



EIILM UNIVERSITY
S I K K I M

EVENTS & EXHIBITIONS

SYLLABUS

Introduction-

Defining Events, Introduction to Events, Demand for Events, Supply and Suppliers: What are events and when and why do we require events. Process of Events: Event Process that is followed from ideation to execution.

Media and Product-

Celebrities and Media, Media coverage of events, Celebrities in events: How do we ensure media coverage for events and how celebrities are involved in events and why. Events and More, In Film Product Placement, Just an article, Property Creation: Event managers today are required to create more than events.

Events and Exhibition-

Implications and Earnings, Implications of Events, Income from Events, So what went wrong: What kind of revenue is generated from what kind of event? Exhibitions and the Indian Scenario, Exhibitions, ITPO: What are exhibitions and why we need them? Sports Events: A complete docket on how to create and conduct a sports event

Bans, Laws and Cases-

What are the product categories that are banned and how do companies circumvent such issue. What are the laws that govern the entertainment business?

Suggested Readings:

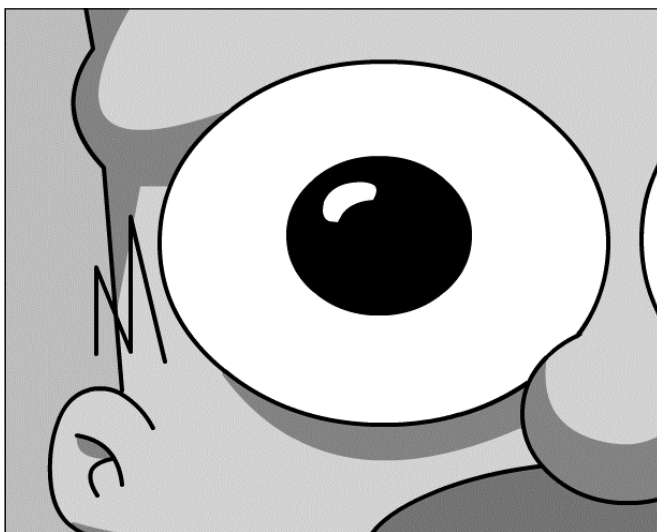
1. Events Management, Glenn Bowdin, Johnny Allen, Rob Harris, Ian McDonnell, William O'Toole, Elsevier Butterworth-Heinemann
2. Event Management: A Professional and Development Approach, ASHUTOSH CHATURVEDI, Global India Publications Pvt. Ltd.
3. Event Planning and Management, Diwakar Sharma, Deep & Deep Publications Pvt. Ltd.
4. Event Management: How to Apply Best Practices to Small Scale Events, Sven Damm, Diplomica Verlag

EVENTS & EXHIBITIONS

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LESSON 1: A CLOSER LOOK AT EVENTS!!!



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.

In the course laid out for you, we will cover the following:

1. **Introduction to Events:**

- What are events
- Objectives of events
- Event Characteristics

2. **Demand for Events**

- Why Events



- When do we need events?

- Types of events
- Structure of events

3. **Supply and Suppliers**

- Distribution
- Ancillary Services

4. **Event Process**

- Brief
- Concept
- Budgets
- Schedule of items
- The suppliers

5. **Media coverage of events**

- Media Coverage of an event
- Themes
- Beneficiary
- Creative
- People

6. **Celebrities in events**

- The Managers and their Celebrities
- How do we get them
- Money

7. **In Film Product Placement**

- Product Placement Basics
- If the Shoe, Shirt, Car or Soda Fits...
- Let's Make a Deal
- Getting the Job Done
- Product Placement in the Movies
- Assignment

8. **Just an article**

9. **Property Creation**

- Why Property Creation
- How we create properties

10. **Implications of Events**

- Aims
- Introduction
- The implications of special events
- Social and Community Implications of Events
- Economic Implications of Events

11. **Income from Events**

- Leisure Event
- Cultural Event

- Organizational Event
- Personal Event
- Sponsorship and Public Funding

12. So what went wrong

- Case Study

13. Exhibitions

- A little history
- What is an exhibition
- Why Exhibit At An Exhibition
- Why Visit An Exhibition
- Other common reasons
- The Economic Impact of Exhibitions
- A cost effective way of exhibiting
- 7 ways to build a dream team
- 10 steps to create the great indoors

14. ITPO

- India Trade Promotion Organization
- Pragati Maidan-Fair Worthy At All Times
- Exhibitions in India
- Promotion Through Department Stores
- Membership of International Organizations and Bilateral Agreements
- Surfing the Information Net
- BIC focus
- Main Activities and Services of ITPO

15. Sporting Events

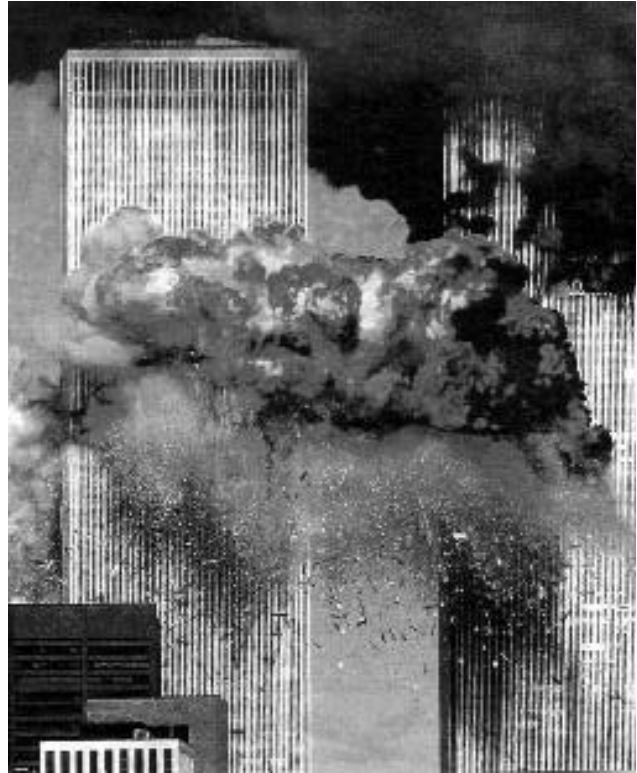
- Running Events – Some Key Questions
- Writing Your Major Event Strategy
- UK Sport's World Class Events Program
- Preparing a Bid
- A Suggested Business Plan Template
- Insurance & Legal Issues
- Marketing and Sponsorship
- Health and Safety & Risk Assessment
- Data Protection
- Volunteers
- Ethical Considerations
- Anti-Doping
- Environment
- Tourism and Sporting Events
- The Economic Impact of Major Events
- Sports Development
- Support Services
- Directory of Useful Contacts and Resources
- Checklist and Practical Last Thoughts
- Further Reading

16. Case Study

17. Ban on Advertising

18. Laws on the Entertainment Business – Some reading

19. A Recap



9/11	
Agra Summit	Beatification for Mother Teresa
Kargil	War on Iraq
Vietnam War	Aamir Khans visit to Kargil
Commonwealth Games	Afro Asian Games
Laureus Sports Awards	Wedding of Subroto Roy Saharas sons
IIFA awards	Miss India
Lux Zee Cine Awards	Sansui TV Awards
Manikchand Filmfare Awards	SAARC Summit
Cannes	Ad Club Awards
Indo-Pak friendship series	Natwest
World Cup	Wimbledon
WWF	Premier of KHNH/Main Hoon Na
Lakme India Fashion Week	Passion Launch
TVS Launch	Colin Powell's visit to India
Quit India Movement	Dandi March
Bryan Adams Show	Elton John in India
Columbia launch	Maiden Voyage of the Titanic
MTV Immies	Oscars
Launch of Radio mirchi	Bacardi Blast
Elite Modeling agency turns 1	PMs visit to Nagaland

OJ Simpson murder trial	Entrance exam to Rai
Hoisting of the flag at red fort	Republic Day parade
World Book Fair	Auto Expo
Defence Fair	Trade Fair
Legend of Rama	Vagina Monologues
Surajkund Mela	Star Awards
Catalyst Launch	Election Campaigns
Alchemy ' 04	Mood I
Woodstock	Publication parties
Kumbh Mela	Valentines Day
Flower show in Mughal Garden	Himalayan car rallies

And These Are All Events!!!!



9/11...An Unforgettable Image



Our War Heroes



A Star With The Jawans



Lady Diana's Funeral



A Car Rally



A Vintage Car Rally



Auto Expo



Book Exhibition



Book Signing



Mother Teresa Beatification In Rome



Fly Past



Opening Ceremony Afro Asian



“Tying” Up A Star



Closing Ceremony Afro Asian



Quit India



Singer Performance



Grammys



Star Power



Oscars



Much More Than Awards



Oj Simpson



Winning With A Team



Cricket Fever



Fishy Stories



Mera Bharat Mahaan

And These Are All Events Too!!!

LESSON 2: INTRODUCTION TO EVENTS



Lesson 1 - Introduction to events

What are Events

Something that takes place; an occurrence.

A significant occurrence or happening.

A social gathering or activity.

This is the meaning of events as given in a dictionary.....lets explore this further. In today's scenario, events are an organized business. It means putting all three points from the meaning of an event together i.e. an occurrence that is significant that creates a social gathering and/or an activity.

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.

Events have been a part of human society ever since mankind became a civilized lot. Events were a form of breaking the tedium and monotony of everyday life. Events generally revolved around or emanated from religious ceremonies and/or holy days.

From the days of the glorious Roman Empire, Gladiators, Lion pits, Olympics were all events that brought thrill to the life of the common man and emperor alike. Even today, gladiators may not exist (except in movies) but Olympics do. Just like our very own Goan Carnival.

For four nights in Goa-before Ash Wednesday. It started as a way to "put away flesh" carelvare in Old Italian. Carn meant flesh, and leavare to remove.

In course of time, Goa Carnival became a time for bonhomie. Crude mimicry blossomed into social satire. In the villages, the playwrights pieced together in Khel (Konkani for play) anecdotes, events and criticism. The Portuguese Governor General, his family and retinue used the occasion for a show of diplomacy. Today the tradition of the carnival carries on, year after year and it has little to do with the leaving of flesh, but more to do with the fact that Goa is a place of tremendous tourist potential and the "carnival season" as it is now known, generates more revenue for Goa just as the season is coming to an end.

The "event" brings excitement and thrill to the lives of the people involved, the spectators and of course brings in the moolah.



Just like Madi gras in New Orleans...New Orleanians know how to throw a party! The city's largest celebration, Mardi Gras, has been called "the greatest free show on Earth." New Orleans Mardi Gras began in 1837, the year of the first street parade.

Noticed how the word "excitement" keeps popping up....because at the end of it, that's what its all about.

Objectives of Events

Broadly speaking, events are organized for fun, work, launches, parties etc, the list is fairly endless.

Traditionally there are four types of events

Leisure events

Cultural events

Organizational events

Personal events

We will take each one individually and study examples in a very simplified form

Leisure Events

Simply put, these are events held purely for the fun of having an event. For recreation, like a party, a sports competition, or a fair. Leisure events are held to involve the person taking part in the event without actually expecting an immediate result.

Cultural Events

Events that bring out a cultural heritage or happening. Much like the Goan carnival talked about earlier. These have an impact on society and people who are a part of it. These are high community involvement events. A community can be a religion,



religion, a race, a cast or even a college. Lets define a community;

A group of people living in the same locality and under the same government, the district or locality in which such a group lives.

A group of people having common interests: *the scientific community; the international business community.*

A group viewed as forming a distinct segment of society: *the gay community; the community of color.*

So what do we have here? We have a set of people sharing similar interests and celebrating something together, it could be their religion, could be their college festival etc.

Organizational events: these are events that tend to be well organized and have implications and interests that are commercial, political, sales driven etc. events of this



nature are generally with a specific agenda. It is generally informative or sales driven or has some commercial value in tangible or intangible terms.

Personal events: these are generally events that are held on a very personal level, for family and friends etc. these are generally by invitation and the number of people involved is high.

One of the underlying facts differentiating the types of events is also the number of people who take part in the event or are in some way involved.



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
Intangibility
Rituals
Personal interactions
Time scale

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. 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 can't 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 memento, it's a remembrance that whenever seen, viewed or felt acts as a reminder of the event.

Rituals: Oscars, a tradition started to award the best in a particular genre. The tradition has remained and become a ritual. And the largest event in Hollywood. Started in 1929 for b/w films....moved into color in 1966....more hi-tech and more glamorous, more exciting, more thrilling and with worldwide coverage remains a tradition and an event looked forward to every year by the best in the business.

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!!

Weird and Wonderful

For clients who wish to turn their corporate event into something a little bit different it is worth looking at some of the UK's more unusual venues. From museums to historical buildings, tourist attractions and stately homes, buildings that are out of the ordinary are becoming a popular choice for original and engaging corporate events.

"Clients pick an unusual venue to create curiosity and momentum for an event," says Rick Stainton, creative events director at motivation and event management firm P&MM. "When people receive their invitations they will wonder how on earth an event can be held in such a venue. That kind of buzz creates fantastic appeal."

Unusual venues are more suited to certain types of events. A small seminar or meeting does not need excessive fanfare whereas a product launch, end-of-year corporate event or summer ball calls for much more flair.

The Wow Factor

"A great advantage with unusual venues is that you can customise and create a memorable experience that emphasises the wow factor," argues Stainton. "The venue can also reflect the message or

culture of the company – a more futuristic building for a younger, trendy company and a more historic building for a traditional firm, for instance."

Two miles from Manchester city centre stands the Lowry, an art gallery with an ultra-modern design that offers rooms for corporate hire in the day as well as in the evenings. The venue can cater for up to 1,730 people, with features including the circular Compass Room, which is made largely of glass.

In London, Dali Universe also boasts a contemporary style. The venue opened its White Space room six months ago, with capacity for up to 250 people for a drinks reception. Unusually for a museum, guests are permitted to smoke. Head of events Jo Steadman says the venue on London's South Bank is more flexible than many museums or galleries.

Legoland Windsor's appeal is across the board, according to the Berkshire attraction's corporate sales manager Penny Jenkins. "We have a wide range of clients who use the venue for events such as Christmas parties, family fun days, team-building events

and product launches. Companies feel they can be creative here, and for many it's a licence to regress and chill out," she says.

Some venues offer themed packages. Jorvik Viking Centre in York offers Viking-themed receptions with Viking canapés and drinks, hosted by a man in authentic Viking dress, for example. Jorvik sales and business development manager Jane Nichols says clients rarely ask for anything else.

"People want to go the whole hog," she explains. "Our clients, which include Nestlé and the Institute of Management, seem to enjoy this very different way of spending an evening." The centre contains an exhibition space for up to 50 people while dinners can be held in two nearby venues for up to 110 people.

Unbound by convention

One venue that claims to be far more flexible than most is The Hop Farm Country Park in Kent. Corporate and events sales manager Sarah Browning says: "It is not bound by convention like a hotel would be. Whatever you want is possible, as long as it's safe and legal.

The site, set in 250 acres, can accommodate a wealth of activities including quad-biking, off-road driving, archery, and clay pigeon shooting, along with more unusual activities such as tank driving, helicopter rides, hot-air ballooning and parascending.

London has its fair share of unusual venues and The Roundhouse is one of its most historic. Built in 1846 as a steam engine repair shed, the north London venue was at the heart of the swinging 1960s scene with The Rolling Stones, Jimi Hendrix and The Doors all playing there. More recently, the venue has hosted product launches, video productions and awards ceremonies. It was the venue for the Music Week Awards, the X-Men movie premiere and the launch of Virgin Atlantic's Upper Class offering.

Virgin events and sponsorship executive Janet Lance says the company always looks for a unique venue when planning an event. "The Roundhouse really worked for us because of its 360° layout with people moving from one place to the next. It's easily accessible and it has a lot of character," she notes.

Whatever the style of venue, agencies and clients need to be aware of any restrictions that may be imposed on corporate events. These will vary from venue to venue, but generally clients will have to think about environmental matters such as noise and smoke.

Plus points

P&MM's Stainton advises clients who want to use an unusual venue to think about health and safety issues, access times, accessibility for rigging, and obtaining drinks licences. However, he stresses that these concerns are outweighed by such plus points as flexibility of the venue and its added security.

