Offer free returns
- Add high-resolution images
- Show customers using your products
- Include videos of your products being used
- Include a very detailed description of your products
- Put an FAQ section on each product page

**Initial spend:** The biggest challenge with ecommerce is getting started and achieving that all-important first sale.

To do that you may need to spend a bit of money to make some. Some cost-effective ways to get you started include:

- Running a Google Shopping campaign



- Using website pop-ups for data collection
- Utilizing abandoned cart emails
- Publishing an upsell/upgrade bar on your website
- Giving products away to influencers for publicity

## **M-COMMERCE:**

M-commerce stands Mobile Commerce. It is an emerging and trending technology where people can avail or sell products or service via mobile device or wireless devices through the internet. Nowadays, M-commerce has used each and everything such as banking, traveling, money transfer, grocery and foods, e-books, entertainment and movie ticket booking and much more things.

### **Applications of M-commerce**

Other than the straightforward m-commerce transactions of buying and selling of goods and services, they have so many applications. Let us take a look at a few examples,

- **Mobile Banking:** Using a mobile website or application to perform all your banking functions. It is one step ahead of online banking and has become commonplace these days. For example, in Nigeria, the majority of banking transactions happen on mobile phones.
- **Mobile Ticketing and Booking:** Making bookings and receiving your tickets on the mobile. The digital ticket or boarding pass is sent directly to your phone after you make the payment from it. Even in India now IRTC and other services provide m-ticketing services.
- **E-bills:** This includes mobile vouchers, mobile coupons to be redeemed and even loyalty points or cards system.
- **Auctions:** Online auctions having now been developed to be made available via mobile phones as well.
- **Stock Market Reports and even stock market trading over mobile applications.**

### **Advantages of M-commerce**

- It provides a very convenient and easy to use the system to conduct business transactions.
- Mobile commerce has a very wide reach. A huge part of the world's population has a mobile phone in their pocket. So the sheer size of the market is tremendous.

- M-commerce also helps businesses target customers according to their location, service provider, the type of device they use and various other criteria. This can be a good marketing tool.
- The costs of the company also reduced. This is due to the streamlined processes, now transaction cost, low carrying cost and low order processing cost as well.

| Web World (E-commerce)   | Mobile World (M-commerce)   |
|--|---|
| Access of internet is necessary for e-commerce.  | M-commerce connectivity is launched as a wireless connectivity using mobile devices.  |
| Buying and selling products and services with the use of internet.   | Buying and selling products and services with the use of mobile phones that have access to internet or cellular data.             |
| Requires devices such as computers, laptops, and so on.  | Requires devices such as cell phones, iPads, tablets, and so on.  |
| Platform used: Web Stores  | Platform used: Web stores (mobile version/ web app), hybrid app, native app   |
| Mobility is limited as you cannot carry computers everywhere. Even if you use laptops, you have to find the enough space to access it. Though it is portable, it is not as light as mobile phones. | Since mobile devices are easy to carry it offers more mobility, accessibility, and convenience.                                   |
| Less costly as created on the web store platform and there is a usage of internet.   | More costly as a mobile app is required and there is a usage of cellular data or internet.  |
| Since, it is applicable to the broader area, customization for each user is not possible.  | Mobile devices are usually owned by individual, so anyone can use the customized app to fulfill their business needs or personal. |
| More complicated user interface and more functions available.  | Simple usage because all the functions are simplified.  |

## MAKE IN INDIA CAMPAIGN

The **Make in India** programme was the brainchild of **Prime Minister Narendra Modi** and was lanchod on September 25<sup>th</sup>, 2014 as part of a government initiative to make India the powerhouse for **manufacturing, create opportunities and promote India in the international markets**. The idea was powerful and compelling with a call to action to India's citizens, business leaders and partners around the world.

The **logo** for the campaign is an elegant lion, inspired by the Ashoka Chakra and designed to represent India's success in all spheres. The campaign was dedicated by the Prime Minister to the eminent political personality, PanditDeenDayalUpadhyaya, born on the same date in 1916.

## Objective of Make in India Campaign:

1. Attract FDI by inspiring confidence in India's capabilities amongst prospective partners abroad.
2. Increase in manufacturing & Export.
3. Generation of more jobs.
4. Reach out to a **vast audience locally and globally via social media and keep them updated about opportunities, reforms, etc.**

## Approach Adopted for Make in India Campaign:

- Before the campaign was set up, foreign equity caps had been relaxed in various sectors. In August 2014, 49% foreign direct investment (FDI) was permitted in the defense sector and 100% in railways with respect to 26% in defense and none in railways previously.
- High profile day long workshops organized with ministers including the Prime Minister.
- Extensive discussions and action plan were taken regarding challenges faced by these 25 sectors.
- Validity of licences was increased to three years.
- It was decided that Intellectual property rights of innovators have to be protected by giving better infrastructure and state-of-the-art technology.

## Digital Marketing Strategies adopted for Make in India Campaign:

- Official Make in India website was launched with the URL – <http://www.makeinindia.com/>. Website covers topics like reason to invest, summary, statistics, growth drivers, FDI policies etc.
- Physical files and documents were replaced to online.

- Under the initiative, brochures on the 25 sectors and a web portal were released.



- The application for licenses was made available online.
- **Global Mobile app** – The ‘Make in India’ app can be downloaded from Play Store in all android phones. App is having the following features:
  1. Live Projects: Current projects in India with summary.
  2. Sectors: Information on each sector is available in the app like Space, Railways, Automobile, and Electronics etc.
  3. Policies: Investor can learn about Indian policies and download related document.
  4. Contact Us: Contact with related field or sector for more information.
  5. Query/FAQ: You can use the search query for any doubt or send query.
  6. Search: You can search keywords in entire application.
- **Facebook** – <https://www.facebook.com/makeinindiaofficial/>. Through Facebook, Make in India actively updates the current and upcoming events related to the campaign; the latest being the “Make in India Week” event held in Mumbai from 13<sup>th</sup> February, 2016.





Q make in india



TOP

LATEST

PEOPLE

PHOTOS

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## Make In India



Make In India ✓  
Government Organization



### People Are Talking About



Government distances Make in India from Freedom 251 - Times of India

[timesofindia.indiatimes.com](http://timesofindia.indiatimes.com) • Thu at 5:29 pm  
2.7k Shares



FDI inflows rise 40% on Make in India initiative: Economic Survey

[www.livemint.com](http://www.livemint.com) • Fri at 8:22 pm

- **YouTube** – <https://www.youtube.com/user/MakeInIndiaOfficial>

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& INTERNATIONAL SPEAKERS.  
215 EXHIBITORS. 102 NATIONS. 1   
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B2G & G2G MEETINGS. 1,245 NATIONAL  
& INTERNATIONAL SPEAKERS.  
215 EXHIBITORS. 102 NATIONS. 1   
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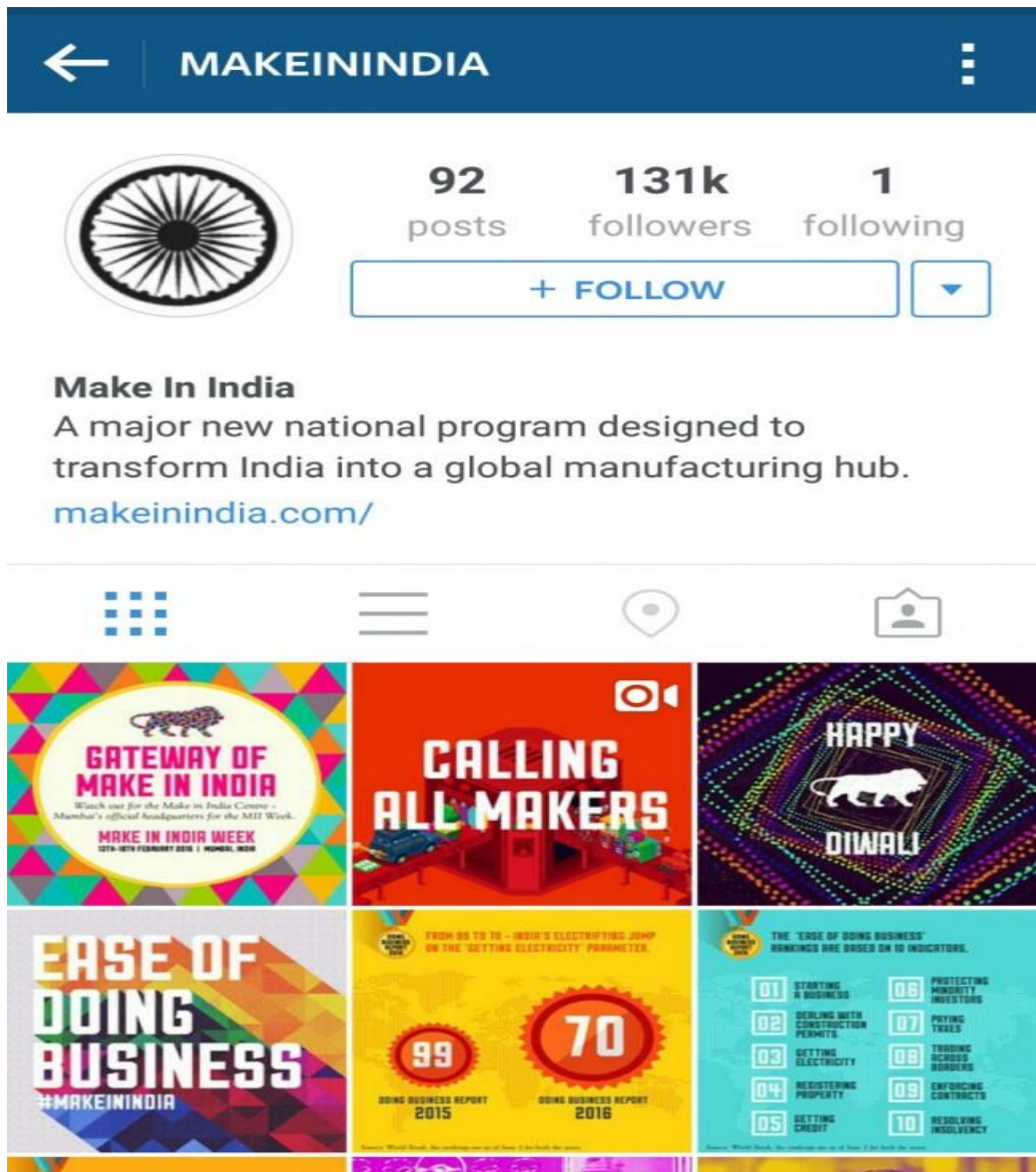
Tweets

Photos

Likes

- **Instagram** – <https://www.instagram.com/makeinindia/>





### Success of 'Make in India Campaign' on Social Media

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As of January 5, 2015, the campaign has become a huge, fast-growing digital initiative, with over 2 billion impressions on social media, a fan base of a total of 3 million on Facebook (FB), and as many as 929,000 followers on Twitter as on Feb 2016.

### Results:

- In 2015 India was the sought out destination for Foreign Direct Investment (FDI) surpassing China and the US.
- “MAKE IN INDIA” programme received huge response from all parts of the world. Indian brand value increased to 32% in year 2015 as compared to year 2014.
- India becomes the 7th most valuable nation brand according to the Nation Brands 2015.
- In the last one year, Modi Government announced several steps to attract manufacturing in India and increase environment for business in India. As a result, most of the sectors like Electronics, Automobile, Defense, Railways, have announced plans to partner in India for manufacturing of their various products.

### MAKE IN INDIA CAMPAIGN

The **Make in India** programme was the brainchild of **Prime Minister Narendra Modi** and was launched on September 25<sup>th</sup>, 2014 as part of a government initiative to make India the powerhouse for **manufacturing, create opportunities and promote India in the international markets**. The idea was powerful and compelling with a call to action to India's citizens, business leaders and partners around the world.

The **logo** for the campaign is an elegant lion, inspired by the Ashoka Chakra and designed to represent India's success in all spheres. The campaign was dedicated by the Prime Minister to the eminent political personality, Pandit Deen Dayal Upadhyaya, born on the same date in 1916.

### Objective of Make in India Campaign:

Attract FDI by inspiring confidence in India's capabilities amongst prospective partners abroad.

Increase in manufacturing & Export.

Generation of more jobs.

Reach out to a vast audience locally and globally via social media and keep them updated about opportunities, reforms, etc.

#### Approach Adopted for Make in India Campaign:

- Before the campaign was set up, foreign equity caps had been relaxed in various sectors. In August 2014, 49% foreign direct investment (FDI) was permitted in the defense sector and 100% in railways with respect to 26% in defense and none in railways previously.
- High profile day long workshops organized with ministers including the Prime Minister.
- Extensive discussions and action plan were taken regarding challenges faced by these 25 sectors.
- Validity of licences was increased to three years.
- It was decided that Intellectual property rights of innovators have to be protected by giving better infrastructure and state-of-the-art technology.