Some venues have no choice but to enforce certain restrictions to ensure the safety of guests. The London Eye, which is near to Dali Universe on the South Bank, does not let people smoke in the capsules, for example.

The newest unusual venue on the event scene is the Big Brother 3 house. Agency Skybridge and Endemol UK, the company behind the hit Channel 4 show, have teamed up to open the

"I know how hard it is to find a really different and unique venue for clients," says Peter Neil, general manager of the project at Skybridge. "We felt that the Big Brother house was going to be one

of a kind, and it's proving a popular choice. In the past three weeks we have had more than 100 proposals for events such as press and product launches and corporate hospitality." But there is more to a successful event than simply choosing an unusual venue and taking guests there for an evening.

As P&MM's Stainton points out: "The key is finding out why they are running this event in the first place, then you can make sure that the experience they have is indeed unique."

Assignment

Take any one event and give reasons for their existence and also what makes them special

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

LESSON 3

WHY EVENTS?

Some years ago event management companies could have been counted on one hand. Times have changed and the market has become far more dynamic than it used to be. Consumers are smarter and so are the marketing companies.

What does this lead to? Companies trying desperately to get through to the consumer in all ways possible.

What are the ways that are possible? Advertising – Press and television; Inserts, print of purchase material, posters, hoardings, radio, cinema etc. Have you noticed that in all the possible ways we mentioned there is only one way communication; which basically means that we as marketers and advertisers are talking to the consumer but we don't know if they can hear us and if they can hear us, do they act upon what they hear, do they buy the product?

Which is why we have events, a sure shot way of speaking to the consumer on a personal level. Speaking to him, trying to ensure that we get the desired result. We motivate the consumer to buy into the product or the event may be used to induce trial of the product.

In a cluttered market where the everyone is yelling on top of their voices, not literally but through their ads and their commercials and their posters etc. the event must be IMPACT-FULL. MEMORABLE AND MUST LEAD TO SALE.

So When Do We Need Events?

We have already established, that we need to have an event where we try to get across to the consumer in a market that is cluttered. In a cluttered market we need to cut through noise, other products, competitive products, induce need, create an aspiration to own, use or have the product. So much to be done and the advertising as discussed earlier is a one-way communication.

We use an event to get to know the consumers, meet them, greet them, induce the need to use the product and then bring the product and ourselves top of mind.

The event can be used to have fun, inform, sell, convey, express, induce trial and underlying to all these reasons is the basic reason...to make money for the event management company and for the client.

Events are all about the business of thrill and excitement and having fun and making money while working.

Types of Events

Event linked to Product Launch

Company Market Entry

- Brand Extension

Dealer Conference

Anniversary celebrations

Entertainment

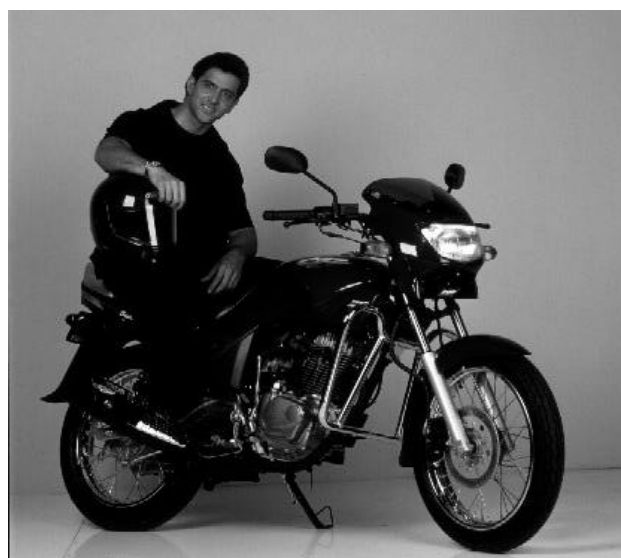
Religion

Community Event

Lets discuss them one by one:

Event linked to Product Launch

When a new product is brought into the market, hype, excitement has to be created around it. And the best way to do that would be to have an event. Events also become an opportunity for the customer to touch and feel the product. The consumer/customer experiences the product and once that happens, it is more than likely he/she will purchase the product.



Company Market Entry

When a new company is launched, they need to hard sell themselves to prospective buyers. An event gives them a way to interact with the customer and understand the consumer/customer first hand. The interaction also gives the marketer insight into the customers mind and mindset. The marketer gets to understand the favorable or unfavorable disposition of the customer. And therefore what else he may need to do to create a niche or favorable space in the mind of the customer.

Technically the product and company launch would have more or less the same agenda for the event, the basic difference would be in the product being pushed. Company or product.



Sales Conference

A sales conference is held for a number of reasons, any or all of the reasons given below



Product Education

Sales targets/past and future

Targeting, sizing, measuring and motivating your sales force

Positioning, marketing, product marketing, sales models and building a killer sales team

Increasing the potential for sales organizations and sales people to win more business

Building and increasing morale of sales team

Measuring training impact

Discussing new sales techniques

Awarding performers etc



As you can see, sales people are the end of the marketing line, but most critical since they deal with the consumers/customers as much as dealers. They need constant and regular motivational programs that help build their morale. They are also the people who are the best to convey market information, since they are closest to the market.

Dealer Conference

According to the dictionary a dealer is one who is engaged in buying and selling therefore a dealer is a person who sells your products. When a person or a company is buying and selling your products, he becomes a part of your marketing team. And therefore he needs to know what is happening in your company. So in order to inform



him of the financial status and standing and of past performance and future plans, you have a conference. Where you share vital company information. This kind of an event requires planning, because the kind of event you have determines how seriously you take this marketing partner of yours.

Marketers have long recognized that strong brand names that deliver higher sales and profits (i.e. those that have brand equity) have the potential to work their magic on other products and product lines thereof.

The two options for doing this are usually called "brand extension" and "brand stretching".

Brand Extension

Brand extension refers to the use of a successful brand name to launch a new or modified product in a same broad market.

A successful brand helps a company enter new product categories more easily.

For example, LG was extended from a Television company to a consumer durable brand too and is so known.

Brand Stretching

Brand stretching refers to the use of an established brand name for products in unrelated markets.

For example the move by Yamaha (originally a Japanese manufacturer of motorbikes) into branded hi-fi equipment, pianos and sports equipment.

When done successfully, brand extension can have several advantages:

- Distributors may see there is less risk with a new product if it carries a familiar brand name. If a new food product carries the Heinz brand, it is likely that customers will buy it.
- Customers will associate the quality of the established brand name with the new product. They will be more likely to trust the new product.
- The new product will attract quicker customer awareness and willingness to trial or sample the product
- Promotional launch costs (particularly advertising) are likely to be substantially lower.

Moreover sometimes brand stretching is exercised clearly for brand recognition and as a feel good factor, In order to make it a "preferred brand".

Given below is an example that will help you understand the idea better:



Sahara & Indian Cricket

- **Objective**

To establish Sahara India Pariwar as a household name across the cross-section of Society

- **The Idea**

Associate with Cricket -A medium of entertainment / event which is targeted at classes and masses alike

The ultimate communication medium for the Corporate to reach its Target Segment at large

The Sahara Cup

The Indian public follow the India Pakistan Cricket Rivalry with patriotic zeal and passion

The rationale behind the Sahara Cup.

- **The Result**

The extension to this - cricket and the cricket loving MASSES resulted in Sahara's long-term association that established The Sahara Cup as an annual feature

The work does not stop there, brand extension is an exercise is an ongoing one and it has to continuously reinvent itself as a task. In keeping with this in mind Sahara Pariwar did the following:

The Sahara India Cricket Team

- **Objective**

To extend the Sahara association with Indian cricket into a generic relationship.



Make "Sahara" synonymous with Cricket.

- **The**

- **Idea**

To sponsor the Indian Cricket Team, thus gaining quasi ownership over the sport in India.

- **The Result**

Created a long-term relation with the sport -Official sponsors of the Indian Cricket Team, The Sahara India Cricket Team.

Created a mega Brand Connect with the sport



Entertainment

Some event managers hold events, just for the entertainment value and commercial value. A singer's performance, an actress performing on stage etc. these would all fall into the entertainment category. They don't serve much purpose except to create thrill, excitement and hype.



Motivational

Anniversary Celebrations

Ever noticed when a huge hoopla is created around an anniversary? Radio Mirchi turns 1, Ruby Tuesday completes 5 years etc etc. An event is held to earmark a big happening, it shows the success of a particular product, company or brand, much like the birthdays we celebrate. Because there is reason to. So while for a birthday you invite your friends and family and neighbors. In an anniversary celebration for a company you invite the people who increase or have the potential to increase your business. Or even people who are your prospective clients/ customers.



Lets Take an Example

Pepsi soft drink promo in Hyderabad

Hyderabad

Pepsi Foods Pvt Ltd has launched a consumer initiative titled 'Adrenalize' to promote its 'Mountain Dew' brand of soft drink. Consumers can have a go at dare-devil sports like bungee runs and rock climbing in four youth hangouts in the city.

The 'Dew Road Show' will also tour key places, wherein participants can try bagging prizes such as Dew T-shirts, Dew caps and Dew slap bands. A consumer is required to buy a 200-ml Mountain Dew to qualify for participation at either of the events, according to a Pepsi press release.

Company Day

A day when everyone in the company across all levels get together and spend the day



getting to know each other and sharing their experiences etc. this bonds the company and brings it closer into a tighter knit.

Workshops

Workshops are held to educate the team on current happenings and newer methods of work. This keeps the team abreast of what is happening around the world and therefore makes them more competitive in a market that is dynamic and constantly evolving, no matter what the product or service is.

Picnic/Party/Gathering etc

Religion



There are few things that move this nation. Religion is one of them. Every religion has one or two or even more events. These events bring an entire sect together, where they each meet each other enjoy the events/items that happen during that time.

These are part of an unorganized sector and are larger in size and number of people than seen during any other kind of event. As mentioned, although an unorganized sector, they internally are highly organized and follow the same format of organization/items year after year. Generally these are recurring events, repeated every year.

Community Event

A lot like the religious event, this kind of event is specific to a community or a set of like-minded people. This could mean a set of people who enjoy rock, could organize or be a part of a rock concert that happens every year. They get together and enjoy the kinship shared by people of the similar likes. Conversely, you could have a college festival like mood I, madigras, synergy, alchemy etc. where the event occurs or is organized every year. Some elements remain the same, yet elements or characteristics change every year, like the people or number of people, or items that are a part of the festival.

So as you can see, there are a variety of events and a variety of reasons to have them. In the business environment, events are held to go beyond advertising, which is mass, and go specific, almost like you are talking face to face with the customer/consumer. Feedback is immediate and you as a marketer or event manager would know what you did wrong and what you did right. And how you need to take the entire communication forward because you know from the feedback you have got, what is expected of you.



LESSON 4: STRUCTURE OF EVENTS

Structure of Events

The structure of the event is decided by the purpose of the event.

The purpose decides the magnitude/size of the event.

The magnitude decides the place/venue for the event.

Venue decides the stage size and the creative aspect of the event.

Creative aspect also determines the theme of the event. The theme is determined by the target audience.

The creative and all above parameters are planned and decided by the event manager and the client for whom the event is being organized.

Then above all else are the people who will be the spectators and viewers of the event (target audience). The event is planned keeping in mind the fact that the items to be shown in the event have to be of interest and consumption of the consumer. As mentioned earlier, their demographic profile, psychological profile etc.

Then we have to also see and decide if there is a press involvement and if we need to have the same covered by the media. Media is then invited to the event or pre-event and a briefing is given by the company along with a press release, which is written communication for the press. The press is entertained and follow ups with publications and press start the next day for the required and committed news coverage.

In a situation where the event is large scale and will be held in a public place, police permissions are required. An open event has to follow the laws laid down. No loud volumes after 10pm. When permissions are taken, the police also assist in managing the traffic to the venue and in parking etc.

Security is also an issue, to manage large crowds etc, security personnel need to be taken on especially in the case where celebrities are involved. A crowd can easily turn into a mob if disgruntled, which is why security personnel need to be taken on.

This is very simply and very broadly how an event is structured. Given below is an example to assist you to understand the concept of the structure of events:

Further to the Ambition trophy promotion. The list of winners has been received and the following is recommended:

The winners, who have been short listed on the basis of their ratings matching with those of Harsha Bhogle or close to it, now have to be given the prizes at a special event/s.

1 st prize winners	:	5
2 nd prize winners	:	31
3 rd prize winners	:	16
4 th prize winners	:	71
Total	:	123 winners

Data has been tabulated and presented on 26th May, 2003.

Step 1 – information of winning to the participants



Option a - Publish the list of winners in a newspaper all over. People whose names are published must go to the HHML office nearest to them / dealers and register their names confirming their availability to be at a specially hosted event.

Option b - Conversely, each winner can be contacted personally by either the dealer or the sales offices and informed of their winnings.

Step 2 - Transport them to the one designated location by train and put them up in a hotel for one day. Hotel should be 3 or 4 star.

Step 3 – Organize an evening wherein, the winners have dinner with Team Ambition and Captain Hero, after the winners are handed over their prizes.

It will get great media hype and it can also be a press conference, so coverage is huge.

Now the above is only for 36 winners and team ambition, captain hero and Harsha Bhogle.

The rest 87 people are not supposed to meet with the cricketers, so this can be done at a local/ regional level with dealers and/ or sales offices and regional media hype can be created.

Checklist

Travel for cricketers (Saurav, Sehwag, Kaif, Yuvraj, Zaheer, Harbhajan)

Boarding

Lodging

Signing of bikes

Signing of bats

Check on availability of cricketers

5 ambitions

36 winners to dine with cricketers dinner per head 350 x 42
= 14,700 approx

52 kit bags to be given away per kit cost 4000 x 52
= 2,08,000 approx

71 bats to be given away per bat cost 300 x 71
= 21,300 approx.

Travel, boarding and lodging for 36 winners

when does this event have to happen? Date (September)

List of all people to travel air/rail

Cricketers to be contacted and event arranged

Press coverage

Event

Team Ambition with Captain Hero and the evaluator Harsha Bhogle at a felicitation and handing over prizes to the winners of the promotion held during the world cup.

Inviting the winners is a huge opportunity to get coverage in press and also an opportunity as a loyalty exercise for members of the passport program, since all the winners are pre-requisite passport holders.

Organize a large scale event and invite the press.

The reason we need to do a large hyped event is

The promotion was a large one and had much press presence.

The fact that the commitments are being carried out is large in itself

The All- Rounder Champion**A Brief Concept**

Post the world cup and the evaluation of data received during the Ambition All rounder promo, the list and details of winners has arrived.

We recommend that an event be held to felicitate team Ambition with Captain Hero and the evaluator Harsha Bhogle, while we hand over prizes to the winners of the promotion.

The publicity opportunity with an event is huge and the press will be invited for hype and coverage.

All the winners are pre-requisite passport holders. And the fact that people pan India have won prizes and HHML has given the prizes is good for the image of HHML.

This event will happen before the commencement of the tri-series starting in October. The opportunity can be taken by HERO HONDA to wish the team good luck.

The Show

The entire event will take place in September when the cricketers are back from England. The event will be held in Delhi where HHML is headquartered.

The show shall be attended by all the winners and the cricketers along with Mr. Harsha Bhogle.

There will be a performance by a celebrity. Or a group of dancers for entertainment.

Followed by the handing over of the Ambition All-rounder trophy. The prizes will then be given over to the winners followed by dinner. One of the features of the evening will be the screening of a 7-8 minute AV which has the best moments of Chaminda Vaz, the unanimously voted all-rounder of the trophy.

The backdrop will be the visual of the trophy and cup as is in the ad with the HERO HONDA logo. A dummy of the world cup will also be a part of the backdrop.