#### Digital Marketing Strategies adopted for Make in India Campaign:

- Official Make in India website was launched with the URL – <http://www.makeinindia.com/>. Website covers topics like reason to invest, summary, statistics, growth drivers, FDI policies etc.
- Physical files and documents were replaced to online.
  - Under the initiative, brochures on the 25 sectors and a web portal were released.



- The application for licenses was made available online.

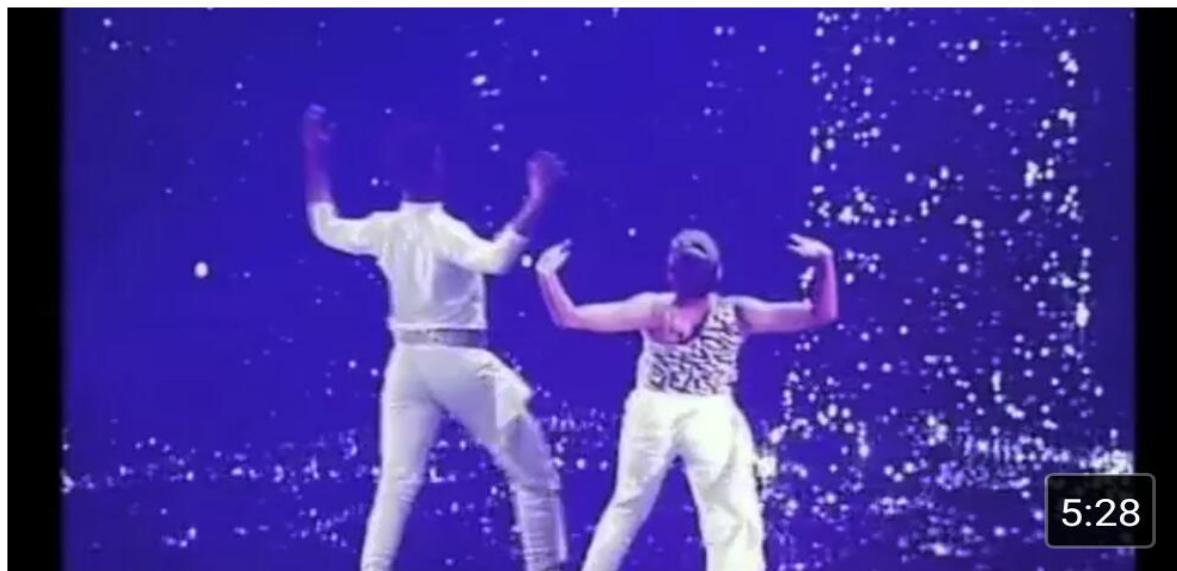
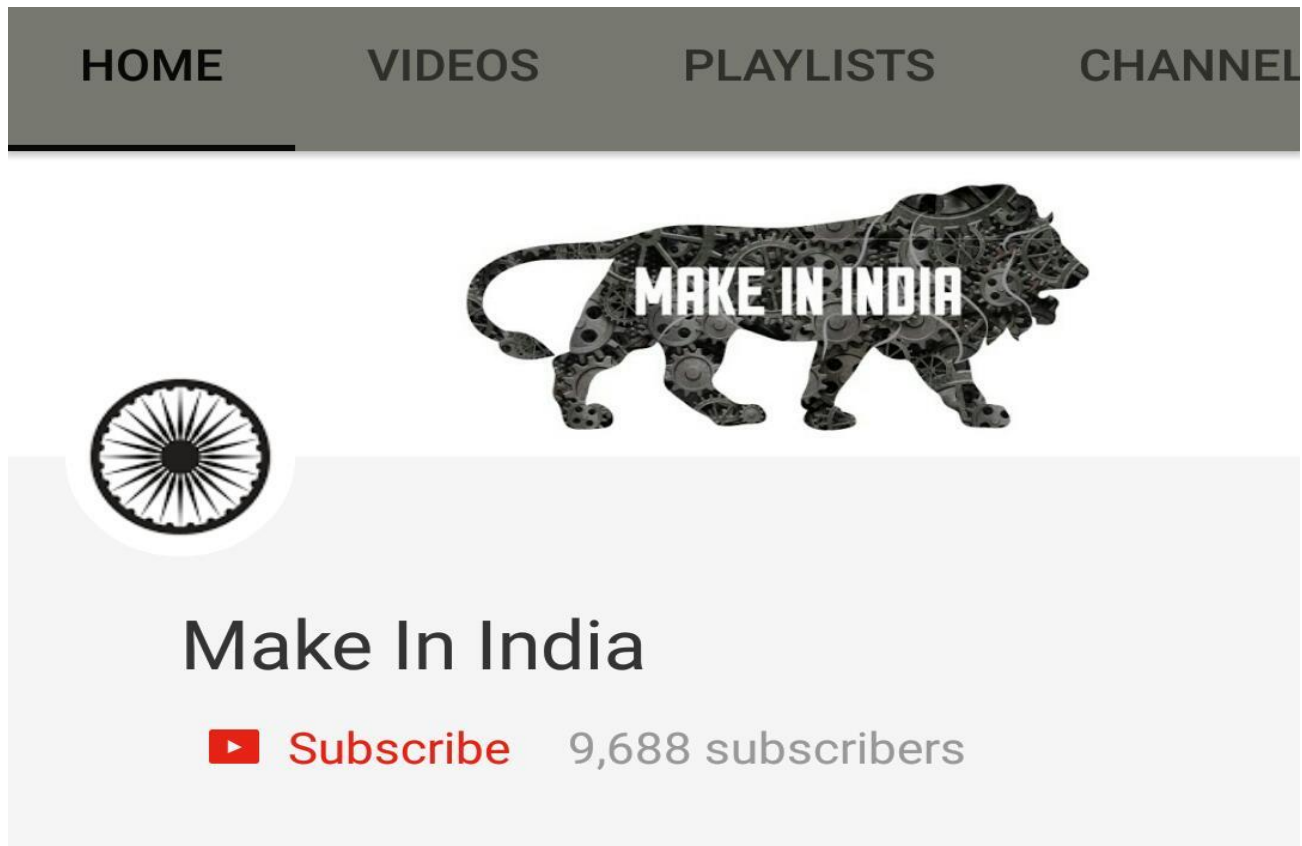


- Global Mobile app** – The ‘Make in India’ app can be downloaded from Play Store in all android phones. App is having the following features:  
 Live Projects: Current projects in India with summary.  
 Sectors: Information on each sector is available in the app like Space, Railways, Automobile, and Electronics etc.  
 Policies: Investor can learn about Indian policies and download related document.  
 Contact Us: Contact with related field or sector for more information.  
 Query/FAQ: You can use the search query for any doubt or send query.  
 Search: You can search keywords in entire application.
- Facebook** – <https://www.facebook.com/makeinindiaofficial/>. Through Facebook, Make in India actively updates the current and upcoming events related to the campaign; the latest being the “Make in India Week” event held in Mumbai from 13<sup>th</sup> February, 2016.





- **YouTube** – <https://www.youtube.com/user/MakeInIndiaOfficial>




**Make in India Week Launch-**

- **Twitter-** <https://twitter.com/makeinindia> **Follow @makeinindia**



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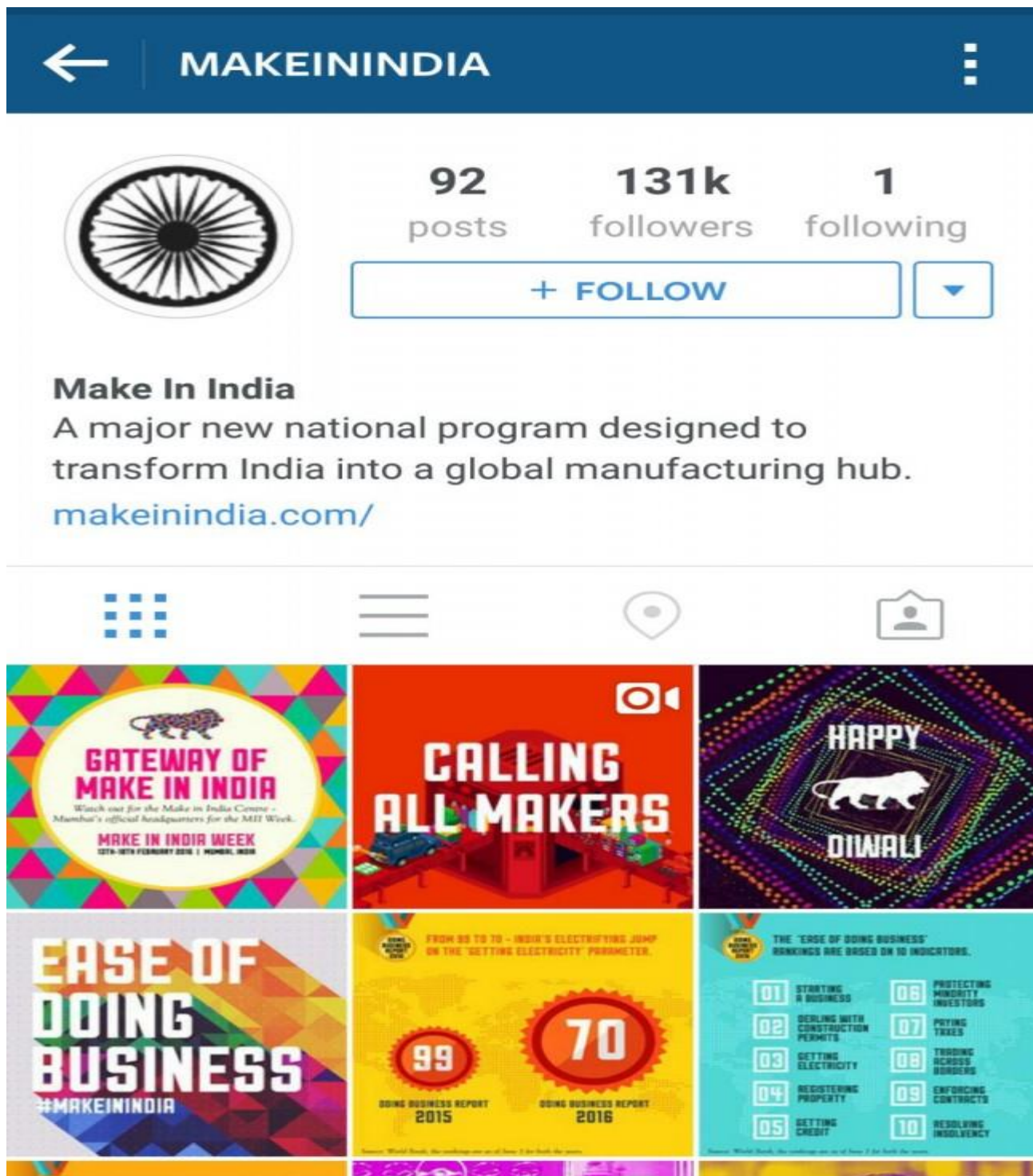
929K FOLLOWERS

Tweets

Photos

Likes

Instagram – <https://www.instagram.com/makeinindia/>



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### **DIGITAL INDIA CAMPAIGN**

In a major paradigm shift from the past, the Government of India has embarked upon a new & ambitious ‘Digital India’ program, this program has 3 basic objectives –

- Digital Infrastructure as a Utility to every individual, High-speed broadband service as a utility for every citizen, Cradle-to-grave digital identity to every citizen, Shared online space on a public cloud network, Secure & sound cyberspace for everyone.
- Governance & Services on Demand, Availability of basic & fundamental services to every citizen through online medium & a mobile-friendly platform, cutting down the burden of paper-based financial transactions by making it cashless & electronic based.
- Digital Empowerment of Citizens. Making people more digitally aware & connected with each other, All the govt issued certificates & documents to be made available digitally on shared public cloud,

These are some of the major highlights of the program. Since, Prime minister Narendra Modi himself is very tech-savvy person, it is no surprise that ‘Digital India program’ could be said as is his dream project,



On the event of flagging off of 'Digital India' program in New Delhi on July, 2015, Prime Minister Narendra Modi himself said that, "I dream of a Digital India where 1.2 billion connected Indians drive innovation, A Digital India where the world looks to India for the next innovation, where ICT enabled citizen-government interface is incorruptible, where high speed digital highways unite the nation, where government is open and governance is transparent."

He further added that "E-governance is going to change into m-governance or mobile governance. Mobile governance is going to be a reality soon", he then told the media that 'Digital India' program has already drawn investments worth Rs 4.5 lakh crore and will create 18 lakh jobs in future, as it aims to transform ease of doing business in the country.

### **Objective of Digital India Campaign**

Some of the objectives that have been declared by the govt. are:

- 'National Optical Fibre Network' (NOFN) program which aims to improve the Optic-Fibre infrastructure nationwide.
- 'e-Sign framework' which allows citizens to digitally sign their documents online using Aadhaar card.
- 'Digital Locker Platform' which will drastically cut down the usage of physical documents and to enable their e-sharing via govt. registered portals.
- 'Bharat Net programme' as a high-speed digital platform which will connect more than 250,000 Gram Panchayats of country & to bring them under a common platform to provide them basic & fundamental govt. services with ease.
- Reframing the 'outsourcing policy' to create centres in small towns across the country. Along with some other major programs this whole project is projected at 113,000 crores, which will prepare the nation towards a Knowledge-based transformation.

### **Approach/Strategy adopted for Digital India Campaign**

As a startup measure it has been decided that all the Financial dealings by Central Government Ministries/Departments and their organisations will be made in cashless mode via electronic transfer by Dec 2016, to eventually eliminate the paper-based transactions in govt. dealings permanently.

Digital literacy training is also being provided in small towns & villages across the country as a part of this process via NDLM training centres & for this purpose alone more than 1750 training partners including registered civil societies, NGO's, limited companies & institutes are partnering with NDLM through Public-Private Partnership (PPP), till date more than 6 lakhs beneficiaries have been certified following their online assessments.

### **Results of Digital-India-Campaign.in**

Lots of people have changed their profile pictures on Facebook & Twitter in support of this 'Digital India' campaign by the govt. Several industry leaders such as Mark Zuckerberg, SundarPichai&Satya Nadella have lend their support to this initiative by Narendra Modi. Satya Nadella, CEO Microsoft has said that his company will invest in this program by setting up affordable low cost broadband technology which could cater to the service of more than 3 lakhs villages across the country. Indian Heavyweights such as RIL's MukeshAmbani, Cyrus Mistry of TATA group, Sunil Bharti Mittal of BHARTI Enterprises, Kumar Mangalam Birla of BIRLA group,AzimPremji of Wipro & Anil Ambani of Reliance group, who were all present during the launch of 'Digital India' program at New Delhi by Narendra Modi, have already pledged their support towards the initiative partnering with the govt. by investing towards Network rollout & enhancing connectivity, broadband implementation &Wi-fi deployment, some will start large-scale manufacturing in India to cut down the import burden, some will invest in chain of retail networks across the country through the Public-Private Partnership (PPP) model.

### **DATA MINING:**

#### **WAM**

**Web Audience Measurement (WAM)** is an audience measurement and website analytics tool that measures Internet usage in India. The system, a joint effort of IMRB International and Internet and Mobile Association of India surveys over 6000 individuals across 8 metropolitan centers in India and tracks a variety of metrics such as time-on-site, exposure, reach and frequency of Internet usage.

WAM uses audience measurement and is a continuous tracking panel study that provides cross sectional data on Internet usage segmented by gender, SEC and location. This panel-based approach uses metering technology, design for an Indian context that tracks computers.

Web Rating Points factor multiple measures of Internet usage to provide a more comprehensive picture to web advertisers and attempts to standardize web analytics in India.

IMRB International, in a joint effort with Internet and Mobile Association of India (IAMAI), launched the Web Audience Measurement (WAM). On the lines of their other measurement products – TAM for television and RAM for radio, IMRB has embarked on a panel based measurement tool for the internet audience in India. Based mostly on TAM, the tool tracks usage behaviour along with other data for a sample size of around 5,000 people. Panellists are tracked using a unique metering device that is custom built for the Indian internet market, and can even track a user's internet data accessed from multiple machines.

## GOOGLE ANALYTICS

Google Analytics can be understood as a free service that helps advertisers and marketers find comprehensive statistics regarding the behavior of the visitors to their sites.

Different kind of data that you can get via Google Analytics consists of site visits, bounce rate, page views, pages per visit, average time on site, percentage of new visits, etc.

Google Analytics is mainly geared towards small and medium-sized sites because the service has some sorts of limitations, which impede its efficiency while handling analytics of more complex websites and larger enterprises. Google analytics collects data via a JavaScript page tag inserted in the code of pages you wish to collect data on and this page tag works as a Web bug for gathering the visitor information. However, because this page tag is reliant on cookies, you cannot collect data for users who have disabled the cookies.

Along with all this, Google Analytics also helps advertisers track referral traffic including search engine, website referrals, direct visits, and marketing campaigns such as email marketing, banner advertising, PPC Advertising, etc.

Google Analytics is actually a service that is available to anyone with a Google account and some of its notable services are-

- Data visualization tools such as dashboard, motion charts scorecards that help you see the display changes in data over time

- Custom reports to analyze the performance of optimization and advertising campaigns
- Email-based sharing and communication of different reports
- Immaculate integration with other Google products like AdWords, Website Optimizer, Public Data Explorer, etc.

A quick glimpse at Google Analytics can tell you –

- How many people visit the website?
- Where do the visitors live?
- Is there a need for a mobile-friendly website?
- Which other websites send traffic to the website?
- Which marketing tactics drive the most traffic to the website?
- Which pages on the website are the most popular?
- How many visitors got converted into leads or customers?
- How to improve the website's speed?
- Which blog content the visitors like the most?
- Which place do the converting visitors belong to and what did they visit on the website?

#### What Is Return on Investment (ROI)?

Return on Investment (ROI) is a performance measure used to evaluate the efficiency of an investment or compare the efficiency of a number of different investments. ROI tries to directly measure the amount of return on a particular investment, relative to the investment's cost. To calculate ROI, the benefit (or return) of an investment is divided by the cost of the investment. The result is expressed as a percentage or a ratio.

**ROI (Return on Investment)** measures the gain or loss generated on an investment relative to the amount of money invested. ROI is usually expressed as a percentage and is typically used for personal financial decisions, to compare a company's profitability or to compare the efficiency of different investments.



## ROI Calculation and Formula

Want to know how to calculate ROI? The return on investment formula is:

$$\text{ROI} = (\text{Net Profit} / \text{Cost of Investment}) \times 100$$

The ROI calculation is flexible and can be manipulated for different uses. A company may use the calculation to compare the ROI on different potential investments, while an investor could use it to calculate a return on a stock.

For example, an investor buys \$1,000 worth of stocks and sells the shares two years later for \$1,200. The net profit from the investment would be \$200 and the ROI would be calculated as follows:

$$\text{ROI} = (200 / 1,000) \times 100 = 20\%$$

The ROI in the example above would be 20%. The calculation can be altered by deducting taxes and fees to get a more accurate picture of the total ROI.

तेजस्वि नावधीतमस्तु  
ISO 9001:2015 & 14001:2015

## FILM APPRECIATION (309)

Film is a medium that communicates to audiences via their perceptions: Seeing and hearing. Film is a type of media, which acts as a powerful tool that can compellingly impact massive audiences. Film is a means of creative expression. It performs the functions of mass media. Such as information, education, entertainment and transmission of culture. Films are widely popular and their audio visual nature provides them a pervasive power for social influence. Therefore, they have the potential to play an important role as a medium of entertainment, information and education and as a catalyst for social change. Films are popular because they entertain. They are a facet of a mass culture and mass art. They generate mass mediated culture arising from elite, folk, popular or mass origins.

Almost every person of the society has participated in the activity of going to cinema hall and enjoying a film. According to Jovett and Linton, "obviously there is still something unique and inherently appealing about going to the movies", and this is clearly different from other mass media experiences". (1989). The social institution of movie going is firmly established in our society and movies have played an important part as one of the factors contributing to the dramatic changes which have taken place in the last 50 years in the way we live and also in how we perceive the world around us. They have provided us not only with entertainment, but also with ideas, and it would be difficult to conceive of our society without them. The films take as their starting point those aspects of society with which we have become familiar. They create twist plots and use other narrative devices which infuse the story with sufficient new elements to attract an audience. Films draw heavily from reality, portraying situations that have resemblance to the everyday stresses and aspirations of viewers' lives. The movies recognize the link between their lives and films in both general and specific terms.

The ease of comprehension helps the viewer to assume the role of the characters and to identify with them quickly and effectively. Films appeal to their primary emotions and sentiments. Films provide photographic realism, vivid visual presentation in which the images are already fully established, easily identified and followed. Melodrama in films draws suppressed fears and desires into a public realm, but suggests personal solutions. The viewers are active participants in the construction of the image that both represents present reality and allows them to escape as future fantasy.

Tudar (1969), pointed out that the darkened theatre, combined with the heightened intensity of the message stimuli, the increased sense of social isolation that it creates, and the relaxed posture of the movie viewer make the message more emotionally potent. Thus, films leave lasting impression of the message. For example, films like Mother India, Naya Duar, Awara have their message still fresh in the minds of the people. The films generate popular culture and create 'culture waves. Such as in fashions styles and mannerisms. Moreover, by revolving the film stories and characters around the traditional ideas and role stereotypes, they foster the role stereotypes in the society in general. Some of the films like 'Bhigi Palkein,' 'Subah', 'Mrutyudand' did try to show breaking role stereotypes and they were successful in conveying the message. Roberge (1984) feels, "while cinema is acknowledged as a disseminator of popular culture, it is not described as, a "cultivator" but simply a 'disseminator' of culture. The contributory role of the cinema in cultivating and shaping culture is not acknowledged and it is perceived as a mere instrument or channel". This implies that the cultural quality of cinema should be of good standard". The cinema has always done a remarkable job in creating a type of visual public 'consensus'. Mass production and distribution of message systems transform selected private perspectives into broad public perspectives and brings mass public into existence. Films combine visuals, movement, sound, theatre, music all in one. Therefore, they are able to communicate effectively and create impact which cannot be created by any other media. It is due to this characteristic of films; masses from all levels are attracted to go to cinema. Due to reality element, films have psychological impact on people. The extent of reality that can be presented through films is far greater than television or any other medium. Their language is universal and this helps in breaking any social or cultural barriers. Therefore, media experts and development communicators feel that films can prove to be the most effective mass medium in a country like India where literacy is low and people cannot afford other media such as print or television due to economic reasons.

Many people from lower economic status do not mind spending for films as it is the popular form of entertainment. Feature films are produced in several Indian languages. They provide a viable alternative to the people in terms of entertainment. Since it is a powerful audio visual medium, social, cultural, political, communal problems can be projected well before the masses. Despite the growth of television and availability of other means of entertainment, films have

remained the most popular medium of entertainment for the masses which is a basic necessity. Thus, films can work as a social monitor. Films have been effective in projecting social evils, for example, the film 'Yeh Aag Kub Bujegi' well presented the evil of dowry, corrupt politicians in film like 'Inquilabb' and 'Kissa Kursi Ka' and so on. Films have been exposing under world elements, black marketeers, bureaucrats, unemployment problem and so on. According to Malhan, "Through characterization, demonstration and depiction of scenes and situations, it can even directly help to sell the concepts and norms of national or emotional integration,, dignity of labour, the bare-foot doctor or engineer, an understanding spouse and the pulls of extra-marital relations." They can stimulate values of good life and citizenship as also participatory virtues of developmental activities. Each genera of film is capable of creating impact on the masses. For example, comedy and hilarious movies entertain people and relax them. Social or tragic movies provide outlet to the emotions of the viewers. India has a history of hundred years of cinema. Indian films have been recognized nationally and internationally. Films in India have not only remained the medium of entertainment but film making has emerged as a major art form which is a creative expression of the film makers or artists.

**"Film Communication a process of transferring meanings or information's trough visual receptors". It is a man who creates this form of communication." There exists a cognitive relationship between a filmmaker and a viewer. Cinema is perhaps the mainstreams of all art forms and most accessed and most preferred especially in India. Therefore, it is very important to understand how the country, its people and its aspirations are represented in the cinema. Cinemas can be a form of art, entertainment, social document or critique. Film is a reflection of society for both the present and the past. Film and its innovation sometimes have to catch up to society but sometimes it leads the society and culture too.**

### **Concept**

The concept is simply an idea of what the Movie will be about. Generally a writer or director will develop a concept. From there, if funding is required, a "Spec Script" may be written and presented to a board. If the funding is given, a writer may be hired to develop the concept further and complete the script for further criticism from producers. Where funding is not required, a Director may choose to just write the script and shoot the final product. Developing a concept can be one of the hardest steps in the film making process as a good concept can either make or



break a movie, however there are few simple methods to developing an idea. One of these is dreaming. Lucid Dreaming is a popular method for coming up with story concepts as it allows the mind to freely develop and remember a scene. It is advised to write down dreams soon after you wake up to avoid forgetting.

Another method to coming up with scarier concepts is to change a small aspect of something common and similar to everyone. Steven Moffat commonly uses this method in his writing for Doctor Who. Some of his examples include;

- The Weeping Angels - Statue of angels that only move when not being viewed.
- The Empty Child - Removing a face with a gas mask is a simple way to remove someone's identity.

A concept is the only thing some directors need. For example, in w: Paranormal Activity, the Director (Oren Peli) opted for retro scripting, where the actors are given an outline of the plot and improvise dialogue. This is ideal for found footage as the actor is reacting to a scene and not memorize dialogue

**Strength:** Plots are generally more well-constructed and tightly contained. Many different art forms (direction, writing, cinematography, acting, art direction) combine to influence how the story is told. More control in forcing the audience to focus on certain visuals (facial expressions, small movements, etc). What the audience sees is 'truthful', ie visuals dictate how people look, how they act, what things look like without any ambiguity (versus books where maybe a character is never physically described).

1. **Film can engage the senses in a powerful way. For instance, you have motion picture, sound, and even sense. Keep in mind that a picture can be worth 1000 words!**
2. Film has the benefit of a theater setting, where there are no distractions.
3. Film can manipulate a person's emotions with acting.