Event Mechanics

Date : September 2nd Week

Venue : Taj Palace, Delhi

Duration : Hours

All The Costs Given Below Are Referential And Indicative And Are Not Actual Or Real. This Is Only For Your Understanding

INVESTMENT**IN INR**

Artists fees	25,00,000/-
Compere – Shekhar Suman	1,00,000/-
Sets	8,00,000/-
Venue Constructs & decor	8,00,000/-
Venue Hire (for 8 days, incl. RS. 2 Lac Deposit)	2,50,000/-
Sound & Lights	3,75,000/-
AV Shoots on Beta	2,25,000/-
Production Charges (Studio Hire, DATS etc)	1,00,000/-
AV Screens and Projections	2,25,000/-
Choreographer with Dancers, costumes, rehearsal etc	5,00,000/-
Orchestra	75,000/-
Insurance & Permissions	2,50,000/-
Printing & Production	75,000/-
Generators & General Lighting	1,50,000/-
Pyrotechs	50,000/-
Catering during rehearsals & show day	75,000/-
Security	50,000/-
Communication	20,000/-
Travel, Lodging & Boarding & Transportation	2,50,000/-
Scripting	50,000/-
Artists & Compare Costumes	2,00,000/-
Advertising & Publicity	3,00,000/-
Television Production (Shooting & Post Production)	10,00,000/-
Agency Fees (Direction, Production & Management)	xxxxxxxx
Mukti	25,00,000/-
Total Approximately	1,24,20,000/-

(Rupees One Crore Twenty Four Lakhs Twenty Thousand Only)

Assignment

1. Give the different kinds of events and illustrate them with examples
2. Give different reasons for events with examples

LESSON 5: SUPPLIERS

The kind of services required for large-scale events is very high and a whole series of activities have grown up to service the growing demand in events. These services are of two kinds, one where the entire core business of events revolves around these services and then the kind of services that provide to the core business.

Distribution: Venue managers, Trade media, Hotel booking agencies, Incentive travel agencies, Visitor and convention bureau Exhibition organizers and in the public sector like National and local tourism bodies

Ancillary Services: Photographers and video makers, Transport and guiding services, Ground handlers, promoters, ground security, Translation services specially for international events, Music and entertainment providers Travel companies, Costume hire services, Printers, Floral contractors, Database support services and also the fabricators; who are the people who create the technical services. Projection services, lighting, sound etc.

Lets take each service and elaborate on it for easier understanding:

Venue managers: These are people or a group that looks after the ground of place where the event will take place. They ensure that the venue is in good condition for the event. Generally events are held in hotels, specifically their banquet halls. The banquet manager as the in charge is responsible for giving the dimensions and details of the venue to the event manager to enable the event manager to plan the design of the event.

The banquet manager also takes care of the majority of the ancillary services like food,



Venue managers are not only responsible for the holding of an event. They are also responsible for the safety of the event. Therefore is this placing an additional burden on Venue Managers? Probably not. Venue Managers already have in place systems to make their sites welcoming, safe and secure environments. The NCTP promotes the “all-hazard emergency

management principle” whereby emergency managers can respond to any type of incident. Venue Managers can apply the same principle; they may already have appropriate plans for:

- Receiving and assessing threats;
Screening incoming items (including mail) for hazardous material;
Identifying and responding to “unidentified items”;
Access control measures;
Responding to acts of violence inside or external to the venue;
Considering the specific needs of Commonwealth or Internationally Protected Persons and other VIPs;
- Safely evacuating or containing/sheltering both staff and patrons; and
Business continuity, so the functions of the venue can continue, as far as possible, when access to the site, people or information is denied for any reason.

If those plans are in place and effective, the responses to most terrorist acts are already addressed. The plans to prevent and respond to criminal activity will, in the main, address terrorist actions. Venues, which have planned for criminal, emergency, and related incidents, probably don’t need to develop specific counter-terrorist plans.

Liaison with the local police will also help with identifying local criminal activity, issues such as; pick-pocketing, assault, theft from motor vehicles, product counterfeiting, cheque and credit card fraud and other crimes of relevance to the venue.

In a similar way, liaison with Fire Brigades, Emergency Medical Services, SES and others, and their involvement in planning and exercises, can only add to the venues ability to respond to any type of incident.

Venue Managers will continue to be responsible for “major events”. Venue Managers should take a balanced look at their existing plans to deal with the more likely emergency and criminal incidents and ensure they are appropriate, effective and rehearsed. These plans will form the basis for a sound counter-terrorist response. Effective liaison with the police and other specialists is essential as are prepared and workable business continuity plans that will protect the on-going business of the venue and its reputation.

Event producers up close and personal with unique venue managers at recent SUVA education evening

The four biggest names in the Event Production business addressed a **Sydney Unique Venues Association** Educational on Thursday 21 June 2001 held at the Volvo Gallery in Sydney.

On hand to discuss all the do’s and don’ts of working with Event Producers were Warwick Hamilton from Events Unlimited, Helena Karter from helena karter Special Events,

Glen Lehman from Lehman & Associates and David Grant from David Grant Special Events.

Warwick Hamilton gave us tips on how to attract Event Producers to unique venues and said that one of the most important things for venues to do is to sell the concept of “unique venues” first and the actual venue second. “This is similar to the way a Destination Marketing Company sells the country first,” he said.

Mr Hamilton encouraged unique venues to develop alliances with providers of products or services that will bridge whatever gap exists in the unique venue’s products and services allowing them to “double their sales potential”.

Finally Mr Hamilton emphasised that in order to attract Event Producers to a unique venue, the Event Producer must be aware that you exist!

Helena Karter, from helena carter Special Events agreed with this, saying “corporate clients often know more about unique venues than Event Producers do!”

Ms Karter, talking about how to develop ongoing relationships with Event Producers to ensure repeat business, emphasised that unique venues need to recognise that “Event Producers can be another part of your sales team on the ground.”

“Unique venues should also let Event Producers know what shows or events are coming up because if we know what you’ve got we can look for ways to push our client’s your way,” Ms Karter said.

Glen Lehman from Lehman & Associates discussed how to marry the venue constraints with the needs of Event Producers.

Mr Lehman stressed the importance of unique venues being user-friendly. Restrictions such as “non-smoking”, “no red wine” and “no hangings on the wall” were all making the unique venue too hard for Event Producers to sell to their clients.

“If there must be restrictions make sure you tell the Event Producer well in advance so they can fix the problems,” he said.

The final speaker was David Grant from David Grant Special Events who spoke on when it is OK for a unique venue to say no to an Event Producer. Mr Grant implored unique venues to trust the Event Producers to do the right thing. “After all,” he said, “our own reputation is on the line as well as the reputation of the venue.”

The evening concluded with questions from the floor and then some serious networking. SUVA President, Willard Day of Customs House, said “this educational was among the best that SUVA has put together and the fact that so many members attended is proof that the topic was very relevant and the speakers were the best in the industry.”

SUVA holds regular educational forums for its members and is certainly proving to be a winning formula. Mr Day said, “our educational program is getting stronger and stronger. Our members really enjoy the opportunity to visit a venue, learn about a particular topic and then network with the industry in an informal environment.”

Sydney’s Unique Venues Association is a not-for-profit association that comprises more than 50 members. Members cannot be hotels, restaurants or function centres and their commonality is that being a venue is not their core function

Trade Media : There are people within the event business that ensure that an event happens in a particular place. They write for and cover the information that allows for event managers to know what’s happening in the market. They also keep the city/market/consumer abreast of what’s happening around the market in terms of covering the event.



TMF Aims to Enhance Indian Tourism Potential



The website and newsletter of Travel Media Forum (TMF) was recently launched by secretary tourism, government of India, Rathi Vinay Jha at a function organised at Le Meridien New Delhi. The secretary did the honours by bestowing the ‘Tourism Promotion Awards’ to Indian Airlines, Ram Kohli, Lalit Suri, Tarun Thakral, Ramesh Kakkar and Ashish Kumar Singh, MD, Maharashtra Tourism Development Corporation.

TMF is a body of travel writers, photo journalists, editors and publishers of travel-related magazines contributing to the cause of tourism promotion in the country. Travel Industry Association of America has provided the TMF website www.travelmediaforum.com, a link in the travel media and public relations section of their website.

Aimed at securing global travel media association, the website highlights information about TMF and contains a monthly electronic newsletter and international media links. ‘TMF Impressions’ the hard copy of the newsletter will also be widely circulated.

Commenting on the initiative, S K Bakhshi president of TMF informed that, TMF will conduct a survey of foreign tourists in October 2002 with regard to their safety and security perceptions in India. The programme will follow other events such as a tourism quiz and tourism essay competition etc. TMF will enroll members of hospitality and travel trade as allied mem-

bers for better interaction with the industry. The chapters of Kerala and Goa will also be opened shortly.

Hotel Booking agencies: These are travel agencies cum hotel booking services. The service they provide is simple and as the name suggests. A client approaches them and they find out a few details concerning the requirement of the client. The typical question they would ask would be number of people and destination. Then they would enquire about the budget consideration. Then the agency would check out the place where the required number of rooms would be available for that period of time. And detailing is done based on the information provided by the client.



Convention Bureau/Trade promotion cells: it is the task of these cells to work on creating events, exhibitions etc. the task is to better trade for a particular segment.

Promotion of trade is an exacting mission, translating into a search for new frontiers and new horizons in the world of commercial interactions. A mission that finds expression in the successful organization of trade exhibitions in India and abroad, buyer-seller meets, promotion through department stores, contact promotion and product development programs apart from dissemination of information on products and markets. Trade Promotion Organization provides a broad spectrum of services to trade and industry so as to bring about the growth of bilateral trade, particularly exports, and technological up gradation and modernization of different industry segments, whether it is IT, Auto, Books, defense etc.

A Speech

Inauguration of South Asian Business Forum Cell of India at FICCI July 26, 2002, New Delhi

Address By Mr Deepak Chatterjee, Secretary,
Commerce and Industry, Government of India

It gives me great pleasure to be here this afternoon to inaugurate the South Asian Business Forum (SABF) Cell of India and to launch the website for the Forum being hosted by FICCI. Ministry of Commerce and Industry had co-hosted with the ADB; the Inception Meeting of Trade, Investment and Private sector Cooperation Working Group (TIPWG) in Kolkata on 21st December, 2001. The objective was to bring together the TIPWG members from participating countries to collectively give advice on the direction of sub-regional cooperation in the sector under the Regional Technical Assistance (RETA) being

provided by the Asian development Bank and to agree on a programme of action.

ADB's initiative to promote sub-regional cooperation in South Asia originated with the launching of the South Asia Growth Quadrangle in 1997 by the Foreign Ministers of Bangladesh, Bhutan, India and Nepal (BBIN). It was subsequently endorsed by 9th Summit of SAARC held in Male in May 1997 as a Sub Regional Initiative within SAARC with the aim of identifying and implementing Sub Regional Projects involving two or more countries of Asia or South Asia.

The economic synergies in the region remain largely untapped. A multi-pronged approach is required to optimise the potential. Given the political, economic and administrative issues that influence sub-regional economic cooperation in the region, several initiatives are required at different levels. The very structure of the Working Group on Trade, Investment and Private Sector Co-operation with Presidents of the Chamber of Commerce of the participating country and the Secretaries of the Commerce/ Trade and Industry provides a forum for promoting government to government co-operation, government to business co-operation and also business to business co-operation in trade and investment.

Needless to say, GDP growth rate in BBIN region needs to be steeped up through policy measures by the Governments and private sector initiatives. It is believed that an integrated approach is necessary to transform this underdevelopment zone. For this, it is essential to upgrade the development profiles of the participating countries through programmes of poverty eradication, employment and income generation and social welfare which lead to improvement in the quality of life of the people of the Growth Quadrangle. Recognizing the fact that this objective can be achieved only with the help of a comprehensive development plan, Working Groups have been established for the five identified priority sectors for cooperation under the South Asia Growth Quadrangle, viz., Energy, Environment, Transport, Tourism and Trade & Investment.

Innovative trade policy measures are required to provide a further impetus to the existing trade flows by not only tapping the potentials but also creating niche areas in which trade flows could take place. Lack of development not only impedes trade flows because of lack of export supply capabilities but also gives rise to informal trade. the constraints are structural in nature. It would be wrong to say that the existing trade linkages present a dismal picture. In fact, studies suggest that if we include informal trade linkages, trade relations of the BBIN countries are not that dismal, considering that informal trade is nothing but a reflection of natural comparative advantage. In this sense, factors contributing to informal trade also become de facto factors for low levels of official trade. These include lack of trade facilitation infrastructure, transit infrastructure, transport infrastructure and trade barriers. Together these constrain setting up of development projects, which could provide an avenue for alternative employment pursuits as opposed to informal trade.

The Quadrangle has the potential to become an important sub-regional growth area. The South Asian Business Forum (SABF), therefore, must have a focused approach to fulfill this

objective. The SABF must discuss and identify the projects, which are important for the sub-regional development.

While intra-subregional activities can be expected to improve through these measures, the wider impact would be the creation of an area of interest to foreign investors seeking export platforms as well as access to internal markets. Multilateral agencies such as the Asian Development Bank can play an important role as facilitators in this process by supporting some of the important research activities, assisting policy-makers in addressing key cross-border sensitivities and in participating in some of the major investment projects.

During the inception meeting of the TIPWG in December 2001, this was an agreement on the establishment of the South Asia Business Forum. The Working Group agreed that FICCI shall provide the interim secretariat for the SABF in cooperation with its affiliate, the Indian Chamber of Commerce (ICC) which is based in Kolkata and which will act as the operational nodal point. The Working Group also requested the ADB to develop in consultation with the Apex Chambers in the participating countries, the appropriate structures for the SABF Business Facilitation Cells to be established in each of the participating countries. With regard to be SABF Business Facilitation Website, it was decided that FICCI will host the site with linkages to other Apex chambers.

I am happy to learn that SABF Cells of Nepal and Bangladesh have been operationalised recently. Today, the SABF Cell of India is being operationalised. The SABF Business Facilitation Cell established in each of the partner chambers is essential as it can provide the following services :-

- Help business representatives from member countries with information on policies, procedures, contacts.
- Help in organizing business meetings, networking events, exhibitions etc.,
- Help in liaising with regulatory or administrative bodies, and
- Help in identifying business and investment opportunities

Appropriate capacity building would ensure that any business client utilising the services of the SABF Cell would get uniform information and services in each Partner Chamber in each country. The objective would be to make it much easier for the private sector in each country to do business with each other. These cells can also provide the cross linkages to their respective websites so that, if need be, through one site, the business people can have linkage facility to the other site.

In an increasingly interconnected world, it is important for the SABF also to have a Business Facilitation Website which could initially provide the following functions:

- A Trade Enquiry Database to match make private sector business opportunities;
- Information on policies and procedures, important developments;
- A Discussion Bulletin Board to provide an opportunity to share views and get inputs for policy recommendations
- Provide a profile of private sector companies, banks and other institutions (fee based service)

- Links to other sub-region web-sites on tourism, etc.

I am happy that FICCI has taken this initiative with the aim of facilitating ADB's objective of encouraging cooperation in the sub-region. I wish you best of luck and success in your endeavours.

Thank you.

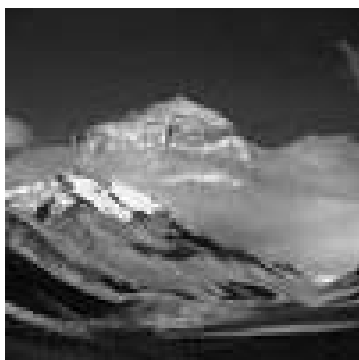
LESSON 6: SUPPLIERS

Transport: Airline, railways, bus services, cab services etc would all fall under this category.



At Your Service
By Suresh Chandra

September 24, 2001



Enjoy the company of people? Have a flair for languages and can work at odd hours, then tourism is the career for you.

If you enjoy interacting with people, travelling, working long hours and possess knowledge of a foreign language, you can think about tourism as a career. Tourism satisfies one's spiritual quest for adventure, leisure, business and other purposes. India has tremendous tourist potential with its mountains, beaches, temples, forts, palaces and monuments. Besides earning precious foreign exchange, tourism generates employment as well.

Tourism Broadly Covers

Hotels, restaurants and other complexes; travel agencies, tour operators; transport facilities for tourists ^ air, road, railways; amusement, entertainment and sports units for tourists; units providing cultural, adventure and wildlife experiences to tourists.

The Department of Tourism is the nodal agency for the formulation of national policies and programmes with offices in India and abroad. The State Directorates of Tourism are responsible for publicising and promoting travel within India for domestic tourists. The Department of Tourism brings out literature of tourist interest in the form of folders or brochures to provide complete information to tourists. Tourism department have set up information centres at various airports, railway stations and tourist places to provide information to tourists.

They not only provide information and printed literature but make hotel reservations as well.