### Limitations

#### **The limitations of cinema: what is still unfilmable?**

There are certain process parameters which are of a qualitative nature and, whilst of great importance in the production of quality film, cannot be automatically controlled. Operator experience still has a role.

The automatic die now has a very high speed response and the limitation in system response is the speed of the gauging equipment.

Film thickness and profile control is limited by the accuracy of the in-line gauging equipment

- **Messages have short life plus time shifting**
- long lead time
- cannot provide details
- high production costs

### **Components of film**

**Script:** A screenplay or script, is a written work by screenwriters for a film, television program or video game. These screenplays can be original works or adaptations from existing pieces of writing. In them, the movement, actions, expression and dialogues of the characters are also narrated

**Light:** creates the way we see but also defines what we see.

3 point lighting is the standard lighting scheme for classical narrative cinema. In order to model an actor's face (or another object) with a sense of depth, light from three directions is used. A backlight picks out the subject from its background, a bright key light highlights the object and a fill light from the opposite side ensures that the key light casts only faint shadows. Natural light low key lighting (noir, horror films) hard-key lighting (realistic light)

**Sound:** Sound in the cinema does not necessarily match the image, nor does it have to be continuous. The sound bridge is used to ease the transition between shots in the continuity style. Sound can also be used to reintroduce events from earlier in the diegesis. Especially since the introduction of magnetic tape recording after WWII, the possibilities of sound manipulation and layering have increased tremendously.

- **Sound Bridge** - Sound bridges can lead in or out of a scene. They can occur at the beginning of one scene when the sound from the previous scene carries over briefly before the sound from the new scene begins.
- **Source** - Most basically, this category refers to the place of a sound in relation to the frame and to the world of the film. A sound can be onscreen or offscreen, diegetic or nondiegetic( neither visible) (including voice over), it can be recorded separately from the image or at the moment of filming. Sound source depends on numerous technical, economic, and aesthetic considerations, each of which can affect the final significance of a film.
- **Diegetic/Non-Diegetic** - Any voice, musical passage, or sound effect presented as

originating from a source within the film's world is diegetic. If it originates outside the film (as most background music) then it is non-diegetic.

- 

**Camera:** A camera is an optical instrument for recording or capturing images, which may be stored locally, transmitted to another location, or both. The images may be individual still photographs or sequences of images constituting videos or movies. The camera is a remote sensing device as it senses subjects without any contact. The word camera comes from camera obscura, which means "dark chamber" and is the Latin name of the original device for projecting an image of external reality onto a flat surface.

**Acting:** Acting is an activity in which a story is told by means of its enactment by an actor or actress who adopts a character—in theatre, television, film, radio, or any other medium that makes use of the mimetic mode. Acting involves a broad range of skills, including a well-developed imagination, emotional facility, physical expressivity, vocal projection, clarity of speech, and the ability to interpret drama. Acting also demands an ability to employ dialects, accents, improvisation, observation and emulation, mime, and stage combat. Many actors train at length in specialist programmes or colleges to develop these skills. The vast majority of professional actors have undergone extensive training. Actors and actresses will often have many instructors and teachers for a full range of training involving singing, scene-work, audition techniques, and acting for camera.

**Music:** Film sound can have a multitude of relations to the image and the narrative: it can be background music; its source may be on-or off-screen; and it can even precede or follow the image it is linked to (as when a character's remarks form a bridge into the next image). In some film, sound alone could make a major topic for analysis. When analyzing sound in film, consider the following questions:

- a. What is the relation of the sound to the image in specific scenes or sequences? How might the answer to that question be refined to reveal the aims, achievements, or even failures of sound in the movie?
- b. Is the sound used to link images, or does the sound have the conventional role of beginning and terminating with the image?
- c. Does the sound ever become more important than the image, and what is the



reason for this unusual strategy?

d. Do the musical numbers have any special relation to the narrative structure? (for instance, do they occur when the characters need to escape into fantasy?)

e. Why does the dialogue of the characters overlap or seem mumbled in some recent movies, so that it is difficult to understand the characters? Does the dialogue serve some other purpose than to help tell the story?

f. What role does silence play in the film?

g. Are there sound motifs that identify the characters mindsets or actions? Does

the rhythm of the sound support or serve as a counterpoint to the rhythm of the editing?

**Editing :** The shot is defined by editing but editing also works to join shots together. There are many ways of effecting that transition, some more evident than others. In the analytical tradition, editing serves to establish space and lead the viewer to the most salient aspects of a scene.

In the classical continuity style, editing techniques avoid drawing attention to themselves.

- Establishing Shot - A shot, usually involving a distant framing, that shows the spatial relations among the important figures, objects, and setting in a scene. Usually, the first few shots in a scene are establishing shots, as they introduces us to a location and the space relationships inside it.

- Shot/Reverse Shot: Two or more shots edited together that alternate characters, typically in a conversation situation. In continuity editing, characters in one framing usually look left, in the other framing, right. Over-the-shoulder framings are common in shot/reverse-shot editing. Shot / reverse shots are one of the most firmly established conventions in cinema, and they are usually linked through the equally persuasive eyeline matches.

- Long Take (Plan-Sequence) -A shot that continues for an unusually lengthy time before the transition to the next shot. The average length per shot differs greatly for different times and places, but most contemporary films tend to have faster editing rates. In general lines, any shot above one minute can be considered a long take.

- Continuity Editing - A system of cutting to maintain continuous and clear narrative action. Continuity editing relies upon matching screen direction, position, and temporal relations from shot to shot. The film supports the viewer's assumption that space and time are contiguous between successive shots. Also, the diegesis is more readily understood when directions on the



screen match directions in the world of the film.

### **Emerging trends in contemporary Indian cinema**

The last ten years, the decade of economic liberalization, has transformed Indian cinema quite thoroughly, though not beyond recognition. As a result, what seems to us to be the same old fare, merely suitably repackaged for our times of globalization, is actually a new stuff in quite some aspects. So what has changed? On the first hand there is a change in the celluloid economy accompanied by different thematic form and content. There has been a remarkable change in the means of production and consumption of cinema following the developments happened in overall entertainment sector in recent times.

A steep technological progress with advent of new channels of reaching masses at affordable costs (e.g. spread of fast moving media like TV, VCD, DVD and Internet) is redefining the very approach to the industry with far-reaching implications. Of all, a major trend is evident from the fact that a growth number of small budget films are frequenting in theatres with a rate unthinkable even in near past, Its striking prominence is compelling a section of people to term it as another “‘new wave’” of Indian Cinema. The trend has not yet taken any definite shape to be marked as an era of Indian Cinema, so would better be kept aside as a matter of debate. However it is worthwhile to note that there is a growing change in the perception of the industry and its modus operandi, which can be linked to our continuing socioeconomic changes.

The scope of this article is restricted to Bollywood productions that govern a major part of contemporary Indian cinema culture. Bollywood is just a segment in the Indian cinema pie, not the whole and certainly should not be equated to Indian cinema. However it is mostly representational of the dominating film scenario of the nation in term of operating principles, target and economical share. The reference to ‘Bollywood’ is in many ways useful to describe a specific set of industrial practices, a prevalent star system, ideas about genre and style and an overall entertainment ethos. In Bollywood like Hollywood, producers are concerned with relatively big budget films which will attract large audiences. But these amount to no more than 25 or 30 per cent of Indian films each year. The Indian film industry produced 973 films in 2004, a third of those in Hindi (Bollywood). Since the late 1990s a significant change in Bollywood production has taken place. New cinema building in India has attracted the affluent middle class in the major cities, but these are also aimed at the NRI (‘non-resident Indian) market in UK and North America.

The NRI market is tiny in number (by comparison with the total Indian audience) – perhaps 4 million – but ticket prices are much higher. “Khabhi Khushi Kabhie Gham” (or “3 KG”) took \$3 million in North America. It was this revenue that put the film into profit given an Indian box office of 250 million rupees and a budget of 350 million rupees. “3KG” was a commercial success because of its appeal to the affluent sector of Indian society at home and abroad. The unique status of the Bombay cinema, which established itself in the 1930s is partly attributable to the development of Hindi as more common language across the nation given its official stature.

Some 40 per cent of India's 1 billion plus population can enjoy a Hindi film. Bombay cinema thus has a particular political significance in its use of language. If the dialogue of Bombay cinema is artificial, so is much of the world it represents – indeed it is a different self-contained world in nature. However in production terms, it is Chennai (Madras) rather than Mumbai that is India's film capital. Chennai makes films in Tamil for a domestic and overseas audience and also acts as a production centre for Telegu, Cannada and Malayalam language films from the adjoining states of Andhra Pradesh, Karnataka and Kerala. The South is the hotbed of Indian cinema with 60 per cent of all Indian screens located in the four Southern states (Arthur Anderson Consultants studies). Bollywood and Southern cinema are in essence different production contexts within ‘Indian popular cinema’ framework and have the common profiles of stardriven big-budget studio system. Both cinemas share an approach to traditional Indian forms and a range of uniquely Indian film conventions, not least the use of music and dance. Outside of the four Southern states (of which Kerala bears a distinct identity from the rest), regional production continues in other regional languages, including Bengali (which is shared by West Bengal and Bangladesh market) and Marathi (outside Bollywood). Regional films have a smaller potential audience and must usually contend with smaller budgets. Some productions are strictly commercial, some have more of a cultural agenda. With the exception of a small number of filmmakers who have achieved success on the international festival circuit, few regional productions are seen outside states and also abroad. In the 1960s a third category of Indian filmmaking began to emerge prominently following the establishment of the Film Institute of India in Pune and with the support of the state funding through the Film Finance Corporation (later the National Film Development Corporation) and under patronage of Doordarshan.

The average price per ticket in multiplexes is Rs. 100-150 against a national average of nearly Rs.

30. That means it has far more flexibility to mix and match shows, films, timings and prices ensuring better returns even on average films. It draws crowd for its options under multiscreens, neat modern look. With seating capacities of 100- 300 the viability of a single show improves for the exhibitor compared to showing it on large 600-1,000 seating halls. The multiplexes make better economics for everyone concerned in the film business. Exhibitors charge around Rs. 1.2 lakhs a week for a small auditorium that seats 150 people. That compares with Rs. 5 lakh for a 350-seat hall. And, since ticket prices are higher in multiplexes the exhibitor has enough cash to share with the distributor. The multiplex system has also helped small producers clearly target their films. They don't need to make films for a pan- Indian heterogeneous audience but for the niche affluent audience who wants to see urbane slick cinema in particular. It eases out the job of deciding the themes (formula) more precisely for a homogenous audience. Then there is battle between television channels, which is helping in recovering the production costs effectively. In the last few months the TV companies have been paying more than ever before for small screen rights. TV with its high penetration is shaping the definition of home entertainment significantly and so the film industry, as the large Indian middle class is the biggest consumer for both of these entertainment sectors.

Added to that the fact that the thriving international circuit is also keen on movies with middleclass themes. Channel Nine Entertainment, which produced and distributed films like “American Desi” and “Freaky Chakra” for instance, has recovered over 70 per cent of his cost from overseas and satellite rights. Similarly, Percept sold the TV rights of “Makdee” to Zee and raked in about 30 per cent of the film's costs from the deal. The satellite companies which are fighting their own battles are forking out anywhere between Rs. 5 lakh and Rs 30 lakh even for small budget films. So, many producers are hoping that even a moderate run in India combined with TV and the international circuit will take them into profit. That's the calculation made by Pratap Raju, co-founder of Bandra West production and producer of cross-over film “Bas Yun Hi”: “We hope that overseas rights and satellite and music sales would account for 90 per cent of the investment and we would be in profits if the film does reasonably well in the eight cities where it will be released in the first phase.” The low budget filmmakers are also tapping new markets- like non-English speaking countries. Triplecom, for instance, has sold a dubbed version of “Mr and Mrs Iyer” in Italy for around \$20,000. Films’ export earnings are becoming increasingly important to producers, as the share from this segment is rapidly expanding. Of the

estimated Rs. 4,500 crore turnover of the Indian film industry export earnings amounted to Rs. 1,000 crore. So come the series of “American Desi” kind of movies targeting a NRI population growing at a very fast rate. There are other driving factors as well. There have been favorable Govt. policies like benefits for export industry including film, tax reduction for Multiplexes, rationalization of tax structure across the different phases from production to exhibition, etc. have augmented the growth.

Added is the new means of earning by selling the film-space for advertisement, and VHS, VCD, DVD copyrights. Home video rights (combining VHS, VCD, DVD) attributed to 5 per cent to 7 per cent of the total revenue last year. Its popularity is increasing with the window between film's theatrical release and video release shrinking to an average 3.4 weeks. VCD and DVD are now most popular media in the home entertainment sector with the VCD format dominating the market figuring in 90% by volume penetration. The reason being its cheap price, but DVD is growing much faster. This can be concluded from the fact that DVD hardware market is growing at more than 100 per cent per year while that for VCD is only 25 to 30 per cent. However the big concern is the piracy market, which is causing a major revenue loss for the distribution houses. While legitimate home entertainment market is estimated at Rs. 1750 million that for pirated market is Rs. 7000 million. And there is Internet with its easy accessibility and unique capacity to spread at tremendous speed that makes the fight against piracy really difficult. However stringent laws, decreasing DVD or VCD release window, reduced cost, etc. are some though inadequate steps taken for the prevention of piracy. Again DVD, internet, TV etc. have been proving beneficial to marketing the products with much more capacity than the traditional forms.