Hotel

Hotel industry is a very important component of tourism. Hotel provides a meeting, eating and resting place to all kinds of people. Today hotels provide not only air-conditioned rooms with a telephone, television and music channel, but provide services like telex, fax, secretarial service for the convenience of their business guests. Many hotels have shopping arcades, travel agency, bank, beauty parlour, swimming pool and health club for their guests. The large infrastructure is required to make guests comfortable. Some of the main departments of the hotel are Front Office, House Keeping, Food & Beverage and Sales.

The National Council for Hotel Management and Catering Technology, New Delhi conducts joint entrance test for admission to first year of the three-year diploma programme in hotel management for 21 institutes affiliated to the council for 10+2. The maximum age is 22 years. Some of the reputed hotel groups conduct their own training programmes. PG diploma courses are available in various institutes.

Travel Agencies

Planning a vacation or a business trip can be a difficult and time-consuming task. Travellers, therefore, seek the assistance of travel agents. Travel agents make the best possible travel arrangements, having in view the preference, budgets and other requirements of the traveller in mind. Young graduates who have a flair for history and languages may work as licensed guides. They generally work on contract basis approved by the Government.

Transport Services

It constitutes an important part of the tourism sector. Transport services cover air, rail and road. All modes of transport are important within their respective specialised ambits. Air has special significance for long distances and on routes involving difficult terrain. Air transport, although costly, is popular among foreign tourists because of lesser time available at their disposal. The airlines and travelling agencies provide package tours to tourists.

Recently, the state tourism departments in collaboration with state roadways have started offering package tours. Luxury buses and taxis have become very popular. Taxis with educated drivers are in great demand. Railways are an important mode of transport for tourists. It is not only economical but also very comfortable. Introduction of speedier and luxury trains such as Rajdhani and Shatabadi have made train journey more popular amongst tourists. Some special trains such as Palace on Wheels have been introduced to attract foreign tourists. The package tours are offered by railways in collaboration with the department of tourism. Most of the government

employees who avail LTC prefer to travel by train. Most of the tourist places have been well connected by train.

Security : this service is generally more in demand when the event is larger and has celebrities as a part of the package. A good example for this would be shows by actors/singers/dancers/Miss India etc



Gujarat Tightens Security for Hindu Procession

AHMEDABAD (Reuters) - Police sharpshooters on rooftops and helicopters flying overhead will guard a Hindu procession in Gujarat at the weekend to prevent more religious clashes, officials said on Friday.

Hundreds of thousand devotees are expected to follow gaily decorated chariots with idols of Hindu gods in some 80 towns, including Ahmedabad.

"We have arranged a four-tier security system with aerial surveillance of the procession route by helicopter. Though there are no apparent threats, we are not taking any chances," A.K Bhargava, Gujarat's police chief, told Reuters.

The march, which will trundle through narrow streets in predominantly Muslim areas, has in the past triggered Hindu-Muslim clashes as devotees armed with swords, tridents and spears on chariots and trucks shouted anti-Muslim slogans.

Fears of trouble have increased after police early this week shot dead four suspected Muslim militants, including a teenage college girl, with explosives and weapons, who they said were plotting to assassinate the state's chief minister.

Sharpshooters will watch the procession from rooftops and thousands of armed police will be posted along the 25-km parade route in Ahmedabad, which bore the brunt of the religious bloodshed, in which more than 1,000 people, mostly Muslims, were killed.

The bloodletting began after 59 Hindu activists were killed when a suspected Muslim mob torched a train in February 2002.

Bhargava said police had met local peace committees and deployed more than 20 senior police officials to supervise the procession so that the annual event passed off peacefully.

"We have been preparing for this for more than a month as there is always a threat to such religious events. Better preparation helps," he said

Athens Says Games Security Second to None

Karolos Grohmann | May 25, 2004 12:45 IST

Athens Olympics organisers said security arrangements for the Games were "second to none" and accused Australia of undermining safety efforts.

Briefing representatives of all 202 nations taking part in the August 13-29 Olympics, Games chief Gianna Angelopoulos said every measure was being taken to ensure the safety of the world's biggest sporting event.

She said unwarranted criticism of the security plans could play into the hands of militant groups seeking to undermine the Games.

"I am concerned that we send a consistent message to those who wish us ill," an angry Angelopoulos said. "Telling them that there are holes in Athens security procedures and that our preparations can be circumvented when all our preparations are designed to achieve the opposite is bad security strategy."

Greece, hosting the first summer Games after the September 11, 2001 attacks on U.S. cities, is implementing the biggest ever Olympics security plan, worth 1.0 billion euros.

International Olympic Committee president Jacques Rogge backed organisers, saying the Games would be successful.

"A few days before the Olympic Games, which I have no doubt will be successful, let me thank ATHOC (the Games organising committee) for a formidable partnership," he told an Olympics youth meeting in Athens.

Rogge is expected to meet Greek Prime Minister Costas Karamanlis to discuss preparations.

Australia angered Games organisers and the IOC two weeks ago by issuing a warning to travellers to be cautious if visiting Greece after three bombs exploded in Athens three weeks ago.

The host of the 2000 Sydney Olympics is a member of the seven-nation security advisory group set up by the Athens Games organisers to provide training and intelligence ahead of the Olympics.

"Australia chose the middle of a successful (IOC) meeting to release a warning regarding travel to Greece," Angelopoulos said. "Suggestions that we don't take our security preparations seriously is wrong."

Public Order Minister George Voulgarakis, who heads Olympic security planning, told the security meeting the Games would be safe.

"I want to make it clear that we will not put the people and the event in danger. We can guarantee a safe Olympic Games," Voulgarakis said.

Growing Anxiety

Angelopoulos said the recent barrage of international media reports and Australia's travel advisory questioning security arrangements could put athletes under stress.

"We want athletes to have only one concern this summer as the world looks on: delivering an Olympian performance," she said. "Unnecessarily raising their anxiety levels with uninformed comments can only distract young men and women."

With 45,000 armed guards, NATO air and sea patrols, and a network of thousands of cameras for crowd and traffic control, the security measures far exceed those for the Sydney Games.

Athens Games organisers have staged a series of large-scale exercises on nuclear, biological and chemical threats, hostage situations, hijackings and other threats.

But a series of minor bomb attacks over the past weeks, which the Greek government has dismissed as "isolated domestic events", have again raised security concerns.

Floral Services: these people as the name suggests provide flower arrangements for the event. This generally happens when the event is indoor at a hotel etc. the vent manager gives them a brief as to the kind of event that is taking place and tells them the colour of the décor etc and places a specific order for a colour or kind of flower. Bouquets etc are provided by the floral services that are required especially during presentation and felicitations.

Traditional Welcome

The warmth of Indian hospitality and the custom of welcoming guests is as old as time itself. On arrival, as you step into the hotel, ladies in traditional local costumes greet you with garlands of flowers and perform the "aarti" ceremony. After having your forehead anointed with the traditional red "tikka", relax with a non-alcoholic welcome drink.

Grand Royal Procession Welcome

This theme recreates the ambience of the welcome accorded to a victorious Rajput warrior. The entire drive-way to the hotel is lined with caparisoned elephants and camels. Elephants with trunks raised in salute, accompany guests who are taken in royal carriages or on elephant-back to the hotel. A band of musicians and horsemen precede the procession amidst a shower of rose petals. Valets drape each lady with a "duppata" (shawl) and the gents are dressed up with "safas" (Rajasthani turbans). Guests are greeted with garlands and the "tikka" ceremony is performed. Afterwards relax to the music of the "shehnai" while you sip a gin-based welcome drink and enjoy Rajasthani folk dances. Available at: JAIPUR.

The Moghul Theme

Go back to the historically fabled world of the great Moghuls. "Chobedars" (gate keepers) usher guests to the "daawat-khana" (dining-room). Hostesses clad in silken, flowing "shararas" (skirts) and "chunnis" (veils) welcome the guests with flowers and "attar" (perfume) in the traditional style. Flamboyant folk dances herald a sumptuous spread of Moghlai delicacies, served in a manner befitting royalty. Available at: DELHI, AGRA.

Light/Sound/Projection: Depending on the event and the items within the event itself. A entire plan and requirement is

discussed with the people providing light and sound. If the event has a ramp show, then a spotlight would be required. Gogo requirement and smoke machine, backlight, psychedelic etc. are all types of lighting and equipment that can be used at an event. And naturally the use of the equipment would depend on the type of event.

Imagine having a 2000watt speaker system for a conference hall! So depending on the type of event, the lighting is provided. In the event it is a launch of a product, the spotlight would naturally need to be on the product during the reveal etc.

Then a projection screen is required when presentations need to be made or an AV (audio Visual/Documentary) needs to be run the format determines the kind of equipment required.

Lately the much used Laser Lights can be used for creating high impact product launches and special events. Laser can be used to conceptualize and design story boards and produced laser shows for corporates. These shows have been presented as integral part of the event theme and been used to reinforce the branding and communication for clients.

The cynosure of everybody's eyes during the beginning of any event will be on the stage. The quality of the event can be easily determined with the kind of lighting and stage design that's there. So maximum importance should be given to this aspect. When you contact the stage designer explain the theme to him and let him work on it. Here you don't need much of your creative inputs since this stage will be taken care of totally by the stage designer. After the stage has been designed the choreographer has to come in to rehearse with the models on stage. Given below is an ideal list of what are the devices that could be ideally used for the lights and sound during a fashion show.

For the lights

- Lanterns
- Power pack to handle the lighting
- Lighting desk
- Follow machines with remote
- Colour filters
- Intelligent/ moving lights
- Stands or truss systems to mount all lights
- Cable/wiring
- Main distribution system
- General illumination outside the venue, green room and toilets

For the sound

- Speakers
- Power Amplifiers
- Crossover/ Equalizer
- Mixer with microphones
- Headphones
- Microphones
- Cue lights

It's Show time, Folks!

With entertainment becoming the buzzword to promote business and attract customers, the event management industry has come a long way

Have'n't you been enthralled by a fashion show held in perfect synchronisation, enjoyed an award ceremony, been impressed by a well-conducted conference, appreciated a product launch? If you have, then the credit for making an event memorable, goes to the people who are behind running the show - the event managers. Event management as an industry has achieved prominence in recent years. According to the president, the International Centre for Event Marketing (ICEM), Prince Singhal, "With globalisation and influx of MNCs and corporates, the need for promotion in marketing and advertising is a must. As the competition is huge, it is imperative for marketing and advertising firms to woo and entice customers through an interactive medium, schemes, packages and entertainment, which are all, a part of event management.

The director, Brilliant Entertainment Networks, Ratik Raheja, said: “Event management is considered as one of the strategic marketing and communication tools by top corporate houses and multinational companies.”

Today, event management companies are looking after a variety of areas including corporate events like product launches, corporate seminars and conferences; retail marketing programmes including road shows; training programmes; event promotions and special events like concerts, award nights, film premieres & music releases, star nights and fashion shows. According to Seema Mishra, joint director, Indian Institute of Event Management (IIEM), “Organising a wedding as an event is an upcoming area, and in a country like India where customs and traditions vary every 200 km, it can be an interesting area of work.”

Work Areas

According to Raheja, “Event managers can be involved in brand building, packaging, marketing and communication strategy or product-promotion strategy, besides handling and executing the same. The event manager is supposed to be an expert at coordination and logistics management. This includes client servicing, event planning, stage production, liaisoning with government authorities, technical production, creative visualising and travel and hospitality management.”

Skills Required

Creativity and managerial skills are the inherent traits required in anyone looking for a career in event management. Singhal said: "My six Cs as a success formula that an event manager should have are: he or she should be cool, composed, creative, communicative, calculative and should have an ability to conceptualise."

Fabricators : Stage fabrication could vary from creating mammoth sets for outdoor spectators to compact ones that are especially designed for indoor events.

The event co-coordinators should be capable to deal with wide range of materials like wood, plastic, fabric, metal, etc. It is important to pay attention to details like the use of materials and designs that allow better functionality. The result: light-

weight, knock-downable sets, which are easy to transport across the country. Material use for backdrop, product reveal methods and fabrication of that. Turntables, hydraulics, rotating stage are just some of the techniques that fabricators need to master.

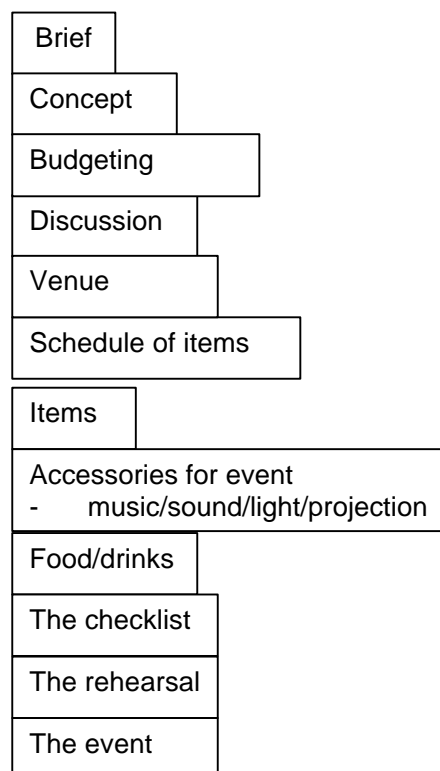
Assignment

Create a list of suppliers that you could use for an event

[illegible]

LESSON 7: EVENT PROCESS

Simply put, an event follows a format or a system. It may vary from event to event and situation to situation but broadly the format remains the same. It is broadly as follows:



Brief

A short, succinct statement.

A condensation or an abstract of a larger document or series of documents.

To give instructions or preparatory information.

So a client gives a brief to the event management company. This is done to give direction to the event managers on certain aspects of the event. This generally includes the reason for the event that is the purpose of the event. As discussed earlier, the reasons vary and differ from person to person and event to event. The budget of the event, how much can be spent on the event, the people who will be part of the event so the manager knows what kind of items would and could be a part of the event. The number of people at the event also needs to be known so the venue would be decided depending on the number of people and how they would be seated etc.

For your understanding we will take an example and discuss it in detail. As you read further on you will notice that the process of organizing an event is not very different from an advertising agency. In fact the line between the two is so thin, that they end up getting merged. Infact today most agencies have their own in house event management companies.

This is done primarily to control costs. When you are an event management company a lot of times you require creative work to be done and that cannot happen unless and until you have a creative team, or alternatively you outsource and work with freelancers. Invariable it works out quite expensive. So event management companies work with their in-house agency and save cost.

Cummins Gensets

The brief

Cummins is company that was formerly known as Kirloskar Cummins. They split about 5 years ago. Kirloskar is now known as KOEL or Kirloskar Oil Engines. Cummins on the other hand is known as Cummins.

Cummins has a company under the mother brand known as Power Systems India Limited. They market highend genset. They were planning to launch the 125kVA genset. They required from the agency the marketing and communication plan.

The target audience was high end users. Hoteliers, Cinema hall owners, malls etc. Markets were North and South.

Gensets are marketed through three OEMs (original equipment manufacturer). Three zones and different OEMs handling the three zones, so when people purchase a genset they buy into an OEM and not Cummins. The issue was also that the customers did not know the brand Cummins. Since the genset was packed the branding was so small it was almost invisible.

Objective of Recommendation

1. Educate customers on the existence of Cummins the company
2. Educate customers on the existence of Cummins the product
3. Educate customers on the range of Cummins which was 125kVA – 3000kVA.
4. Communicate the power of the brand.
5. Create a program that would involve the customer and lead to enquiries, selling thereafter was the problem of the sales team.

Concept

Once the brief is given, the event managers must revert with a concept note for the event, which means that the event manager has to revert with how they see the event taking place, kind of event, performances, location, ambience, theme for the event etc. this would also include a broad costing for the event.

This is presented to the client as an idea with complete detailing. The detailing is required because at times when as an event manager you present a new idea, you need to substantiate it with a lot of matter as well as ground work.