The euphoria is on the air. The industry has gained a new momentum and so is its new consumer culture. “While the New wave of the 70s saw a rivalry between the art house and commercial cinema, today's films seek new themes but within the paradigm of entertainment,” says Pritish Nandy, producer of “Shabd”, “Jhankar Beats”. What is obvious is there is much glossy sophisticated look with these smart productions besides apparent novelty in themes. Majority of the films deal on the social and individual problems on superficial level and hardly disturb with the feel-good factor of the easy-going audience. The new trend is not without a potential risk of being hackneyed over time like its big budget traditional counterpart. Moreover it is limited to a small segment of big Indian audience. Whether it will take on a more sincere, widespread and



relevant course of expression remains to be seen. But it has definitely brought a fresh breathing space - more importantly a promise of economical health of the industry and opportunity of exploration. Parallel cinema is very much a reflection of the happenings in the society. Again this kind of cinema is also emerging to be a modern subject. There are actors who are willing to explore their skills in experimenting with bold and untouched subjects. Actors are going global by also accepting offers abroad. It is an idea to hold premiere shows abroad and releases are also designed to get the patronage of the NRI audience.

Music in Indian cinema has gained prominence. Details of the background score is of international value. The promos and teasers prior to release of a movie are slotted with television channels to attract the masses and spike their curiosity. Indian film makers enjoy the source from foreign flicks, though Indianising the concepts is an experts job. There are many aspiring talents who go through a perfect schedule of film grooming and mentoring which was not very much a trend in the past. Again the slotting of a persona as a character artiste or a villain is no more typical. The adaptation to a particular role is done with much ease as actors and directors work with an open concept to achieve the demand of the role. The protagonist of a film is very much supported by other star cast and multi star casting is the latest phenomenon. The looks are chipper with much efforts on style and body image. The demand of the role for each film is indicated while presenting the script during the 'sittings' and the actor morphs beautifully into the mould. Film making is an intelligent activity and the digital technology as well acoustics requires constant updates. Job avenues are opening up in the field of animation and music industry. The competition is tough as the bar is high on perfection.

The passion in Indian cinema is well maintained with growing benefaction. The films are also Indian in terms of family bonding and virtues. Modern parallel cinema is bold, comedy is original, cult films are being conceptualized and there is a constant passion to improve. Foreign locales are being explored to create the 'never before' scenes and there is a certain crispness to the impression. Glamor goes full-on during the award functions with celebrity felicitation and performances.

### **Censorship needs and CBFC standards**

The Central Board of Film Certification (CBFC), the regulatory film body of India, regularly orders directors to remove anything it deems offensive, including sex, nudity, violence or

subjects considered politically subversive.

### **According to the Supreme Court of India:**

“Film censorship becomes necessary because a film motivates thought and action and assures a high degree of attention and retention as compared to the printed word. The combination of act and speech, sight and sound in semi darkness of the theatre with elimination of all distracting ideas will have a strong impact on the minds of the viewers and can affect emotions. Therefore, it has as much potential for evil as it has for good and has an equal potential to instill or cultivate violent or bad behaviour. It cannot be equated with other modes of communication. Censorship by prior restraint is, therefore, not only desirable but also necessary” In 2002, the film War and Peace, depicting scenes of nuclear testing and the September 11, 2001 attacks, created by Anand Patwardhan, was asked to make 21 cuts before it was allowed to have the certificate for release. Patwardhan objected, saying "The cuts that they asked for are so ridiculous that they won't hold up in court" and "But if these cuts do make it, it will be the end of freedom of expression in the Indian media." The court decreed the cuts unconstitutional and the film was shown uncut.

In 2002, the Indian filmmaker and former chief of the country's film censor board, Vijay Anand, kicked up a controversy with a proposal to legalise the exhibition of X-rated films in selected cinemas across the country, saying "Porn is shown everywhere in India clandestinely and the best way to fight this onslaught of blue movies is to show them openly in theatres with legally authorised licences". He resigned within a year after taking charge of the censor board after facing widespread criticism of his moves. In 2003, the Indian Censor Board banned the film Gulabi Aaina (The Pink Mirror), a film on Indian transsexuals produced and directed by Sridhar Rangayan. The censor board cited that the film was "vulgar and offensive". The filmmaker appealed twice again unsuccessfully. The film still remains banned in India, but has screened at numerous festivals all over the world and won awards. The critics have applauded it for its "sensitive and touching portrayal of marginalised community". In 2004, the documentary Final Solution, which looks at religious rioting between Hindus and Muslims, was banned. The film follows 2002 clashes in the western state of Gujarat, which left more than 1,000 people dead.

The censor board justified the ban, saying it was "highly provocative and may trigger off unrest and communal violence". The ban was lifted in October 2004 after a sustained campaign. In

2006, seven states (Nagaland, Punjab, Goa, Tamil Nadu, Andhra Pradesh) have banned the release or exhibition of the Hollywood movie The Da Vinci Code (and also the book), although the CBFC cleared the film for adult viewing throughout India. However, the respective high courts lifted the ban and the movie was shown in the two states. The CBFC demanded five cuts from the 2011 American film The Girl with the Dragon Tattoo because of some scenes containing rape and nudity. The producers and the director David Fincher finally decided not to release the film in India.

In 2013, Kamal Haasan's Vishwaroopam was banned from the screening for a period of two weeks in Tamil Nadu. In 2015, the CBFC demanded four cuts (three visual and one audio) from the art-house Malayalam feature film Chaayam Poosiyu Veedu (The Painted House) directed by brothers Santosh Babusen and Satish Babusen because the film contained scenes where the female lead was shown in the nude. The directors refused to make any changes whatsoever to the film and hence the film was denied a certificate. In 2016, the film Udta Punjab, produced by Anurag Kashyap and Ekta Kapoor among others, ran into trouble with the CBFC, resulting in a very public re-examination of the ethics of film censorship in India. The film, which depicted a structural drug problem in the state of Punjab, used a lot of expletives and showed scenes of drug use. The CBFC, on 9 June 2016, released a list of 94 cuts and 13 pointers, including the deletion of names of cities in Punjab. On 13 June, the film was cleared by the Bombay High Court with one cut and disclaimers. The court ruled that, contrary to the claims of the CBFC, the film was not out to "malign" the state of Punjab and that it "wants to save people"

Thereafter, the film was faced with further controversy when a print of it was leaked online on a torrent site. The quality of the copy, along with the fact that there was supposedly a watermark that said "censor" on top of the screen, raised suspicions that the CBFC itself had leaked the copy to spite the filmmakers. It also contained the only scene that had been cut according to the High Court order. While the CBFC claimed innocence, the lingering suspicions resulted in a tense release, with the filmmakers and countless freedom of expression advocates taking to social media to appeal to the public to watch the film in theatres, as a conscious challenge against excessive censorship on art in India. Kashyap himself asked viewers to wait till the film released before they downloaded it for free, stating that he didn't have a problem with illegal downloads, an unusual thing for a film producer to say. The film eventually released and grossed over \$13

million finishing as a commercial success. In 2017, the film Lipstick Under My Burkha directed by Alankrita Shrivastava and produced by Prakash Jha, also ran into trouble with the Central Board of Film Certification refused to certify the film, stating that "The story is lady oriented, their fantasy above life. There are contagious [sic] sexual scenes, abusive words, audio pornography and a bit sensitive touch about one particular section of society." Internationally, the film has been screened in over 35 film festivals across the world and notably earned eleven international awards prior to its official release in India, becoming eligible entry for the Golden Globe Award Ceremony. The filmmakers appealed this decision to the Film Certification Appellate Tribunal (FCAT), which overruled the censor board's ruling, thereby granting the film a theatrical release rights. FCAT asked the filmmakers to make some cuts, mostly related to the sex scenes, at their discretion. The film will be released with an "A" or adults certificate, equivalent to an NC-17 rating in the United States, with some voluntary edits. Shrivastava told Agence-France Presse: "Of course I would have loved no cuts, but the FCAT has been very fair and clear. I feel that we will be able to release the film without hampering the narrative or diluting its essence."

### **Overview of contemporary indian film industry**

The 21st century was when Indian cinema finally found some sort of a balance between the ever genres of popular commercial and parallel cinema. Several new films were produced which brought to light the fact that Indian cinema could be meaningful and yet be commercially successful. Some of the best movies of the past decade have been – Lagaan (2001), Devdas (2002), Koi... Mil Gaya (2003), Rang De Basanti (2006), Lage Raho Munnabhai (2006), Chak De India (2007), , Wake Up Sid, No Smoking, Dev D, Mr and Mrs Iyer, Raincoat, My Brother Nikhil, Mumbai Meri Jaan, Aks, Pinjar, Monsoon Wedding, Omkara, Maqbool, Oye Lucky Lucky Oye, Khosla Ka Ghonsla, Blue Umbrella, Seher, Naach, Aamir, Astitva, Zubeida, Hazaaron Khwaishein Aisi, Manorama Six Feet Under, Black Friday, Matribhoomi, Haasil and more recently Peepli Live. Among the mainstream films, Lagaan won the Audience Award at the Locarno International Film Festival and was nominated for Best Foreign Language Film at the 74th Academy Awards, while Devdas and Rang De Basanti were both nominated for the BAFTA Award for Best Foreign Language Film. Though India has always been partial to its film stars, with actors like Amitabh Bacchan, Shah Rukh Khan, Amir Khan, Salman Khan and Akshay Kumar having careers which span decades, it has also of late become open to new and young talent like Ranbir Kapoor, Abhay Deol, Neil Nitin Mukesh and John Abraham. The



2000's saw a growth in the popularity of Indian cinema all over the world. After a very long time mainstream Indian films seemed to have caught the fancy of the international markets. The lines of distribution which had been silently working towards commercial distribution of Indian films abroad found themselves in demand in over 90 countries outside of its own.

Dev Benegal's ROAD MOVIE (2010) was sold for international distribution before it was sold in India. This was just the right amount of boost that the filmmakers required and there was a marked improvement in the quality of the content produced with superior technological innovations in cinematography, special effects and story lines. The earlier trends in cinema had sought only to please the Indian audiences, but this has changed with time and now films are made with a global perspective in mind. The entire film experience is no longer limited to the cinema halls. There are now progressive pre release marketing, promotions of television channels and radio.

Old film production studios that had monopolised the market in the 90's reinvented themselves to suit the new Indian cinema goer's preferences (Like Yash Raj Films and Dharma Productions). Those which could not change were left behind in the race. Economic growth of the country in general and rising disposable income levels in particular clubbed with the gradually liberalising attitude of the Government by bringing forth favourable regulatory initiatives liberalized the foreign direct investment in the Indian film industry. Since 100% FDI was allowed in Film Industry including film financing, production, distribution, exhibition, and marketing and associated activities related to film industry. This resulted in a lot of foreign companies like Time Warner, Paramount, 20th Century Fox, Fox Searchlight and Disney to either setup offices in India or enters into lucrative partnerships with the existing production houses. If the early pioneers like Dadasaheb Phalke, Bhatavdekar and Hiralal Sen were to see the progress that the industry has made they would be nothing short of astonished. For the past 103 years India has been home to a very lucrative global enterprise – the Film Industry. India is the largest producer of films (annually) in the world.

In the year 2009, despite the economic slowdown, India produced more than 3000 films (over 1315 feature films). The Indian film industry today easily eclipses Hollywood both in terms of the number of films produced and theatrical admissions. Indian films find a market not only

domestically but also in over 100 different countries across the globe. According to a recent report by the research firm KPMG, the industry is currently worth about US\$ 1.8 billion and is expected to grow at a CAGR of 16 per cent for the next 5 years to reach US\$ 3.8 billion in 2011. The industry has shown consistent growth both commercially and creatively. With time it has produced countless award winning films and directors who have received the highest honours at prestigious film festival and award functions on an international level. But the current challenge that lies before the industry today is to learn how to market its content effectively. Fortunately the trade pundits have given indications of some very strong growth drivers like expansion of multiplex screens resulting in better realizations of revenue, increase in number of digital screens facilitating in wider film prints releases, enhanced penetration of home video segment, increase in number of TV channels fuelling demand for film content and improving collections from the overseas markets. Nevertheless, the challenges like managing cost of production to arrest the fall in profitability levels, increasing competition from other media, constant supply pressure, piracy and regulatory hurdles are keeping the industry from performing to the best of its capabilities. Regardless, several market reports (by KPMG and PWC) project limitless growth for the industry in the years to come. Crossover cinema is a complex term to define, because of the many factors which differentiate it from other forms of cinema. Khorana (2013) defines crossover cinema as “an emerging form of cinema that crosses cultural borders at the stage of conceptualization and production” The growth of crossover films seen in the Indian film industry is very prominent. It can be largely attributed to the growing number of Indian immigrants in various countries and the increasing demand for films, which are closer to reality and stimulates the brain cells, according to crossover film makers. "The last few decades have seen a substantial growth of Indians settling abroad. If we have nearly three million Indians abroad, we have 100 million here, who are connected to those abroad," says the producer of a new multilingual film, Flavours, Anupam Mittal.

### **Akira Kurosawa**

Akira Kurosawa ( March 23, 1910 – September 6, 1998) was a Japanese film director and screenwriter, who directed 30 films in a career spanning 57 years. He is regarded as one of the most important and influential filmmakers in the history of cinema. Kurosawa entered the Japanese film industry in 1936, following a brief stint as a painter. After years of working on numerous films as an assistant director and scriptwriter, he made his debut as a director during

World War II with the popular action film *Sanshiro Sugata*. After the war, the critically acclaimed *Drunken Angel* (1948), in which Kurosawa cast then-unknown actor Toshiro Mifune in a starring role, cemented the director's reputation as one of the most important young filmmakers in Japan. The two men would go on to collaborate on another 15 films. *Rashomon*, which premiered in Tokyo, became the surprise winner of the Golden Lion at the 1951 Venice Film Festival. The commercial and critical success of that film opened up Western film markets for the first time to the products of the Japanese film industry, which in turn led to international recognition for other Japanese filmmakers. Kurosawa directed approximately one film per year throughout the 1950s and early 1960s, including a number of highly regarded (and often adapted) films, such as *Ikiru* (1952), *Seven Samurai* (1954) and *Yojimbo* (1961). After the 1960s he became much less prolific; even so, his later work—including his final two epics, *Kagemusha* (1980) and *Ran* (1985)—continued to win awards, though more often abroad than in Japan. In 1990, he accepted the Academy Award for Lifetime Achievement. Posthumously, he was named "Asian of the Century" in the "Arts, Literature, and Culture" category by *AsianWeek* magazine and CNN, cited there as being among the five people who most prominently contributed to the improvement of Asia in the 20th century.

His career has been honored by many retrospectives, critical studies and biographies in both print and video, and by releases in many consumer media formats.

### **Alfred Hitchcock**

Sir Alfred Joseph Hitchcock, (13 August 1899 – 29 April 1980) was an English film director and producer, widely regarded as one of the most influential filmmakers in the history of cinema. Known as "the Master of Suspense", he directed over 50 feature films in a career spanning six decades, becoming as well-known as any of his actors thanks to his many interviews, his cameo roles in most of his films, and his hosting of *Alfred Hitchcock Presents* (1955–1965). Born on the outskirts of London, Hitchcock entered the film industry in 1919 as a title card designer after training as a technical clerk and copy writer for a telegraph-cable company. He made his directorial debut with *The Pleasure Garden* (1925). His first successful film, *The Lodger: A Story of the London Fog* (1927), helped to shape the thriller genre, while his 1929 film, *Blackmail*, was the first British "talkie". Two of his 1930s thrillers, *The 39 Steps* (1935) and *The Lady Vanishes* (1938), are ranked among the greatest British films of the 20<sup>th</sup> century. By 1939 Hitchcock was a filmmaker of international importance, and film producer David O. Selznick



persuaded him to move to Hollywood. A string of successful films followed, including *Rebecca* (1940), *Foreign Correspondent* (1940), *Shadow of a Doubt* (1943), and *The Paradine Case* (1947); *Rebecca* was nominated for 11 Oscars and won the Academy Award for Best Picture. His fifty-three films have grossed over US\$223.3 million worldwide and garnered a total of 46 Oscar nominations and 6 wins.

The "Hitchcockian" style includes the use of camera movement to mimic a person's gaze, thereby turning viewers into voyeurs, and framing shots to maximise anxiety and fear. The film critic Robin Wood wrote that the meaning of a Hitchcock film "is there in the method, in the progression from shot to shot. A Hitchcock film is an organism, with the whole implied in every detail and every detail related to the whole." [5] By 1960 Hitchcock had directed four films often ranked among the greatest of all time: *Rear Window* (1954), *Vertigo* (1958), *North by Northwest* (1959), and *Psycho* (1960); in 2012 *Vertigo* replaced Orson Welles's *Citizen Kane* (1941) as the British Film Institute's best film ever made. By 2016 seven of his films had been selected for preservation in the United States National Film Registry, including his personal favourite, *Shadow of a Doubt* (1943). He received the AFI Life Achievement Award in 1979 and was knighted in December that year, four months before he died.

### **Dziga Vertov**

**Born** January 2, 1896 in Bialystok, Grodno Governorate, Russian Empire [now Podlaskie, Poland]

**Died** February 12, 1954 in Moscow, RSFSR, USSR [now Russia]

Dziga Vertov also known as Denis Kaufman; was a Soviet pioneer documentary film and newsreel director, as well as a cinema theorist. His filming practices and theories influenced the *cinéma vérité* style of documentary movie-making and the Dziga Vertov Group, a radical film-making cooperative which was active from 1968 to 1972. In the 2012 Sight & Sound poll, critics voted Vertov's *Man with a Movie Camera* (1929) the 8th best film ever made. Vertov's younger brothers Boris Kaufman and Mikhail Kaufman were also noted filmmakers, as was his wife, Elizaveta Svilova. Vertov is known for many early writings, mainly while still in school, that focus on the individual versus the perceptive nature of the camera lens, which he was known to call his "second eye". Most of Vertov's early work was unpublished, and few manuscripts remain after the Second World War, though some material survived in later films and documentaries.



created by Vertov and his brothers, Boris Kaufman and Mikhail Kaufman. Vertov is also known for quotes on perception, and its ineffability, in relation to the nature of qualia

Vertov's cinema success continued into the 1930s. In 1931, he released *Enthusiasm: Symphony of the Donbass*, an examination into Soviet miners. *Enthusiasm* has been called a 'sound film', with sound recorded on location, and these mechanical sounds woven together, producing a symphony-like effect. Three years later, *Three Songs about Lenin* looked at the revolution through the eyes of the Russian peasantry. For his film, however, Vertov had been hired by Mezhrabpom film, a Soviet studio that produced mainly propaganda efforts. The film, finished in January 1934 for Lenin's obit, was only publicly released in November of that year. A new version of the film was published in 1938, including a longer sequence to reflect Stalin's "achievements" at the end of the film and leaving out footage with "enemies" of that time. Today there exists a 1970 reconstruction by Elizaveta Svilova. With the rise and official sanction of socialist realism in 1934, Vertov was forced to cut his personal artistic output significantly, eventually becoming little more than an editor for Soviet newsreels. *Lullaby*, perhaps the last film in which Vertov was able to maintain his artistic vision, was released in 1937. Dziga Vertov died of cancer in Moscow in 1954.

### **Expressionism**

Expressionism is a modernist movement in drama and theatre that developed in Europe (principally Germany) in the early decades of the 20th century and later in the United States. It forms part of the broader movement of Expressionism in the arts.

### **History**

There was a concentrated Expressionist movement in early 20th century German theatre of which Georg Kaiser and Ernst Toller were the most famous playwrights. Other notable Expressionist dramatists included Reinhard Sorge, Walter Hasenclever, Hans Henny Jahnn, and Arnolt Bronnen. They looked back to Swedish playwright August Strindberg and German actor and dramatist Frank Wedekind as precursors of their dramaturgical experiments. Oskar Kokoschka's *Murderer, the Hope of Women* was the first fully Expressionist work for the theatre, which opened on 4 July 1909 in Vienna. In it, an unnamed man and woman struggle for dominance. The Man brands the woman; she stabs and imprisons him. He frees himself and she falls dead at his touch. As the play ends, he slaughters all around him (in the words of the text) "like mosquitoes." The extreme simplification of characters to mythic types, choral effects, declamatory dialogue and heightened intensity would become characteristic of later

Expressionist plays. The first full-length Expressionist play was *The Son* by Walter Hasenclever, which was published in 1914 and first performed in 1916. In the 1920s, Expressionism enjoyed a brief period of popularity in the theatre of the United States, including plays by Eugene O'Neill (*The Hairy Ape*, *The Emperor Jones* and *The Great God Brown*), Sophie Treadwell (*Machinal*), Lajos Egri (*Rapid Transit*) and Elmer Rice (*The Adding Machine*).

### Cinema and architecture

Many critics see a direct tie between cinema and architecture of the time, stating that the sets and scene artwork of Expressionist films often reveal buildings of sharp angles, great heights, and crowded environments, such as the frequently shown Tower of Babel in Fritz Lang's *Metropolis*. Strong elements of monumentalism and modernism appear throughout the canon of German Expressionism. An excellent example of this is *Metropolis*, as evidenced by the enormous power plant and glimpses of the massive yet pristine "upper" city.

German Expressionist painters rejected the naturalistic depiction of objective reality, often portraying distorted figures, buildings, and landscapes in a disorienting manner that disregarded the conventions of perspective and proportion. This approach, combined with jagged, stylized shapes and harsh, unnatural colors, were used to convey subjective emotions. A number of artists and craftsmen working in the Berlin theater brought the Expressionist visual style to the design of stage sets. This, in turn, had an eventual influence on films dealing with fantasy and horror. The prime example is Robert Wiene's dream-like film *The Cabinet of Dr. Caligari* (1920) which is universally recognized as an early classic of Expressionist cinema. Hermann Warm, the film's art director, worked with painters and stage designers Walter Reimann and Walter Röhrig to create fantastic, nightmarish sets with twisted structures and landscapes with sharp-pointed forms and oblique, curving lines. Some of these designs were constructions, others were painted directly onto canvases.

German Expressionist films produced in the Weimar Republic immediately following the First World War not only encapsulate the sociopolitical contexts in which they were created, but also rework the intrinsically modern problems of self-reflexivity, spectacle and identity. Following the esteemed critiques of Siegfried Kracauer and Lotte Eisner, these films are now viewed as a kind of collective consciousness, so inherently tied are they to their social milieu. Briefly

mentioned by J. P. Telotte in his analysis of German film, “German Expressionism: A Cinematic/ Cultural Problem”, expressionism focuses on the “power of spectacles” and offers audiences “a kind of metonymic image of their own situation”. This film movement paralleled Expressionist painting and theater in rejecting realism. The creators in the Weimar Period sought to convey inner, subjective experience through external, objective means. Their films were characterized by highly stylized sets and acting; they used a new visual style which embodied high contrast and simple editing. The films were shot in studios where they could employ deliberately exaggerated and dramatic lighting and camera angles to emphasize some particular affect - fear, horror, pain. Aspects of Expressionist techniques were later adapted by such directors as Alfred Hitchcock and Orson Welles and were incorporated into many American gangster and horror films. Some of the major filmmakers of this time were F. W. Murnau, Erich Pommer, and Fritz Lang. The movement ended after the currency stabilized, making it cheaper to buy movies abroad. The UFA financially collapsed and German studios began to deal with Italian studios which led to their influence in style of horror and films noir. The American influence on the film industry would also lead some film makers to continue their career in the US. The UFA's last film was *Der Blaue Engel* (1930), considered a masterpiece of German Expressionism.

### [Influence and legacy](#)

The German silent cinema was arguably far ahead of Hollywood during the same period. The cinema outside Germany benefited both from the emigration of German film makers and from German expressionist developments in style and technique that were apparent on the screen. The new look and techniques impressed other contemporary film makers, artists and cinematographers, and they began to incorporate the new style into their work. In 1924, Alfred Hitchcock was sent by Gainsborough Pictures to work as an assistant director and art director at the UFA Babelsberg Studios in Berlin on the film *The Blackguard*. The immediate effect of the working environment in Germany can be seen in his expressionistic set designs for that film. Hitchcock later said, "I...acquired a strong German influence by working at the UFA studios [in] Berlin" German Expressionism would continue to influence Hitchcock throughout his career. In his third film, *The Lodger*, Hitchcock introduced expressionist set designs, lighting techniques, and trick camera work to the British public against the wishes of his studio. His visual experimentation included the use of an image of a man walking across a glass floor shot from below, a concept representing someone pacing upstairs. This influence continued through the



highly successful movie *Psycho* in 1960, wherein Norman Bates' blurred image, seen through a shower curtain, is reminiscent of *Nosferatu* shown through his shadow.

Hitchcock's film-making in turn influenced many other film makers, and so has been one of the vehicles that propelled the continued use of German expressionist techniques, albeit less frequently. Werner Herzog's 1979 film *Nosferatu: Phantom der Nacht* was a tribute to F. W. Murnau's 1922 film. The film uses expressionist techniques of highly symbolic acting and symbolic events to tell its story. The 1998 film *Dark City* used stark contrast, rigid movements, and fantastic elements. Stylistic elements taken from German Expressionism are common today in films that need not reference contemporary realism, such as science fiction films (for example, Ridley Scott's 1982 film *Blade Runner*, which was itself influenced by *Metropolis* ) Woody Allen's 1991 film *Shadows and Fog* is an homage to German expressionist filmmakers Fritz Lang, Georg Wilhelm Pabst and F. W. Murnau. Ambitious adaptations of the style are depicted throughout the contemporary filmography of director Tim Burton.