Strategy recommended

1. Branding:

- **"CUMMINS POWER"** has great potential as a brand
- Over time Cummins can own this platform in the mid range powerGen segment
- It is directly linked to the product and its delivery
- It has positive associations and values
- Easy to understand and relate to
- Cuts across all strata & segments, cultural & language barriers, Socio Economic Classifications etc...
- Most importantly it is in line with the overall CUMMINS brand promise, personality & character

Power Systems India Ltd. (PSIL) A Cummins Group Company

Integrated Marketing Communications Roll-out plan

Strategy recommended

2. Core Proposition:

- **"Peace of mind. Assured."**
- Benefit related proposition
- Extremely relevant to core target segments
- Double edged proposition: Brand & Product promise
- Creates a differentiation
- Emotionally involving as it directly relates to the business needs of your customer
- Positive and high value promise

Strategy recommended

3. Strategy for Delhi:

- Media in Delhi extremely high
- However there is a need to build certain level of awareness through media
- Therefore for different sectors we need to use some specific magazines and portals
- This will also help build a certain level of awareness and brand pull across key sectors across the country

Strategy recommended

3. Strategy for Delhi:

b. Contact Management Program:

For outbound: Directly tele-contact target company/ person

- Database needs to be provided
- Complete information can be provided and feedback received
- Details can be passed on to concerned marketing team for follow-up

Approx. Budget:

For 1000 contacts @ Rs 12/- per contact:+ software development cost

Strategy recommended

3. Strategy for Delhi:

a. Direct Mail:

- Build a database from core target segments
- Send out segment specific mailers with a letter and a response devise
- One round to start immediately
- Data to be generated from existing sources and industry specific data from Delhi
- Approx. Budget:

For 1000 mailers: Printing & Mailing with pre-paid response card/ envelope: Approx. Rs. 25 - 30,000/-

Strategy recommended

3. Strategy for Delhi:

c. Road-show, Demos & Promos:

- By location
- 2 teams of 4 promoters in a van to move around the city
- With prior permission conduct promotional activities at key points
- Primarily on Weekdays
- Commercial establishments will be on Tuesdays & Thursdays
- Program will be for 2 months

Strategy recommended

3. Strategy for Delhi:

d. Database Generation:

- We need to gather and build a database of around 5000 potential customers from our core target segments per city
- The data needs to be stored, managed, response managed and periodically updated

Approx. Budget: Rs 25,000/-

Strategy recommended

4. Sector specific magazine plan:

- We recommend that initially we focus on core sectors like IT, Construction, Telecom, SSI and general Industry
- An initial round of ads in Colour in key mags
- One Business magazine is also recommended
- A 5 month program is recommended

Approx. Budget: Rs 21,70,155/-

(Approx. 15-20% savings through nego)

Strategy recommended

3. Strategy for Delhi:

e. Tracking Study:

- Regular research is needed to be able to monitor and track awareness trends
- No. of respondents: 500 per city

Approx. Budget: Rs 10,000/- per month

Budgets

Based on the concept and the requirement of the client a budget is worked out

And it would look something like this:

PSIL Launch Campaign

Plans & Budgets

Further to our discussions given below is the Launch plans for PSIL in the North and South.

The campaign will involve the following mix of Mediums to generate maximum impact within a period of 2/3 months amongst our core target segments / sectors in the North and South together with a minimum threshold of support, through magazines, to the rest of the country.

The Plans

Roadshow

a. North:

It is planned and recommended that in the 1st phase the following states will be covered: Delhi together with Noida, Ghaziabad, Faridabad, Gurgaon will need to be covered well as this is the most potential market. Infact as per plans this will itself take around 13 days to be properly covered.

While we strongly feel that Haryana, Chandigarh, Punjab, Himachal and Rajasthan needs to be covered in its entirety,

based on our discussions yesterday, it was felt that only a few places in these states need to be covered.

To cover entire North and the states mentioned it would take 3 cycles of 25 days. However to cover only the specific areas given by you, it will take only 49 days or 2 cycles. (Detailed route plan with number of days is enclosed).

b. South :

For South, it is agreed that 1st Karnataka and then Tamil Nadu will be covered in total over 2 cycles. (Detailed route plan with number of days will be in by the 10th).

Roadshow Modalities

A fully decorated van will visit all specified markets. Together with the van will travel 4 trained engineer promoters who will directly contact every target sector in every market, conduct a research, part information on Cummins DG Sets and take feedback. Everyday reports will be sent and analysed. Parties showing interest or those who need more information or a personal visit by a marketing executive, information will immediately be passed on to both PSIL and the OEM for follow up.

The research and data will be analysed by us to give us an understanding of current levels of brand awareness and interest, usage, competition penetration, subsequent level of interest, track follow ups and converts. This will also help us measure the success and effectiveness of this medium.

Press

Key publications will be used as the main campaign medium to not only generate awareness and impart information, but more importantly to create greater impact in all the markets and amongst our core target segments that the roadshow will cover.

It is recommended that all key publications in Delhi, Haryana, Chandigarh, Punjab and Rajasthan be covered during this period with 3 insertions each within a period one month, before, during and after the van has moved through a State.

The Press Plan: (Detailed plan will be discussed on the 10th)

Publications recommended:

North

Delhi: Hindustan Times & Punjab Kesari

Haryana: Bharat Janani & Tribune spill over

Punjab: Tribune & Punjab Kesari

Rajasthan: Rajasthan Patrika & Dainik Bhaskar

South

Karnataka: Prajavani, Deccan Herald, Samyukta Karnataka & Tarun Bharat

Tamil Nadu: Hindu, Thanthi & Dinamalar

We are also recommending a magazine campaign for a national support. While we need to look at many more industry specific magazines, initially we suggest 3 insertions across 3 months in

Business World, Industrial Product Finder & Jet Wings.

These are magazines that not only cover core sectors but more importantly it will reach our core target audiences, decision makers and influencers.

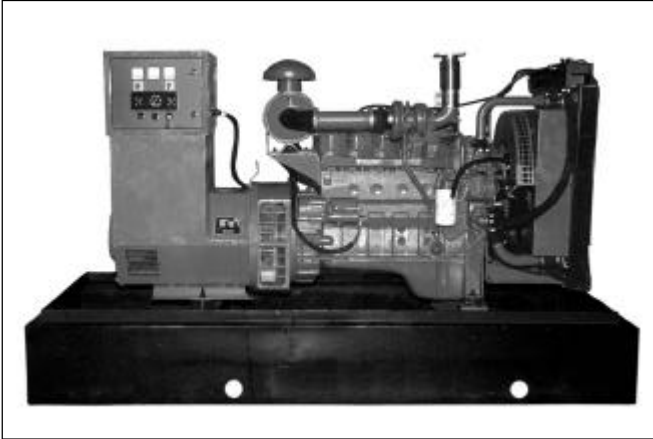
Contact Management Program

While we believe that this is a great medium to directly contact your target audiences by way of telemarketing, it is felt that we need to do a pilot project of this medium in Pune. As a medium, and for the kind of product category we are in, it is my firm belief, that if used well, this can be the strongest and most effective medium.

The Budgets:			
1.	<u>Roadshow:</u>	<u>Plan 1.</u>	<u>Plan 2</u>
a.	One time costs – North & South:	xxxxx	xxxxx
b.	Operational Costs:		
	North – 2 cycles (49 days)	xxxxx	-
	North - 3 cycles (75 days)	-	xxxxx
	South – 2 cycles (50 days)	xxxxx	xxxxx
2.	<u>Press:</u>		
a.	Delhi:	xxxxx	xxxxx
b.	Haryana, Punjab & Rajasthan:	xxxxx	xxxxx
c.	Karnataka:	xxxxx	xxxxx
d.	Tamil Nadu:	xxxxx	xxxxx
3.	<u>Magazines:</u>		
a.	1 insertion in 3 mags.:	xxxxx	-
b.	3 insertions in all 3 mags.:		xxxxx
4.	<u>Contact Management Program:</u>		
a.	Delhi (Outbound 5000 numbers)	-	xxxxx
b.	Only Pune (500 numbers):	xxxxx	
	TOTAL CAMPAIGN COST:	xxxxx	xxxxx

LESSON 8: EVENT PROCESS

The Creative based on the brief and the entire launch plan:



The product

From Heavy Duty to Small Scale Industries

Cummins is the power you can rely on.

With years of global experience in the manufacture of diesel engines, Cummins powered gensets assure you of hassle-free operations and total peace of mind.

Genset Features

- High fuel efficiency • Eco-friendly • Country-wide Service Network • Fire proof Acoustics
- Vibration-free • Low noise level (70-74 dB) • 24 hour Help line • Compact design.

For more information Contact : **Power Systems India Ltd.** (A Cummins Group Company),
Kothrud, Pune - 38. Tel: (020) 638 5435/0240

Available in 15-125 Kva range

Authorised Distributors: **JAKSON ENGINEERS LTD.**:- A-43, Phase-II (Extn.), Opp. NEPZ, Noida - 201305 (UP) India. Ph: (0120) 4563151-54, 4568823-27.

POWER CUT

Cut Short Your Power Problems
with Cummins efficiency, reliability and service.

Cummins, with years of market expertise the world over assures you of hassle-free operations and total peace of mind. Be it power shortages, power cuts or load sheds, Cummins is the power you can always rely on.

Genset Features

- High fuel efficiency • Eco-friendly
- Country-wide Service Network
- Fire proof Acoustics • Vibration-free
- Low noise level (70-74 dB)
- 24 hour Help line • Compact design.

Available in 15-125 KVA range

For more information Contact : **Power Systems India Ltd.** (A Cummins Group Company),
Kothrud, Pune - 411 038. Tel: (020) 538 5435/0240

Authorised Distributors: **JAKSON ENGINEERS LTD.**:- A-43, Phase-II (Extn.), Opp. NEPZ, Noida - 201305 (UP) India. Ph: (0120) 4563151-54, 4568923-27.

Power cuts to be the order of the day

PUNE: While there are no signs of any respite in the power situation, a respite is expected between the State Electricity Board and the 10 power companies, the electricity board has given the order to shut down the power supply to the city. The order is already being issued to the power supply to the city. The order is already being issued to the power supply to the city. The order is already being issued to the power supply to the city.

A reliable, economical and eco-friendly solution for your power needs

Cummins, with years of market expertise the world over assures you of hassle-free operations and total peace of mind. Be it power shortages, power cuts or load sheds, Cummins is the power you can always rely on.

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Cummins powered sectors:

- Hospitals • Realty
- Banking • Hospitality
- Small Scale Industries
- Information Technology
- Telecom • Entertainment

Diesel Gensets available in
15-125 KVA range



Genset Features

- High fuel efficiency • Eco-friendly
- Country-wide Service Network • Low Vibrations
- Low noise level • 24 hour Help line • Compact design



Cummins powered sectors:

- Hospitals • Realty
- Banking • Hospitality
- Small Scale Industries
- Information Technology
- Telecom • Entertainment

Diesel Gensets available in
15-125 KVA range



Genset Features

- High fuel efficiency • Eco-friendly
- Country-wide Service Network • Low Vibrations
- Low noise level • 24 hour Help line • Compact design



30,000 ft. in the air is no place to worry about a Power Cut.

When you are soaring high in life, you wouldn't want a power cut to ground you. Which is why conglomerates around the world trust only Cummins when it comes to safeguarding their business interests against a power crisis. Making use of its efficiency and economy to surge ahead. That's Cummins. Power you can always rely on.

Genset Features

- High fuel efficiency • Eco-friendly
- Countrywide service network
- Low vibration • Low noise level
- 24 hour help line • Compact design



Hi-end Genset with a sound-proof acoustic enclosure



Cummins powered sectors (16 - 126 KVA range):
 • Hospitals • Realty • Banking • Hospitality • Entertainment
 • Small Scale Industry • Telecom • Information Technology



Channel Partners : JAKSON ENGINEERS LTD.: A-43, Phase-II (Extn.) Opp. NEPZ, Noida - 201305 (UP). Ph: (0120) 4563151-54.
 POWERICA LTD.: 115B, Mitta ICourt, Nariman Point, Mumbai - 400021. Ph: 2825949.
 SUDHIR GENSETS LTD.: 507, International Trade Tower, Nehru Place,
 New Delhi-110019 Ph: 91-11-6466293, 6444111.

Website: www.cumminsindia.com



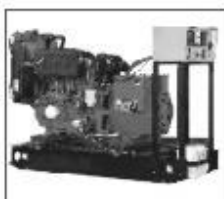
For more details mail this coupon to: Power Systems India Ltd. (A Cummins Group Company), 35 AI/2, Erandwana, Pune - 411 038.

Name : _____ Organisation : _____ Address : _____
 Ph. no : _____

PERC/EP7/TH/C/TS/E/02/PW



Cummins, a world leader in the genset industry, has a wide range of gensets to take care of all your power worries. Reducing your operating costs and imparting that cutting edge to your operations. Just what you need as you power your way up the success ladder.



15-25 kVA
(CWC 15
CWC 20
CWC 25)



30 kVA
(S 3.8-G 2)



82.5 kVA
(6BT 5.9 G 1)



125 kVA
(6BTA 5.9 G2 I)

Other Models :

35 kVA (S 3.8-G3), 40 kVA (S 3.8-G4)
45 kVA (S 3.8-G5), 50 kVA (S 3.8-G6)
62 kVA (S 3.8-G7), 75 kVA (6BT 5.9 G 1)
100 kVA (6BTA 5.9 G 1 I)

Genset Features

- High fuel efficiency • Eco-friendly
- Countrywide service network
- Low vibrations • Low noise level
- 24 hour help line • Compact design

Cummins Powered Sectors

- Hospitals • Realty • Banking
- Small Scale Industries • Hospitality
- Telecom • Entertainment
- Information Technology • Agriculture
- Restaurants • Fast Food Outlets



Making people's lives better by unleashing the Power of Cummins



Power Systems India Limited

35 A/2, Erandwana, Pune - 411 038
Tel: (020) 543 1234/0066 Fax: (020) 543 9490

Cummins Diesel Sales and Service (India) Limited

35 A/2, Erandwana, Pune - 411 038
Tel: (020) 543 1234/0066 Fax: (020) 543 9490

Power Systems India Limited, 904, ModiCorp Tower, 98, Nehru Place, New Delhi - 110 019. Tel.: (011) 623 2325, 644 4813

Channel Partners : JAKSON ENGINEERS LTD. : A-43, Phase-II (Ext.), Opp. NEPZ, Noida - 201305 (UP). Pk : (0120) 4563151-54.
AGRA : Pk : (0562) 521518, 350 564, BHUVANESWAR : Pk : (0674) 313 032, KOLKATA : Pk : (033) 282 5914, 282 5915, DAMAN : Pk : (0260) 256 990
256 680, GUWAHATI : Pk : (0361) 459 112, INDORE : Pk : (0731) 242 011, 526 456, KANPUR : Pk : (0512) 363 858, 364 170, KATHMANDU : Pk : (00977)-1
248 844, 260 632, LUCKNOW : Pk : (0522) 281 358, 216 586, 273 147, MORA DABAD : Pk : (0591) 498 818, Mobile No : 098370 58611, MEERUT :
Pk : (0121) 760273, NEW DELHI (R.O) Pk : (011) 57 21590, 57 48654-56, NOIDA : Pk : (0120) 456 3151-54, PATNA : Pk : (0512) 26 4940, SAHARANPUR :
Pk : (0132) 725 703, 728 843.

Website : www.cumminsindia.com

CDSS is the nationwide network of service centres for Cummins Gensets.

Day	Date	From	TO	Taluka	District	Appx.Disn
1	28/Feb	Noida	NehruPlace+SouthExt. I&II	Delhi	Delhi	-
2	1/Mar	Noida	Okhla Industrial Area	Delhi	Delhi	-
3	2/Mar	Noida	Mangolpuri	Delhi	Delhi	-
4	3/Mar	Noida	Old Faridabad Ind. Area	Faridabad	Faridabad	-
5	4/Mar	Faridabad	New Faridabad Ind. Area	Faridabad	Faridabad	-
6	5/Mar	Noida	Wajirpur Ind. Area	Delhi	Delhi	-
7	6/Mar	Noida	Naraina+Mayapuri	Delhi	Delhi	-
8	7/Mar	Noida	Bhikaji+Rajendra place	Delhi	Delhi	-
9	8/Mar	Noida	Atta Shopping Complex+Patparganj	G.B. Nagar	G.B. Nagar	-
10	9/Mar	Noida	Piragarhi+UdyogVihar	G.B. Nagar	G.B. Nagar	-
11	10/Mar	Noida	NEPZ & Greater Noida	G.B. Nagar	G.B. Nagar	-
12	11/Mar	Ghaziabad	Ghaziabad Ind. Area	Ghaziabad	Ghaziabad	-
13	12/Mar	Ghaziabad	Ghaziabad Ind. Area	Ghaziabad	Ghaziabad	-
14	13/Mar	Noida	Sonipat	Sonipat	Sonipat	65
15	14/Mar	Sonipat	Panipat	Panipat	Panipat	75
16	15/Mar	Panipat	Panipat	Panipat	Panipat	-
17	16/Mar	Yamunanagar	Yamunanagar	Yamunanagar	Yamunanagar	140
18	17/Mar	Yamunanagar	Yamunanagar	Yamunanagar	Yamunanagar	-
19	18/Mar	Ambala	Ambala	Ambala	Ambala	100

PRESS SCHEDULE FOR POWER SYSTEMS I LTD					
PUBLICATION	EDITION	ROUTE	FEB	MARCH	APRIL
		PLAN			
DELHI					
Hindustan Times	New Delhi	From	27	4, 12	
Punjab Kesari	New Delhi	28th Feb to	28	7, 14	
Hindu	New Delhi	17th March		1, 9, 16	
PUNJAB					
The Tribune	Chandigarh	From 18/3		17, 21, 28	
Punjab Kesari	Jalandhar	to 31/3		18, 23, 30	
HARYANA					
Dainik Bhaskar	Hissar	From 1/4		31	2, 5
(Haryana)	Panipat	to 6/4			
	Faridabad				
RAJASTHAN					
Dainik Bhaskar	Jaipur	From 7/4			6, 8, 10
	Jodhpur	to 18/4			14, 16, 18
	Ajmer				6, 8, 10
	Bikaner				14, 16, 18
	Udaipur				11, 13, 15
	Kota				9, 10, 13
	Sriganganagar				14, 16, 18

The example given above, demonstrates that events does not necessarily mean parties and get together and a closed auditorium. An event transcends that, in fact it would be safe to say that there are no rules in an event. We go back to what we had discussed in the first chapter, events is all about excitement.

In the above case the task of the entire exercise was to generate excitement around a capital good – a genset. But the roadshow attempted to make into a commodity a product that is used by any industry.

Following this exercise, which lasted 2 months, feedback was assessed and followed up on. The sales and enquiries were also tracked and a cost benefit analysis was done. It was then that the event was considered wrapped up.

Venue: in this example venue varied due to the very nature of the event, it was mobile. So there was no one venue. The venues that were fixed were the launches of the vans and road shows in the north and the south.

As discussed earlier that the venue is dependent on the nature of the event, in fact it is one of the characteristics of the event.



Schedule of Items

Since we are working on the process of events based on an actual event....for the schedule as well, we will take the same example and work on the schedule:

1. Concept go ahead
2. Creative ads
3. Time lines
4. The Float design
5. Locations for road show (cities to be covered)

LESSON 9: MEDIA COVERAGE OF AN EVENT

So what does it take to make the media notice you? How can you make sure you get noticed every time you have an event? There are a few points to bear in mind when planning the event....

Remember the first line in your course, events is all about generating excitement, the more excitement, the more the hype and therefore more the coverage.

Given below are a few pointers to making any event exciting and newsworthy.

1. Themes: the basic idea or concept running through the entire event is the theme. When planning, these ideas should be incorporated into the invitations, press releases and all of the pre-promotion to get people and the press excited about the event and what they could expect when attending this shindig. It grabs their attention.



2. Beneficiary: When the event is coordinated so that a charity is the ultimate beneficiary, media coverage grows exponentially. Businesses are more likely to donate services in exchange for association with the event and the subsequent media attention they'll receive. This attention far outweighs that which they might receive from straight advertising. The event takes on a new meaning as you bring a great deal more attention to the cause and ultimately your event. E.g.; Events created for CRY, Mukta Aids Foundation,

Spotlight



Ghazal maestro Jagjit Singh shares an emotional bond with the Prayas children. Funds raised from his charity concerts have contributed towards a better life for these children.

Sahara Kargil Benefit Soccer Match Objective

To tackle the social issue of the Kargil War

To generate funds for the Kargil Martyr's families

The Idea

To play a Cricketers vs. Film stars soccer match

The proceeds thus generated to be channelised towards 'The Prime Minister's Relief Fund'.

United on a common platform India's most popular icons from the film and cricket fraternity

Who competed with each other in a unique soccer match

A glitzy and glamorous event attended by both the masses and the classes including dignitaries like Mr. Atal Bihari Vajpayee, Prime Minister of India

A television property aired on DD, viewed by millions of people across the nation

The Result

A successful event with high viewership – on ground and on air

Generated revenues – channelised towards 'The Prime Minister's Relief Fund'





3. Creative: the graphics, posters, colors, and any design features that will enhance the overall execution of the basic theme to expand its impact on the media and the public. The theme or colours for the event are used across board on invites, backdrop, ambience etc.



4. People: Who is seen at the event determines how important and event really is. The hype comes from the fact that someone known and someone popular is at the event. Do you recognize them; do they have enough saleable value to write about? Does the event become more exciting because someone was rubbing shoulders with someone? These questions answer if the media will cover the event and how much coverage will be given.

Traditionally these are the kind of events that covered on a daily basis on page

5. They may be small events but are popularized by the **people** who are a part of it or by the nature of the event or even indirectly as is the news on the designer, the main news is the designer but the soft news or soft publicity is for LIFW (Lakme India Fashion Week).



The winners of this contest get to meet Shah Rukh Khan. So do the losers. Take part in the Fame Adlabs Jeeto ya haaro, Main Hoon Na contest. You can win actual outfits from the movie and a trip to Malaysia for two courtesy Christopher Columbus (inclusive of travel and boarding). The dashing Zayed Khan will announce the winners at a lucky draw at Fame Adlabs. Even if you don't win anything, you have Zayed Khan to chill out with!

Given below are some examples of small location based events that are held to promote a particular venue or place.

WEDNESDAY 12 MAY 2004

STYLES TO watch out for

Easier this year, Blender's Pride presented the summer collections of six designers, and at the recent fashion entrepreneurship, the same designers presented their collections for the Fall/Winter season. The outcome? Some trends will continue, but some new styles are in too.

Aki Norita's Blender's Pride show was mainly in whites and inspired by Japan. Cottons and jersey dominated, as did flirty hip skirts. His collection at fashion week too had many skirts, which, "is very 60s, influenced with high waists," says the designer.

Luke Aid, Taron Thibault showed whites in his Blender's Pride show; but also had vibrant pinks, greens and yellows. The shoulder-structured look continued at the fashion week. His signature bejeweled T-shirts deserve a special mention. Taron still had men in white - though he preferred softly structured suits. There were also black suits.

more browns and hints of purple. Tweed and metallic foil leather gave their fashion week collection a wintry twist. Print-on-print shirts for men, paired with cardigans and leather jackets were hot on the runway. Overall, the look for women remains feminine and for men, it's all about being casual chic but still masculine, and if you want to know more, log onto <http://blenderpride.com>.

Shoe! Mother with Taron Thibault

Clare's Rahul and Rohit Gandhi continued with the feminine look. For summer, his shades of chest were white, black and red. At the fashion week, however, we saw more browns and hints of purple. Tweed and metallic foil leather gave their fashion week collection a wintry twist. Print-on-print shirts for men, paired with cardigans and leather jackets were hot on the runway. Overall, the look for women remains feminine and for men, it's all about being casual chic but still masculine, and if you want to know more, log onto <http://blenderpride.com>.

Scorching the sand

MOM'S THE WORD!

To celebrate Mother's Day on Sunday May 09, Kaya Skin Clinic paid tribute to the most important relationship in the world. On the day, guests of honour Femina Miss India Universe 2003 Nikita Anand and her mother agreed to be at the opening of Kaya Skin Clinic at Sector 38, Noida. Says Reena Chhabra, Head Marketing, Kaya Skin Clinic, "Celebrating Mother's Day gave us an opportunity to showcase the range of Kaya services across age groups. The daughters love the 'Kaya Glow' and 'Kaya permanent hair reduction', while mothers are all for anti-aging services like BOTOX and fillers."

Also revving up the glamour was Femina Miss Congeniality 2004, Karlika Khanna and her mother Reena Khanna, a practicing lawyer. Joining Nikita and Karlika was Sahiba, Femina Miss India Finalist 2004 along with her graceful mother Sharan Singh. In fact, Kaya Skin Clinic created a special mother and daughter promotion across its seven clinics in Mumbai and four in Delhi.

Clients visiting the Clinic during the Mother's Day weekend (May 08-09) will gift their mother or daughter a complimentary skin analysis - a detailed skin analysis by a dermatologist, and an advanced Ultra Violet skin

Kanika, Femina Miss India-Congeniality, 2004 with mother Reena. topography. Different treatments by which dead surface skin cells can be removed and thus improve the skin's texture, softness and brightness, while at the same time stimulating cell and collagen production and reducing the appearance of large pores were demonstrated at the clinic. Those of you who couldn't make it to the Clinic on Mother's Day can still learn more on skin treatments through the Kaya Skin Clinic: 000-20-0000.

"Thanks, it was with great joy and appreciation that I joined Kaya Skin Clinic in paying tribute to all mothers," exclaimed Nikita while leaving.

Sahiba, Femina Miss India finalist gifting the 'Kaya Permanent Hair Reduction'.



Non-Stop Masti at Fame Adlabs, on 5 April 04

On 5 April 04 Fame Adlabs celebrated its 2nd Anniversary bash with the stars of the movie Masti. Actor Vivek Oberoi, Ritesh Deshmukh accompanied with actress Amirta Rao, Tara Sharma, Genelia were present at the occasion.

A week long contest was wrapped by a sparkling evening stars of Masti gave out outfits worn in the movie. Actor Ritesh Deshmukh won hearts by cracking jokes followed by dance performance by all stars.



Fame Adlabs end its month long 'gift a toy' campaign with much fun-fair & celebration

The 'Gift a Toy' campaign that Fame Adlabs, the buzzing multiplex at Andheri, started in the month of December came to an end with much fun-fair & celebration on Saturday, January 17, 2004. The toys collected by the multiplex from the guests were handed over by the kids of Zee TV's popular serials to Akanksha Foundation, a NGO working with the slum children across India.

Twelve children belonging to the nearby slums of Andheri & Khar, who attend the evening classes run by Akanksha foundation, attended the celebration. The books and toys collected will be used by Akanksha to set-up a toy library for primary class students of Worli Seaface Municipal School, one of the projects adopted by the NGO.

Children of Zee TV, the popular entertainment channel, were invited by Fame Adlabs to be part of the celebration

Assignment

How would you ensure media coverage for an event

LESSON 10: INTERVIEW TECHNIQUES

Flashback to early 1990s: a moonie-eyed Aamir Khan offers a ~~bottle of Pepsi to Aishwarya~~ Rai in a television commercial. Cut to Taal: Aishwarya sips away a Coke in the company of Akshaye Khanna, while Aamir now takes guard from the Coke referee. Celebrity endorsements sure are an interesting field to watch. Film stars, and cricketers more specifically, are selling everything today - from innerwear to cars. How do these brands manage to rope them in - *Yeh andar'ki baat hae?* .



Though the field of celebrity management and endorsements is relatively unorganised one, many have set up shops during the past few years. While at one end of the spectrum are the individual agents whom stars trust to bring and structure their deals, on the other side is the handful of celebrity management agencies, generally aligned to ad agencies.

The basic manner in which individual agents like Doshi operate doesn't differ from that of the agencies dealing with celebrity endorsements like Percept D'Mark and Showdiff. These agencies also work on an exclusive basis so that the brand attains its desired objective.



The function essentially is to take care of the players' commercial interests so that they can concentrate on their on field performance. The celebrity managers try to ensure the all-round development of the player - be it public image or dealing with the press.

The Managers and their Celebrities

Alliance: Exclusive to Pepsi for film celebrities - Shah Rukh Khan, Saif Ali Khan, Fardeen Khan, Preity Zinta and Kareena Kapoor for the brand.

Lays Saif



Collage: Virendra Sehwaig, Ashish Nehra, Sanjay Bangar, Dinesh Mongia, Amit Bhandari and Abhinav Bindra

21st Century: Rahul Dravid,

Sporting Frontiers: Harbhajan

Globosports: Zaheer Khan, Irfan Pathan

WorldTel: S Tendulkar

Percept D'Mark : Ganguly, and Yuvraj , Tamarind and Hero deals with Hrithik together Shah Rukh and Airtel, Kareena, Karisma,- Rasna, Siyaram – Boris Becker,

Showdiff : (Wasim Akram) Harsha Bhogle, Ian Botham, Leander Paes, Raveena Tandon, and Jackie Shroff are the names that are with this agency exclusively



Most of these agencies have various departments taking care of various functions. The individual departments can be of marketing and relationship, which travel with the celebrities besides legal and finance wings required for contracts and financial dealings.

How Do We Get Them?

THERE ARE two main steps to celebrity endorsements. The first is when a brand approaches a star. The brand can ask for a particular celebrity from the agent; or entrusting the agency to find an appropriate icon for it.

A brand is studied with regard to its position in the category and its requirement for a particular icon's endorsement.

Some agencies follow the procedure of creating a strategy around the celebrity and the product personality based on the requirement of the client.

Sometimes when a client looks for a celebrity who does not deal with the agency the manager handling the client approaches the celebrity's manager and after getting the required terms and conditions in place, go ahead with the deal.

Money

AN INTERESTING aspect of celebrity endorsements is how the pricing is decided for different celebrities. There are no rate cards. Prices depend on the product, category, size of the market, reach and the kind of the services the advertiser is looking for.

Price differs from product categories and celebrity, depending things like popularity, product reach, how mass-based is the product. And great reach means higher pricing. The ad budgets differ category-wise and we charge accordingly.

The commercial benefits to the agents come from commission. Though the revenue model is same for all, the commission varies from one case to another.

The celebrity managers play a crucial three-way role of connecting the star with the advertiser and the first two with consumer.

AD ID	18775
Client Name	International Tractors Ltd.
Brand Name	Sonalika
Product/Service Group	Automobiles
Product/Service Category	Tractors
Year	2002
Campaign Name	Lagaan team
Headline	Agar us jamane mein Sonalika tractor hota to Lagaan team ka saathi hota
Baseline	Jo aapki mehnat ki kamai ka bharpur mulya chukate hain



AD ID	7970
Client Name	ICICI Bank Limited
Brand Name	ICICI Fixed Deposits
Product/Service Group	Financial
Product/Service Category	Fixed Deposit
Year	2001
Headline	Presenting ICICI Fixed Deposits
Agency Name	Contract



AD ID	23471
Client Name	Epson Singapore Pte. Ltd.
Brand Name	Epson
Product/Service Group	Computer Peripherals
Product/Service Category	Computer Printers-Inkjet
Year	2000
Campaign Name	World leader
Headline	"I couldn't believe the sparkle I saw"
Baseline	The power to create
Agency Name	Percept



AD ID	32597
Client Name	Bharti Cellular Ltd.
Brand Name	Airtel
Product/Service Group	Telecom Services
Product/Service Category	Pre-paid Card - Cellular
Year	2004
Headline	New Airtel prepaid choose to be free
Baseline	Express yourself
Agency Name	Rediffusion-DY and R



TVC No.	4050
Client Name	The Coca-Cola Company
Brand Name	Coca-Cola
Product/Service Group	Food and Beverages
Product/Service Category	Soft drinks
Year	2002
Tagline	Life ho to aisi?
Agency Name	McCann



Big B to endorse Chyawanprash

The Rs 300-crore market has over half a dozen players with Dabur Chyawanprash in the lead - a market share of 64 per cent. But that is clearly not enough for Dabur.

To arrest a possible decline in the growth of its Chyawanprash, Dabur has now roped in Amitabh Bachchan as brand ambassador for a reported sum of Rs 8 crore. The deal also marks the most expensive ever advertising campaign by Dabur in an effort to give a makeover to its Chyawanprash. The new television commercials

(TVC) featuring Bachchan will be on air soon after Diwali.

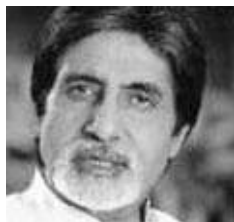
Senior Dabur executives said the company will be releasing 5-second teasers leading up to full-fledged TVCs next week. Dabur's logic of using Bachchan is simple.