His 1992 film *Batman Returns* is often cited as a modern attempt to capture the essence of German expressionism. The angular building designs and severe- looking city squares of Gotham City evoke the loom and menace present in Lang's *Metropolis*. Burton's expressionistic influences are most apparent in the fairy-tale suburban landscape of *Edward Scissorhands*. The appearance of the titular Edward Scissorhands (not accidentally) reflects *Caligari's* somnambulist servant. Burton casts unease in his candy-colored suburb, and the tension is visually unmasked through Edward and his Gothic castle, a last holdout from the past at the end of a suburban street. Burton subverts the *Caligari* nightmare with an inspired narrative, casting Edward, the outsider, as the hero, and the villagers as the villains. Similarly, Dr. Caligari was the inspiration for the grotesque, bird-like appearance of the Penguin in Burton's 1992 film *Batman Returns*. The familiar look of *Caligari's* main character can also be seen in the movie *The Crow*. With the tight, black outfit, white make-up and darkened eyes, Brandon Lee's character is a close relative to both Cesare, and to Burton's film *Edward Scissorhands*. Burton was also reportedly influenced by silent films and German Expressionism for his film adaptation of the musical *Sweeney Todd: The Demon Barber of Fleet Street*, describing the musical as a "silent film with music.



## Italian Neo-Realism

### Introduction

Italian neo-realism is a new realism that focused on the common problems and not with revolution or any political based films and was started in 1942 and came to an end in 1951. The films were often made in common place with unprofessional actors in low budgets that gave the realist effect. This movement focused on the changing styles and the perception of the common after World War II. In few films the main characters were taken by trained actors and supported by the non-actors that gave “realism” an artistic beauty and the power.

### Start and the end of Italian Neo-Realism

With American films taking over the interest of the audience in the Italy and other European nations as the Hollywood films portrayed America as paradise. Federic Fellini, Italian director and scriptwriter described the influence of Hollywood as, “...They (America) really showed a paradise on earth, a paradise in a country they called America.” The import of more American movie and strict restrictions of Italian directors by the Fascist Government, during 1925 the directors started going to the streets where they filmed the plight of refugees in the camp with sets & props and used the readymade props that came from the World War II and the unprofessional actors who were casted on the film brought forward the Italian cinema to the world platform. Like others, Italian neo-realism too started to fall and was one short lived movement. Though Italian neo-realism was looked forward by the world. The people in Italy preferred Hollywood touch in Italian movies or the Hollywood movies itself after the post war. The change of taste over a period of few years among the home audience made the realist directors in an uneasy situation. With this the directors and the intellectuals who supported the neo- realism had no option than change the perspective of their films while some moved to Hollywood to make neo-realist American films.

### Characteristics of the Neo-Realism

- Noticeable long take style
- Poor neighborhood and readymade location
- The film that showed the situation of the common in the refugee camps to the fascist governance and the disaster brought in by the war
- The realism was blend with the Marxist humanism that brought forward those raw emotions of both the artists and its audience

- Films avoided editing and lighting of the location
- The dialogue of the film focused on conversational script and not the scripted dialogue
- Since this movement was also an opposition to Hollywood and its Happy ending films, realist directors made it as a point not to make films with happy ending
- Till day neo-realism films are considered as documentary styled films

### **New Realist films still remembered**

Through the evolution of Italian and the changing preference of audience Italian neo-realism left a legacy behind with ever remembered films to the world to watch, analyze and critic on it.

### ***Best Films from Realism Era***

1. Bicycle Thief, 1949
2. Riso Amaro, 1949
3. Bellissima, 1951
4. Miracle in Milan, 1951
5. The flowers of St. Francis, 1950
6. War Trilogy
  1. Rome Open City, 1945
  2. Paican, 1946
  3. Germany Year Zero, 1948

### ***Best directors of Italian Neo-realism***

1. Vittorio Di Sica
2. Federico Fellini
3. Robert Rossellini
4. Luchino Visconti

are some of the famous directors whose movies have continued to live through time making the realist movement a landmark in the history of film and film making, that not only had impact of Italy and European nations but also worldwide that opposed Hollywood cinema and giving way to humanism.

Example

### ***Italian Neo-realism – The Bicycle Thief***

The Bicycle Thief is a movie spinning around Antonio Ricci who aims to land himself a job in order to support his wife, and son. In the movie, Ricci was seen probing in the streets of Rome in his aim to find his bicycle that was stolen from him. Why the bicycle was this much important for this man? Because without it, he may possibly lose a chance at a job that necessitates a bicycle as a poster hanger. This movie may be a homespun film but it was acknowledged with a ceremonial Academy Award in 1949 being amongst those formidable underpinning boulders of Italian Neo-realism movies. This motion picture was directed by Vittorio De Sica, starring Lamberto Maggiorani as Antonio Ricci, Lianella Carell as Ricci's wife, Enzo Staiola as Ricci's son, Vittorio Antonucci as the bicycle thief, etc. It was on November 24, 1948 that this finest motion picture was released in Italy.

### **HISTORICAL ORIGINS OF ITALIAN NEOREALISM**

With the fall of Mussolini's Fascist regime in 1943 and the end of World War II, international audiences were suddenly introduced to Italian films through a few note-worthy works by Roberto Rossellini (1906– 1977), Vittorio De Sica (1902–1974), and Luchino Visconti (1906– 1976). Italian directors, newly freed from Fascist censorship, were able to merge a desire for cinematic realism (a tendency already present during the Fascist period) with social, political, and economic themes that would never have been tolerated by the regime. Neorealist films often took a highly critical view of Italian society and focused attention upon glaring social problems, such as the effects of the Resistance and the war, postwar poverty, and chronic unemployment. Continuing a trend toward realism that had already been initiated during the Fascist period by prewar directors such as Alessandro Blasetti (1900–1987), Augusto Genina (1892–1957), and Francesco De Robertis (1902–1959), these new postwar faces—dubbed neorealists by critics who praised the "new" realism they believed such directors sought to create—rejected, in some instances, traditional dramatic and cinematic conventions associated with commercial cinema in both Rome and Hollywood. Some (though very few) even wanted to abandon literary screenplays altogether to focus on improvisation, while most preferred to chronicle the average, undramatic daily events in the lives of common people with the assistance of a literate script. But almost all neorealists agreed that the "happy ending" they associated with Hollywood was to be avoided at all costs.

Neorealism preferred location shooting rather than studio work, as well as the grainy kind of photography associated with documentary newsreels. While it is true that, for a while, the film studios were unavailable after the war, neorealist directors shunned them primarily because they



wanted to show what was going on in the streets and piazzas of Italy immediately after the war. Contrary to the belief that explains on-location shooting by its supposed lower cost, such filming often cost much more than work in the more easily controlled studios; in the streets, it was never possible to predict lighting, weather, and the unforeseen occurrence of money-wasting disturbances. Economic factors do, however, explain another characteristic of neorealist cinema—its almost universal practice of dubbing the sound track in post-production, rather than recording sounds on the supposedly "authentic" locations. Perhaps the most original characteristic of the new Italian realism in film was the brilliant use of nonprofessional actors by Rossellini, De Sica, and Visconti, though many of the films accepted as neorealist depended upon excellent performances by seasoned professional actors. Some film historians have tended to portray neorealism as an authentic movement with universally agreed-upon stylistic or thematic principles. In fact, Italian neorealist cinema represents a hybrid of traditional and more experimental techniques. Moreover, political expediency often motivated interpretations of postwar neorealism that overlooked the important elements of continuity between realist films made during the Fascist era and realist films made by the neorealists. After 1945, no one in the film industry wanted to be associated with Mussolini and his discredited dictatorship, and most Italian film critics were Marxists; neorealism's ancestry was thus largely ignored.

The most influential critical appraisals of Italian neorealism today emphasize the fact that Italian neorealist cinema rested upon artifice as much as realism and established, in effect, its own particular realist conventions. All too many early assessments of Italian neorealism focused lazily upon the formulaic statement that Italian neorealism meant no scripts, no actors, no studios, and no happy endings. In the 1964 edition of his first resistance novel, *Il sentiero dei nidi di ragno* ( *The Path to the Nest of Spiders* , 1947), Italo Calvino (1923–1985) reminded his readers that Italian neorealism was never a school with widely shared theoretical principles. Rather, it arose from a number of closely associated discoveries of an Italian popular culture that had traditionally been ignored by "high" Italian culture. Neorealist film and literature replaced an official cinema and literature characterized by pompous rhetoric and a lack of interest in the quotidian and the commonplace. Critics unanimously regard a small group of films as the best examples of this brief moment in Italian film history: Rossellini's *Roma, città aperta* ( *Rome, Open City* , 1945) and *Paisà* ( *Paisan* , 1946), both of which were scripted by Federico Fellini (1920–1993); De Sica's *Sciuscà* ( *Shoeshine* , 1946), *Ladri di biciclette* ( *The Bicycle Thieves* ,



1948), *Miracolo a Milano* ( *Miracle in Milan* , 1951), and *Umberto D* (1952), all scripted by Cesare Zavattini (1902–1989); and Luchino Visconti's *Ossessione* ( *Obsession* , 1943) and *La terra trema: Episodio del mare* ( *The Earth Trembles* , 1948), respectively, loose adaptations of James Cain's 1934 novel *The Postman Always Rings Twice* and Giovanni Verga's *I Malavoglia* ( *The House by the Medlar Tree* , 1881)

## Impact

The period between 1943 and 1950 in the history of Italian cinema is dominated by the impact of neorealism, which is properly defined as a moment or a trend in Italian film rather than an actual school or group of theoretically motivated and like-minded directors and scriptwriters. Its impact nevertheless has been enormous not only on Italian film but also on French New Wave cinema, the Polish Film School and ultimately on films all over the world. It also influenced film directors of India's Parallel Cinema movement, including Satyajit Ray (who directed the award-winning *Apu Trilogy*) and Bimal Roy (who made *Do Bigha Zameen* [1953]), both heavily influenced by Vittorio De Sica's *Bicycle Thieves* (1948). Furthermore, as some critics have argued, the abandoning of the classical way of doing cinema and so the starting point of the *Nouvelle Vague* and the *Modern Cinema* can be found in the post-war Italian cinema and in the neorealism experiences. In particular, this cinema seems to be constituted as a new subject of knowledge, which itself builds and develops. It produces a new world in which the main elements have not so many narrative functions as they have their own aesthetic value, related with the eye that is watching them and not with the action they are coming from. The Neorealist period is often simply referred to as "The Golden Age" of Italian cinema by critics, filmmakers and scholars.

## Satyajit Ray

Satyajit Ray (Bengali: 2 May 1921 – 23 April 1992) was an Indian filmmaker, screenwriter, graphic artist, music composer and author, widely regarded as one of the greatest filmmakers of the 20th century. Ray was born in the city of Calcutta into a Bengali Brahmo family which was prominent in the field of arts and literature. Starting his career as a commercial artist, Ray was drawn into independent filmmaking after meeting French filmmaker Jean Renoir and viewing Vittorio De Sica's Italian neorealist film *Bicycle Thieves* (1948) during a visit to London. Ray directed 36 films, including feature films, documentaries and shorts. He was also a fiction writer,

publisher, illustrator, music composer, graphic designer and film critic. He authored several short stories and novels, meant primarily for young children and teenagers. Feluda, the sleuth, and Professor Shonku, the scientist in his science fiction stories, are popular fictional characters created by him. He was awarded an honorary degree by Oxford University. Ray's first film, Pather Panchali (1955), won eleven international prizes, including the inaugural Best Human Document award at the 1956 Cannes Film Festival. This film, along with Aparajito (1956) and Apur Sansar (The World of Apu) (1959), form The Apu Trilogy. Ray did the scripting, casting, scoring, and editing, and designed his own credit titles and publicity material. Ray received many major awards in his career, including 32 Indian National Film Awards, a Golden Lion, a Golden Bear, 2 Silver Bears, a number of additional awards at international film festivals and award ceremonies, and an Academy Honorary Award in 1992. The Government of India honoured him with the Bharat Ratna, its highest civilian award, in 1992.

#### Awards, honours and recognitions

Ray received many awards, including 32 National Film Awards by the Government of India, and awards at international film festivals. At the 11th Moscow International Film Festival in 1979, he was awarded with the Honorable Prize for the contribution to cinema. At the Berlin International Film Festival, he was one of only four filmmakers to win the Silver Bear for Best Director more than once and holds the record for the most number of Golden Bear nominations, with seven. At the Venice Film Festival, where he had previously won a Golden Lion for Aparajito (1956), he was awarded the Golden Lion Honorary Award in 1982. That same year, he received an honorary "Hommage a Satyajit Ray" award at the 1982 Cannes Film Festival. Ray is the second film personality after Chaplin to have been awarded an honorary doctorate by Oxford University. He was awarded the Dadasaheb Phalke Award in 1985 and the Legion of Honor by the President of France in 1987. The Government of India awarded him the Padma Bhushan in 1965 and the highest civilian honour, Bharat Ratna, shortly before his death. The Academy of Motion Picture Arts and Sciences awarded Ray an Honorary Oscar in 1992 for Lifetime Achievement. It was one of his favourite actresses, Audrey Hepburn, who represented the Academy on that day in Calcutta. Ray, unable to attend the ceremony due to his illness, gave his acceptance speech to the Academy via live video feed from the hospital bed.