Chyawanprash is one of the five Rs 100-crore brands in Dabur's product portfolio. The other being Amla, Vatika, Hajmola, and Lal Dant Manjan.

Currently the advertising portfolio of branded Chyawanprash market is as follows: Dabur Chyawanprash by McCann-Erickson

(India), Zandu Chyawanprash by Saatchi & Saatchi, Hamdard Special Chyawanprash by MAA Bozell, Himani Sona Chandi Chyawanprash by Prachar Communications and Sivananda Chyawanprash by Triton Communications.

Amitabh Bachchan, the country's highest paid brand ambassador, is endorsing brands across the spectrum to make money to pay off his debts. He is currently endorsing brands like Nerolac, Reid & Taylor, ICICI, Pepsi, Parker, Uttar Pradesh and Versa. ICICI Bank was the first to appoint Amitabh Bachchan as its brand ambassador for a record Rs 10 crore.



Michael Jordan top US sports endorser- response service



Of US marketers' top 10 sports celebrity endorsers, **Michael Jordan** has the strongest influence on purchasing decisions and LeBron James is the least recognized, according to a survey by Advertising Age and Knowledge Networks. Consumer perceptions: Those results reflect the perceptions of US consumers who were asked to rank superstar sports product endorsers in terms of how well they recognized them as well as how likely a particular celebrity's appearance in an ad was likely to influence an individual consumer's feelings about a specific product.

The Advertising Age and Knowledge Networks survey was based on the Burns Sports & Celebrities list of the top 10 sports endorsers. Burns' annual ratings reflect the feelings of the marketing professionals who decide which sports celebrity gets hired for product endorsements and for how much.

The Ad Age/Knowledge Networks inquiry also probed the other side of that equation - the consumers at whom sports star advertisements are aimed. Consumers were asked, how effective are individual celebrities as product endorsers and do they really cause you to take action to purchase a product?

Woods vs. Jordan: The No. 1 endorser in terms of popularity with advertisers and income earned annually is Tiger Woods. But while the consumer survey found that 5 per cent of respondents said they would be much more likely to purchase a product Mr Woods endorsed, 10 per cent said the same thing about Michael Jordan - making Mr Jordan the strongest sports endorser as perceived by the consuming public. Least known: The two lowest-ranked of the top 10 in terms of general public recognition were basketball player LeBron James, who was rated "Don't know this person" by 34 per cent of respondents, and extreme skateboarder Tony Hawk, whom 29 per cent said they didn't know.

In the Recent News

Sachin, Shoaib, Lee team up for TVS Victor

WORD is finally out that despite the controversy surrounding his performance in the recent Indo-Pak Test and ODI series, Pakistani paceman Shoaib Akhtar will play for TVS Motor Company.

During his sojourn to India last month, Akhtar is said to have joined Sachin Tendulkar and Aussie paceman Brett Lee for recording the advertising campaign for TVS Motor Company's latest motorcycle, the Victor GLX 125.

Initially, speculation was rife about the reason for the mysterious trip across the border by the 'Rawalpindi Express' to Mumbai.

Speaking to *Business Line*, Mr Venu Srinivasan confirmed that all the three cricketers have been roped in to endorse the new TVS bike. The bowlers will team up with Sachin Tendulkar, who is

already a brand ambassador for the Victor GL, to endorse the GLX 125.

The advertisement is being handled by Saatchi & Saatchi. While the filming has been completed, the campaign itself is expected to be on air by the end of this month or early June.

Company officials said that the GLX 125, which has the new 124.8-cc VT-i engine, is almost two bhp more powerful than the Victor GL and would have much better street presence. The Victor GL is positioned as a no-frills bike that delivers good stability and consistent performance.

However, for the GLX, TVS needed to enliven the image and reposition the brand ambassador to reflect more youthfulness and speed, company officials said.

The much-awaited Sachin-Shoaib showdown at the just concluded India-Pakistan cricket series proved to be a damp squib. For cricketing fans who were disappointed with that confrontation, this one, courtesy TVS Motor, may provide some entertaining moments.

No biz like star biz! **Pallab Dutta**

Andre Agassi is one of the biggest draw cards in the highly competitive 'arena' of tennis. His career is managed by International Management Group's (IMG) Mark McCormack. Sachin Tendulkar's position in the sponsorship and endorsement sweepstakes was monitored by Worldtel's Mark Mascaranhas. Welcome to the world of celebrity management, where sportsmen do what they do best - while leaving the professional 'headaches' of money making and career management to professional managers.

But it's not only sports persons who need their hands to be held. An increasing new breed of public figures, artistes and performers are now leaving the management of their careers to celebrity management companies or specialist celebrity managers. A far cry from the days of the ubiquitous agent, the smooth talking trouble-shooter or the side-kick secretary. Suddenly, Miss World Diana Hayden, musician Hariharan and chef Sanjeev Kapoor want to explore the 'untrammelled frontiers' of mega money and mega fame - by letting Clarity, the celebrity management outfit of Clea Advertising hang on to their tiaras, coat tails and apron strings respectively.

Harsha Bhogle's talent as a telecaster-commentator for the ESPN-Star Sports combine was noticed by IMG's talent scouts in India. His innate ability to give pictorial feel to on the ground activities other than cricket besides handling Boycott and Greig's fulminations has won him a massive fan following. Now IMG steps in to further boost his career (and preferably catapult him into the international league) in the form of arranging endorsements, organising lecture series/workshops and other offshore assignments. As McCormack put it, "Celebrity management is all about maximising the commercial potential of the charisma and personality that a person in any field or profession has."

The Mechanics

It must be noted that celebrity management is not just about matching a celeb's status or aura with that of the greenbacks that sponsors or corporates are ready to shell out. Intricate aspects, like ensuring television ratings, prime time FM spots

(and now increasingly net acceptance), cross-border exposure and annual renewals of contracts, have to mesh well with the public persona of the individual concerned. Any distortion or dissonance in overall image building can lead to confusion, not only among the audience, but also among the sponsors. Most celebrity-wannabes want to leapfrog to the superstar league by just signing on the dotted lines of a contract. A smart celebrity manager would however match the personality of the celebrity with the attributes in a particular brand. Witness the classic case of supermodel Cindy Crawford and Omega.

Options

Celebrities in different fields have to be managed differently. While some canons of marketing and brand management might hold true for overall brand-building, each profession still has its own unique characteristics and set of elements which need to be configured. For example, models, fashion impresarios, singers, film stars need to be in the limelight more than sportspersons, because of the constant erosion of brand equity in a truly ephemeral world. Whereas a talented sportsperson can always showcase his skills for a longer duration, irrespective of some extraneous factors and public brouhaha, in the fashion, singing and acting professions you are only as good as your last job. The hype needs to be sustained in order to cash in on the 'now' public adulation. A pointer being the success of 'ordinary' performers like Ricky Martin, Spice Girls, Britney Spears, or the nearly two decade old phenomena called Michael Jackson. Almost all the iconic labels and status tags have been accorded to him by a well-oiled, orchestrated back room machinery. For a singer, road shows, gigs, etc need to be arranged in the immediate wake of an album release in order to break into the worldwide countdown charts. During this entire promo-exercise, one-on-one interviews with both the print and electronic media, besides chat room sessions on the net is de rigueur. The key is to get good reviews in music and lifestyle magazines, besides negotiating for regular play of selected videos from the album on a number of music channels.

Skills

Hearteningly for most, a lot of young professionals are being preferred by a host of celebrity management firms. And especially more so, to manage careers of musicians, sports stars and 'protagonists' of the big, as well the small screen. Such a professional needs to possess a go-getting attitude, excellent communication skills and good negotiation powers, besides the critical ability to do some crystal ball gazing - and thereby chart out a progressive career chart for the celebrity concerned. Umesh Shrikande, executive vice-president, Contract Advertising, feels that any professional with the above skills, and broad-based business knowledge of the said industry (entertainment, fashion or sports) can make it in the world of celebrity management. However, he reiterates the importance of the powers of articulation and great negotiation skills. Adds Shrikande, "In most circumstances, contracts - both medium and long-term - have to be drafted on behalf of a client. Therefore, a celebrity manager must be able to negotiate a good deal with sponsors, television producers, event managers and advertisers. He should also enjoy an excellent rapport with the media, and help his client articulate about the pressures and the perks about his/her

celebrity status. Ultimately, a good celebrity manager should be able to bring about mega increments in the brand equity of his client over a period of time". It must be mentioned that a pop icon lost out on several lucrative contracts because of his five year protracted battle with his erstwhile label Sony.



The Perks

In a sunrise industry such as this, a more structured payment system has still to be devised. But most emolument packages are on par with those of the event management or PR industry. And is fast getting better. Other perks include the chance to jet set around the world along with the client for premieres, promos, commercial shoots, events, etc. Most celebrity management firms charge a flat retainer fee, plus cuts from some 'big ticket' endorsements and public appearances of a client. At the industry level, a graduate with the requisite competencies can earn anywhere between Rs 6000-8000 in an Indian celebrity management outfit. A foreign firm might pay more. This scale may show an upward surge very soon. A share of the limelight is also enjoyed by most of the celebrity managers. Mark McCormack has been labelled the 'most powerful man in sports'. Masceranhas is a roving manager. So before you take the plunge, do a self-check and decide whether or not you're cut out for such a ! high-glam career.

For your information here is an excerpt from the website of a company that manages celebrities and also manages events.

Bollywood Awards 2004

Trump Taj Mahal Hotel, Atlantic City, USA.

01st May 2004

Sharon Stone, Jean-claude Van-damme, Sanjay Dutt, Kareena, Create History At Sixth Annual Bollywood Awards

May2nd 2004: A packed audience of Trump Taj Mahal arena went into raptures as the Bollywood Awards 2004 for outstanding achievements and performances reeled out top Bollywood stars of yesteryears by their presence and top stars of today with their performances at the Trump Taj Mahal in Atlantic City in New Jersey on May 1

Culminating a two-day show of fashion awards and film awards on successive days, the extravaganza drew thousands of people from the tri-state area of New Jersey, New York and Connecticut to Atlantic City where the audience could see film stars of yesteryears like Hema Malini and Rajesh Khanna in flesh and blood, as well as enjoy live performances of contem-

porary stars like Kareena Kapoor, Sanjay Dutt, Urmila Matonkar, Bipasha Basu, Aftab Shivdasani, Dino Morea, not to mention songs by Shankar Mahadevan, Chitra, Reggie Benjamin (Grammy Nominee) and the middle eastern sensations, the Belly Twins (performed at Oscars/Jennifer Aniston and Brad Pitt's wedding) who opened the show.

Understandably, everyone of the stars, thanked Mr. Kamal Dandona, the Chairman of Bollywood Group Presentation and the man behind the show, for having made this night happen. Mr. Dandona also managed to draw personal messages from top Hollywood celebrities for the show, including a welcome message from Senator Hillary Clinton thanking Kamal and Sonia Dandona for putting on such spectacular events in America.

The Master of Ceremonies was the irresistible Arshad Warsi, who kept the audience in cheers with his Bollywood jokes. He stole the show when he went and spoke to Sharon Stone and received a kiss from the Hollywood stunner. The first big performance of the night was by Shankar Mahadevan and Chitra those songs really set the tone for what was to follow. The next performance was by Bipasha Basu, who entertained the audience with three hot numbers. The young and charming Aftab Shivdasani was up next to shake up the audience with his mind-blowing performance. Pakistani beauty, Reema, kept the audience awe-struck with her classical performance. Dino Morea created hysteria with the ladies in the crowd as he gyrated to his latest hits. He blew a kiss to Sharon Stone to which she reacted most excitedly.

The audience went wild over the next 20 minutes, as Rajesh Khanna presented two top heroines of the seventies and eighties who dominated the film world. He recited dialogues from his most popular films. The audience gave him such a strong ovation that he literally had to ask them to be seated. Hema Malini, too, received such a warm welcome when she came up to the stage to receive her Critic's Award for sNext, Urmila sizzed with her sexy performances from her latest films.

Sharon Stone, Oscar nominee and one of the top leading ladies of Hollywood, was introduced by Mr. Kamal Dandona, who spoke of her illustrious career including her Oscar nomination. He spoke of her extensive work for the Bridge Fund that has changed the lives of the Tibetan people. Lodi Gyari, Special Envoy for the Dalai Lama, gifted her a special scarf from the Dalai Lama. Sharon Stone, an ethereal beauty, spoke of compassion and her desire to live in a peaceful world that truly resonated with the audience who gave her a standing ovation.

This was followed by a scintillating performance by Kareena Kapoor, a medley presented the award to Jean Claude Van Damme for International Action Superstar of the Year. The audience gave him a roaring ovation as well.

The night ended with sterling performances by Sanjay Dutt who dazzled the audience with his greatest hits from Khalnayak to Munnabhai. By close to midnight, the audience left the arena, an evening well spent with the best of Bollywood.

The television rights were bought by ARY digital media and are set to be telecast in over 130 countries.

Enlisted are the winners:**Woman of Conscience Award** - Superstar Sharon Stone**International Action Super Star** - Jeane Claude Vandamme**Goodwill Ambassador Award** - Reema (presented by Indian Ambassador to the UN, Nambiar)**Lifetime Achievement Award** - Rajesh Khanna**American Dream Award** - Sheeraz from Tinseltown**Best Director:** Raju Hirani -Munnabhai MBBS**Best Film:** Kal Ho Na Ho- Yash Johar**Best Actor:** Hritik Roshan-Koi Mil Gaya**Best Actress:** Urmila Matonkar -Bhoot**Best Supporting Actor:** Arshad Warsi - Munnabhai MBBS**Best Supporting Actress:** Rekha - Koi Mil Gaya**Best Actor - Critics:** Hritik Roshan - Koi Mil Gaya**Best Actress - Critics:** Kareena Kapoor - Chameli**Best Actor - Sensational Role:** Sanjay Dutt - Munnabhai MBBS**Best Actress - Sensational Role:** Hema Malini - Baaghban**Best Debut Male:** John Abraham - Jism**Best Debut Female:** Perizaad Zorabian - Jogger's Park**Best Actor in a Villain's Role:** Bipasha Basu - Jism**Best Actor in a Comedian's Role:** Paresh Rawal - Hungama**Best Music:** Shankar, Ehsaan and Loy - Kal Ho Na Ho**Best Singer - Male:** Shankar Mahadevan - Kal Ho Na Ho**Best Singer - Female:** Chitra - Koi Mil Gaya**Best Costume Designer:** Manish Malhotra - Kal Ho Na Ho**Best Choreography:** Farah Khan - Koi Mil Gaya**Best Cinematography:** Anil Mehta - Kal Ho Na Ho**Best Editing:** Sanjay Sankla - Koi Mil Gaya**Best Story:** BR Chopra - Baaghban**Best Lyrics:** Javed Akhtar - Chalte Chalte**Best Screenplay:** Karan Johar- Kal Ho Na Ho

LESSON 11: CELEBRITIES IN EVENTS

Celebrity Branding : not as Glamorous as it looks by Chris Grannell and Ruwan Jayawardena [19-Jan-2004]

Celebrities are brands. They are defined by what people think about them, they have a competitive positioning relative to other celebrities. Unlike the people behind them, celebrities exist in the minds of their audience in precisely the same way that corporate or FMCG brands do.

The way in which external audiences relate to celebrities is similar to the way in which they respond to other kinds of brand. The mention of the name of a celebrity conjures up a mental image; an opinion; memories of past actions and a sense of the likely future behavior of the celebrity concerned.

Fans of celebrities get excited when they see them; they want their endorsement; they often feel some kind of affinity to what a particular celebrity “stands for.” When a celebrity becomes the face of a charity, or lends his name to another product or service, customers of that celebrity show rising levels of interest in the associated organization, product or offer. Some of the image of the celebrity is “transferred” to the third party.

Conversely, a rising celebrity can align himself with other celebrities by use of PR, association or photographic imagery; and of course he can directly communicate values through use of language or behavior.

We know that – just like corporate brand-owners, celebrity brand-owners employ image consultants and PR agencies. Sometimes they indulge in brand extension and they can even have brand architectures. In almost all respects, celebrities function just like the brands of businesses and products that usually grace the pages of this website. Key to understanding how celebrities are brands is an appreciation of the way in which the celebrity is a different entity to the person who gives his name to it. This in fact, mirrors precisely the way in which a company, product or organization is separate from the brand that relates to it.