In 1992 he was posthumously awarded the Akira Kurosawa Award for Lifetime Achievement in Directing at the San Francisco International Film Festival; it was accepted on his behalf by actress Sharmila Tagore. In 1992, the Sight & Sound Critics' Top Ten Poll ranked Ray at No. 7 in its list of "Top 10 Directors" of all time, making him the highest-ranking Asian filmmaker in the poll. In 2002, the Sight & Sound critics' and directors' poll ranked Ray at No. 22 in its list of all-time greatest directors, thus making him the fourth highest-ranking Asian filmmaker in the poll. In 1996, Entertainment Weekly magazine ranked Ray at No. 25 in its "50 Greatest Directors" list. In 2007, Total Film magazine included Ray in its "100 Greatest Film Directors Ever" list.

## **VISUAL LANGUAGE**

A shot is what is recorded between the time a camera starts and the time it stops, that is, between the directors call for action and the call to cut.

a. Three most common shots

- i. Long shot or establishing shot: Showing the main object at a considerable distance from the camera and thus presenting it in relation to its general surroundings
- ii. Medium shot: the camera records an area equal to the height of a seated figure or a figure from the waist up.
- iii. Close-up shot: an image in which the distance between the subject and the point of view is very short, as in a close-up of a person's face. It is considered the director's chief way of directing our vision and of emphasizing a detail.

b. Moving shots:

- i. Pan shot: The camera is mounted on a non-moving base and films while pivoting on its axis along the line of the horizon from left to right to right to left.
- ii. Tilt shot: The camera can move up or down while fixed on its axis.
- iii. Traveling shot (dolly shot): The camera can move forward or backward while fixed on its axis.
- iv. Crane shot: The camera can move in and out and up and down while mounted on a mechanical crane.
- v. High angle shot: The camera is placed higher than the subject, often suggesting a God's-eye view of helpless and vulnerable people.
- vi. Low angle shot: The camera is placed lower than the subject. It often produces a towering figure or object.



## Scenes

A scene is the building block of a screenplay, its most basic unit that has its own independent, whole existence. Technically speaking, everything happening at one place at one time in the film is a scene. The moment you change the location or jump time, you have entered a new scene. It is this wonderful ability of a scene to actually make you feel that "you were there" is what makes cinema a "live" emotional experience. Unlike all other forms of narrative, cinema is very much a "real" experience, even when it is telling an outright fantastical tale. So the importance of scenes as its units can never be stressed enough. When does the scene begin (it may enter the 'event' or the 'incident' a little late) or when it ends (we may leave earlier, abruptly, leaving something for the imagination) is as important as the internal dramatic structure of the scene and how the events unfold in it.

Also important is the transition from one scene to the other. If scenes are stitched together to form one seamless whole, we very willingly lose ourselves into the universe of our characters. Scenes from great films also create unforgettable moments that gain iconic status in cinema history. Rose and Jack standing together with her arms wide open on the bow of the ship as it pierces the heart of the mighty ocean is an image that will live forever. A moment or scene as cinematically powerful as this can also be among the biggest motivations for the creative talent involved in the tedious filming process.



## Montage:

In filmmaking, a montage is an editing technique in which shots are juxtaposed in an often fast-paced fashion that compresses time and conveys a lot of information in a relatively short period.



## What to Avoid

Montages cannot create strong emotions.

Mise-en-scene: a French term roughly translated as what is put into the scene (put before the camera), referring to all those properties of a cinematic image that exists independently of camera position, camera movement, and editing.

a. Mise-en-scene includes: lighting, costumes, sets, the quality of the acting, and other shapes and characters in the scene.

b. Analyze mise-en-scene by asking the following questions:

i. Do the objects and props in the setting, whether natural ones (like rivers and trees) or artificial ones (like paintings, posters, and buildings) have a special significance that relates to the characters, theme, and story?

ii. Does the arrangement of objects, props, and characters within that setting have some significance? (for example, are they crowded together? Do inanimate objects seem to have a life?)

iii. What does the lighting suggest about the tone or mood of a scene, even about the psychological mindsets of characters?

c. In any film, it is the camera that eventually films mise-en-scene: when you watch a movie, you see not only the setting, actors, and lighting but all of these elements as they are recorded and then projected. The composition of a scene through the film image is what distinguishes film from drama.

## Continuity

You also need to make sure that your shots will fit together properly. To do this, you need to understand the continuity system. This is a set of simple rules about where to put the camera, how to frame the shots, and how to edit them. If you follow the rules, it'll be easier for your audience to understand what's going on. And your film will seem to flow more smoothly, so viewers will get more involved in the story. Learn about continuity.

## Vittorio De Sica

Vittorio De Sica (7 July 1901 – 13 November 1974) was an Italian director and actor, a leading figure in the neorealist movement.

### Occupation: Director, actor

Four of the films he directed won Academy Awards: *Sciuscià* and *Bicycle Thieves* were awarded honorary Oscars, while *Yesterday, Today and Tomorrow* and *giardino dei Finzi Contini* won the

Best Foreign Language Film Oscar. Indeed, the great critical success of *Sciuscià* (the first foreign film to be so recognized by the Academy of Motion Picture Arts and Sciences) and *Bicycle Thieves* helped establish the permanent Best Foreign Film Oscar. These two films generally are considered part of the canon of classic cinema. *Bicycle Thieves* was cited by Turner Classic Movies as one of the 15 most influential films in cinema history.

De Sica was also nominated for the 1957 Oscar for Best Supporting Actor for playing Major Rinaldi in American director Charles Vidor's 1957 adaptation of Ernest Hemingway's *A Farewell to Arms*, a movie that was panned by critics and proved a box office flop. De Sica's acting was considered the highlight of the film. Born into poverty in Sora, Lazio (1901), he began his career as a theatre actor in the early 1920s and joined Tatiana Pavlova's theatre company in 1923. In 1933 he founded his own company with his wife Giuditta Rissone and Sergio Tofano. The company performed mostly light comedies, but they also staged plays by Beaumarchais and worked with famous directors like Luchino Visconti.

His meeting with Cesare Zavattini was a very important event: together they created some of the most celebrated films of the neorealist age, like *Sciuscià* (*Shoeshine*) and *Bicycle Thieves* (released as *The Bicycle Thief* in America), both of which De Sica directed.

De Sica appeared in the British television series *The Four Just Men*

#### **Awards and nominations:**

- Nastro d'Argento for Best Director 1946 for *Sciuscià*
- Academy Award 1947 Honorary Award to the Italian production for *Sciuscià* (*Shoeshine*), 1946
- Academy Award 1949 Special Foreign Language Film Award for *Bicycle Thieves*
- BAFTA (British Academy Award) 1950 Best film *Bicycle Thieves*
- Academy Award 1965 Best Foreign Language film for *Ieri, oggi, domani* (*Yesterday, Today and Tomorrow*)
- Academy Award 1972 Best Foreign Language film for *Il giardino dei Finzi-Contini*

#### **What is the French New Wave?**

**New Wave**, French **Nouvelle Vague**, the style of a number of highly individualistic French film directors of the late 1950s. Preeminent among New Wave directors were Louis Malle, Claude Chabrol, François Truffaut, Alain Resnais, and Jean-Luc Godard, most of whom were associated with the film magazine *Cahiers du cinéma*, the publication that popularized the auteur theory in the 1950s. The theory held that certain directors so dominated their films that they were virtually

the authors of the film. Films by new wave directors were often characterized by a fresh brilliance of technique that was thought to have overshadowed their subject matter. An example occurs in Godard's *Breathless* (1960), in which scenes change in rapid sequence ("jump cuts") to create a jerky and disconnected effect. Although it was never clearly defined as a movement, the New Wave stimulated discussion about the cinema and helped demonstrate that films could achieve both commercial and artistic success.

French New Wave, which is also known as French Nouvelle Vague, can be considered as one of the most influential film movements that took place in the history of cinema. The ripples created by this cinematic movement can even be felt today. A group of critics, who wrote for a French film journal called *Cahiers du Cinema*, created the film movement. It began as a movement against the traditional path that French Cinema followed, which was more like literature. The French New Wave had the potential to bring a radical change to French cinema. Few of the leading French movie directors supported the French New Wave at its inception. They include Jacques Demy, Agnes Varda, Alain Resnais, Louis Malle, Jacques Rivette, Eric Rohmer, Claude Chabrol, Jean- Luc Godard and Francois Truffaut. These directors have produced hundreds of movies to the French cinema industry and their involvement created a tremendous impact on the success of French New Wave. As a result, many other French directors were influenced by it, which created an ideal platform to deploy the radical change that the French cinema industry required.

### **How did the French New Wave movement originate?**

The manifesto of Alexandre Astruc, *The Birth of a New Avant- Garde: The Camera-Style* can be considered as the starting point of the French New Wave movement. This event took place in 1948. This manifesto outlined several ideas that were explained by *Cahiers du cinema* and François Truffaut at a later stage. They argued that the French cinema was similar to the literature, which expresses the same ideas that are depicted in novels and paintings. In other words, the artists at that time used movies to voice their thoughts. Some of the leading film producers, whose names are mentioned above, wanted to change it and this is the birth of the radical movement in the history of French cinema. Morris Engel, who was an American film director, also contributed a lot towards the French New Wave. He produced a movie called *Little Fugitive* back in 1953 as he was impressed with the concept of French New Wave. This film clearly shows how the cinema industry in France got International support to carry forward the



much-needed move. The French movie producers still appreciate the contribution of Morris Engel. During the French New Wave movements, particular attention was paid towards the theory called auteur theory. As per auteur theory, the director of a movie is also the producer of it. Therefore, the directors took necessary measures to add a personal signature to the film. The directors who lived in France at that time praised the films produced by Jean Vigo and Jean Renoir because they were pioneer figures who fought against this theory. They were able to create few memorable films with the help of talented script writers. The participation of script writers helped them to stay away from adding their personal opinions and views into the movies that they created. Jean Rouch can also be considered as a prominent figure in the French New Wave. The first new wave feature came out at this point. It was delivered along with the movie *Le Beau Serge* by Chabrol. The trend continued for few more years as well, where few other movies such as *Godard*, *The 400 Blows*, and *Truffaut* came out with similar features. These movies became popular in international film industries in an unexpected manner. In fact, it received both financial as well as critical success. This made the entire world talk about the French New Wave. As a result, a perfect platform was created for the movement to flourish. The characters who took part in the movies that were produced during the radical change were not labeled as protagonists. This created a positive impression on their minds as well.

### **The international popularity of French New Wave**

As mentioned earlier, many other countries in the world were aware of French New Wave during the 1950s and 1960s. It created an impact on the International movie industry as well. The big radical change introduced by the French New Wave played a tremendous role behind the fact mentioned above. In fact, the French New Wave was powered up by the social and cultural change that came out after the World War II. During this time, some lateral movements also existed in the world. The Free Cinema movement existed in Britain during the 1950s, and the French New Wave even influenced it. The neighboring countries of France had some like-minded movie producers. They took the initiative to implement the radical change introduced by French New Wave in their countries as well. Most of these young directors were Communist controlled individuals. As a result, they had the potential to create a tremendous impact on the society.

### **How the French New Wave Changed Film History Forever**

French New Wave took place 50 years back. Now you must be wondering why we should pay our attention towards it. As you can see, the French New Wave has been able to bring some



revolutionary changes to the movie industry in France. Also, it created a tremendous impact on the film industries that existed in many other countries. The result generated by this movement was not only restricted to Europe. It became famous around the world as well and its concepts influenced a lot of directors. These ideas have created the layout for the popularity of alternative cinema, which exist in today's world.

#### Top 20 Best French New Wave Films

- Breathless (1960)
- Jules et Jim (François Truffaut, 1962)
- 400 Blows *Les Quatre Cents Coups* (François Truffaut, 1959)
- Last Year at Marienbad (Alain Resnais, 1961)
- Band of Outsiders *Bande à part* (Jean-Luc Godard, 1964)
- Eyes without a Face (Georges Franju, 1960)
- Lift to the Scaffold (Louis Malle, 1958)
- Bob le flambeur (Jean-Pierre Melville, 1956)
- Vivre sa vie (Jean-Luc Godard, 1962)
- Les Cousins (Claude Chabrol, 1959)
- Paris nous appartient (Jacques Rivette, 1961)
- Hiroshima mon amour (1959)
- Les Bonnes Femmes (1960)
- Shoot the Piano Player (1960)
- Lola (1961)
- Four by Agnes Varda *Adieu Philippine* (1962)
- Cléo from 5 to 7 (1962)
- Contempt (*Le Mépris*) (1963)
- Claire's Knee (1970)
- Céline and Julie Go Boating (1974)