Take Real Madrid and former Manchester United star footballer, David Beckham. When people follow him in a celebrity magazine, they are not by and large interested in the human being with the name David Beckham. Rather, they are interested in the media icon, the freely-available public face, the thing with which the wider community has a relationship: and this is the brand.

Clearly, David Beckham the brand and David Beckham the man are two different entities – the former existing in our heads, and the latter on the football pitch. So a celebrity is somehow ‘bigger’ than the flesh and blood that provides its figurehead, and the brand encompasses much more than the person who gives his name to it.

Like corporate brands, celebrities are usually owned by someone or something – but the relationship between person and

celebrity brand is frequently not one of total ownership. In this respect, David Beckham is fortunate. David Beckham the man is part of an effective management team running the David Beckham brand. (Indeed it is often suggested that Mrs. Beckham is one of the key drivers of the David Beckham brand, having learnt about image creation from her days in the girl band the Spice Girls.) But at least David Beckham is the majority shareholder in his brand. Unfortunately for many other celebrities this is not always the case. In a recent interview, one of the singers with the UK girl band Atomic Kitten announced that she was “just back from maternity leave.” Comments like this remind us that while such frontpeople may indeed have achieved fleeting celebrity status, they are merely employees of the business that has produced the brand – alongside the spindoctors, researchers and writers that remain behind the scenes.

Again the same is true in the corporate world, where brands and brand-owners don’t necessarily coincide. There are plenty of examples where franchising, shared ownership, licensing, and the sale of brands to new owners can separate brands and companies – even if they have the same name. BMW makes cars called Rolls-Royce; while Rolls-Royce doesn’t even make cars. Most McDonald’s restaurants are owned by independent operators, while McDonald’s Corporation owns stake in several other food outlets. Kangol clothes and Carhartt tops aren’t made by the companies of the same name; but the Caterpillar name appears on other people’s boots. Jimmy Choo shoes aren’t made by Jimmy Choo, Gucci isn’t a person and Skoda cars are made by Volkswagen. The relationship between brands and businesses is anything but simple.

Certain celebrity brands seem unlikely to ever change hands – like Madonna, a brand owner so closely involved in her brand that it is hard to imagine her ever walking away from it. But celebrity figureheads who feel little affiliation with their brand – particularly those who are “just employees” – don’t tend to stick around. Few are surprised when the last month’s girl or boy band is deserted by its singers, and one suspects that the singers with Atomic Kitten won’t stay for too long even if the management company makes them rich.

Another similarity between celebrity brands and their corporate counterparts is that those who own celebrity brands use many of the same techniques to manage and enhance their standing. Perhaps one of the more subtle techniques favored by celebrities is a form of “positioning by association,” such as that practiced by our friend David Beckham.

Beckham has developed his celebrity not just on the back of playing football, but by aligning his brand with high fashion products and associating himself with the “bling bling” lifestyle of royalty, pop stars and designers. With this in mind, it should come as no surprise that much of his pay negotiations with Manchester United were not about his payment as a footballer,

but for his image rights – for which he claimed he was worth many more than comparable footballers. A successful brand indeed.

In more extreme circumstances, there are countless examples of celebrities extending their brands. A particular favorite of today's celebrities is clothing (think Jennifer Lopez, Catherine Zeta Jones or Michael Jordan), while other popular sideways moves include vineyards (Cliff Richard, Greg Norman) or airlines (Nikki Lauda). Even David Beckham is at it with his latest venture being the DB clothing range, which he allegedly co-designed, introduced into UK retailer Marks & Spencer.

Apart from self-indulgence, there are two good business cases for celebrity brand extensions – as indeed there are in the business world. The first benefit of brand extension is that it enables the brand owner to open new revenue streams. A footballer reaches his peak in his 30s, and as David Beckham seems unlikely to enter alternative employment such as journalism, management or training, his recent moves into modeling, hosting parties and sponsorship provide a suitable alternative. The second benefit of brand extension is that it also enables the core brand to introduce new attributes. We've already seen that David Beckham's association with high fashion has helped to differentiate him – something that he couldn't achieve with his footballing skills alone.

In the corporate world, it is a general rule of thumb that brands where the extension contributes greater value than the core product ultimately tend to fail. Pierre Cardin is often cited as an example of an over-extended brand, which lost credibility for exactly this reason. When there were more extensions and diffusion lines than core product, the brand almost collapsed. The same problem was true for Gucci, and the subsequent success of that brand under new management is usually attributed to reigning in these licensing agreements. By analogy, if David Beckham does too many non-footballing activities, or if Jennifer Lopez launches too many clothing lines, one suspects that they will no longer be taken seriously in their day jobs.

In a recent *FT* interview, Robert Bensoussan, CEO of luxury footwear brand Jimmy Choo, wisely observed, "Licensing is a bad thing if over-exploited. We don't want to do toilet covers."

In the business field, many observers criticize the Virgin brand for over extension and the same criticism can be justly leveled at celebrities. But with Virgin as with Beckham, the brand's stretchability seems to confound its critics. One wonders what will happen when David Beckham finally leaves football – an equivalent step perhaps to Virgin quitting the airline industry with the consequential loss of glamour, prestige and respectability.

To those who follow American pop music, Jennifer Lopez will also prompt associations with another characteristic popular among corporate brands: the rebrand or brand refreshment. Jennifer Lopez changed her name to J.Lo in an attempt to appear more street. But she is not alone. While David Beckham's brand management has been relatively subtle, singers like Tom Jones, Madonna and Prince are well-known for reinventing themselves to keep up with changing fashions and tastes, and many businesses could do well to follow their example; not necessarily by changing their name, but by

reappraising their behavior or their products to ensure they don't fall behind.

With celebrities as with corporations, the trick to successful repositioning is to remain recognizable – still true to an essential set of values for instance – without falling behind customer requirements or market demands. The frequently-cited case study of Kodak's early failure to embrace digital photography was nearly fatal for the company – but could have been addressed without altering the company's fundamental principles.

A danger that any repositioning exercise must avoid is that of changing appearance without altering substance. The jury may be still out on the rebranding of Britain's high street bank, Abbey National, but many cynics have already observed that a new logotype and name ("The Abbey") does not by itself signify real change. Celebrities too cannot afford to merely change the packaging – Tom Jones is back in the charts not because of his youthful plastic surgery, but because he is relevant again – appearing in new films, singing with contemporary musicians and experimenting with more modern musical styles.

Finally, in a world that brought us TV shows that celebrate the image-makers' art – such as *American Idol* or *Fame Academy* – our thoughts turn to the implications of so-called manufactured celebrity. In business as in popular culture, some brands are created by their founders (The Beatles, Oasis, Coca-Cola, easyJet, WalMart). Others are the result of careful testing, marketing research and consumer insight (*Atomic Kitten*, *The Monkees*, *Orange*, *Powerade*).

While so-called manufactured celebrities can be easily targeted to potential consumers, their potential weakness stems from the lack of stories behind them. This parallels "coined" versus "organic" brands from the corporate world, where brands like HSBC or Citibank can play on many years of history, while newer financial providers such as Egg or www.Smile.co.uk often have to work harder to be taken seriously.

Although musical purists bemoan the lack of depth in manufactured music, in the corporate world artificial and organic brands provide us with both good and bad examples. There's no simple answer, nor a readily-identifiable trend – since, for every Coca-Cola there's a whole host of brilliant inventions doomed to failure due to poor brand management; and for every brand consultant's success like *Orange*, thousands of other coined brands will never fly outside of Soho or Madison Avenue.

One thing is clear. Celebrities may well function like brands; and brands like celebrities. But however well we understand them, neither will cease to fascinate and entertain

A Case In Point of a Celebrity Becoming a Brand

Beginning as a flop hero, Bachchan went on to tackle the Indian movie industry, known as Bollywood, as one of its most successful leading men. This was followed by a disastrous spell as a politician, middle-aged, washed-up actor and, briefly, businessman. Finally, Bachchan is back in the reckoning thanks to one of India's top-rated TV shows: *Kaun Banega Crorepati* (KBC).

Never heard of it? Perhaps you've heard of the English version *Who Wants to Be a Millionaire?* Similar to the phenomenon globally, the Indian version is tapping into middle-class aspirations of getting rich and exploiting the new idea that it's okay to make money. In addition to the participants, the host and the TV channel are also making good money. Bachchan is paid Rs.150M (US\$3.2M) for 75 episodes of the show. Star TV is expected to rake in Rs.2 billion (US\$42M) in net profit. This in a country where the average annual salary is less than US\$500.

KBC is a hit because for the first time, Indian TV participants are able to walk home with large amounts of money, which taps into a basic, if often denied, human characteristic: greed. By keeping the prize at an obscene Rs.10M (US\$213,700), the show celebrates money and its easy acquisition. Analysts further point out that it fits in well with the new society of consumption in India – the cult of instant gratification, the illusion of everything being attainable, even vast sums of money.

But the biggest plus factor in the show is Bachchan. His importance lies first in his stature as a past Bollywood star; his skill as a host is a bonus. A show like this needed “the biggest name we can lay our hands on” and Bachchan is without a doubt just that.

Does the mass distribution of television lower Bachchan's brand as movie star? Anita Kaul Basu, Partner at Synergy Communications Pvt. Ltd., which produces KBC, disputes this. “The show does not bring down the brand value of Bachchan. We are professional producers and there is no reason why we should be elitist. The program is for the masses. As communicators, it would be unfair to restrict ourselves to the intellectual elite.”

And it's true that his paternalistic graciousness heightens his stature, dismissing any resentment the viewer might have.



Something his new brand handler, Sameer Nair, Programme Chief Star TV and avid Bachchan fan, must love all the way to the bank.

And his appeal is not limited just to India's billion plus inhabitants, Star, which is owned by Rupert Murdoch, in an agreement with UK-based Celedor distributes the show in 26 countries.

Son of legendary Indian poet Harivanshrai Bachchan, Amitabh Bachchan, now 58, began his professional career as a middle-level executive with a British firm in the east Indian city of Kolkata. However, bitten by the acting bug, he migrated to Mumbai (Bombay) in 1968, and like any other newcomer to Indian cinema, made the usual rounds of film producers, asking for a ‘break’ or his first role in Bollywood. (Bollywood refers to Bombay's Hollywood. Perhaps unrealized by the Western hemisphere, India produces roughly 600-700 films per year. India and Bombay are the biggest film-producing country and city in the world. Films produced in Bombay typically include song, dance, drama, comedy, action, and slapstick all in one three-hour long extravaganza loved by people of every language, religion, caste and region throughout Asia.)

Bachchan made his debut in *Saat Hindustani*, released in 1969. But the movie failed at the box office – as did his next ten. Any

other actor in such a situation would have been confined to the dustbin of history but a small, influential group of film people had noticed – even in his flop films – a special spark in Bachchan.

This group – which included legendary Indian film makers like Prakash Mehra, Ramesh Sippy, Manmohan Desai and Yash Chopra and the screenplay writing team of Salim Khan and Javed Akhtar (pen name Salim-Javed) – would become the actor's unofficial brand managers and successfully mold his image over the next decade to that of an Asian superstar.

Prakash Mehra-directed *Zanjeer*, written by Salim-Javed and released in 1973, was Bachchan's first big hit. With his tall lean looks, he came to embody a new kind of action hero. Whereas his predecessors like Rajesh Khanna and Dharmendra played romantic roles, Bachchan introduced the “angry young man” to Indian cinema.

“This was appropriate at that time, for in the mid-seventies domestic politics was in a period of great turmoil, student unrest was high and the employment prospects for educated young men were bleak at best,” says Intikhab Virani, Senior Editor at the Indian film trade publication *Box Office Today*.

In *Deewar*, Bachchan played the role of Mafia don and smuggler opposite his policeman brother. The alienation theme was further explored in *Shakti* where, as the son of a strict police officer, Bachchan takes to a life of crime and smuggling.

Bachchan's brand managers skillfully cultivated his bad-boy-against-the-world image further and this led to a string of more successes along the same lines like *Sholay*, *Do Anjaane*, *Don*, *Trishul*, *Laawaris* and *Naseeb*.

But as in the case of any other brand, a celebrity needs to be reinvented over time to stay fresh in the minds of target audiences (think Madonna). Product categories and brands within the category have different lifecycles. A hero will always have a much longer lifecycle than the angry young man brand of hero or self-sacrificing romantic brand of hero. This is something the brand managers failed to realize to disastrous effect for Bachchan.

The leveling off began with lukewarm films like *Jadugar*, *Toofan* and *Ganga*, *Jamuna*, and *Saraswati*.

At this stage, the brand handlers should have realized that the Bachchan brand was aging and that there was a change in the environment triggering a change in public taste. The angry young man brand was about fighting the establishment and winning; the pay-off was social justice.

But the gloom of the seventies had given way to a brighter era. The baton had been passed on to a new generation headed by the young Prime Minister Rajiv Gandhi who no longer epitomized the oppressive establishment.

The angry young man brand was out of sync with the world.

The star's next unsuccessful move was to institutionalize himself with Amitabh Bachchan Corporation Limited (ABCL), hoping to extend the brand over wider areas. “Bachchan failed to work his onscreen magic in the boardroom and the company went bankrupt,” says equity analyst Seema Gokhale of Madanlal Shroff Stockbrokers. Assorted testimonial advertising fetched

And then five years ago, Bachchan attempted a return to ~~commercial cinema, with films like~~ *Mrityudatta*, *Lal Badshah* and *Major Saab* all of which flopped miserably. Those that fared a little better, like *Bade Miyan Chhote Miyan* and *Mohabatein*, scraped through on the strength of the box office appeals of younger co-stars Govinda and Shah Rukh Khan. It seemed that Bachchan was finished. And then came *Kaun Banega Crorepati*, which finally succeeded in recycling the brand.



During its heyday, the Bachchan brand was highly differentiated and relevant to the social-economic-political context. When it started losing out on differentiation and relevance, the handlers'

That Bachchan is again a force to be reckoned with is proved by the string of recent honors coming his way both domestically and internationally. Last month he was decorated with the Padma Shri – one of India's highest civilian honors – by the president. Bachchan's wax likeness was recently unveiled at Madame Tussaud's wax museum in London – the only Indian film star to be so honored. He has also been listed as the country's most powerful film star by Forbes.com.

List down the celebrities and what brands they are associated with

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LESSON 12: IN FILM PRODUCT PLACEMENT

After endorsements there is also another wing within the spectrum of celebrities and events and that is called in-film placements.

Films is a very prominent medium in India. Viewership is very high, although it cannot be easily monitored the reach of films is larger in terms of psychological effects. A film incorporates brands as a part of the Film in an innovative way. Enhances brand visibility, image and association and provides a high OTS (opportunity to see).

Provides various opportunities for promotion using In-film footage

Product Placement

Product placement (also known as 'embedded' advertising) occurs when a product or brand gains exposure, apparently incidentally; for example in a film, or a photograph, or even in an advertisement for something else. While brand exposure obviously provides a distinct benefit to a particular company, it is not essential. The simple activity of smoking can also be enhanced by its association with a broad variety of desirable personalities or characteristics.

Under provisions of the Tobacco Advertising Prohibition Act 1992, the broadcast or publication of tobacco advertising deemed to be 'accidental or incidental' remains permissible. In the Explanatory Memorandum to the Act, it is explicitly stated that the use of cigarettes by characters in films and in published material falls into this category, provided that no direct or indirect benefit (financial or otherwise) is received by the broadcaster or publisher.

Films

American research shows that teenagers are three times as likely as adults to be frequent movie-goers, and the situation is likely to be similar in Australia. This makes films an effective way to reach young people.

A review article examining the health content of the most popular American films made between 1977 and 1988 noted that portrayal of tobacco smoking had increased. The authors noted a number of effects that this could have:

- health-detrimental messages embedded in popular media are widely accessible, well-utilised and personally involving, making them particularly compelling to the audience. By casting powerful, attractive actors in roles that glamorise health-detrimental practices, popular films provide teenagers with ready models of 'typical' adult behaviours.

- they can help shape public opinion and agenda, by desensitising certain issues and helping mould attitudes and acceptance of even patently ill-advised behaviours.

A study examining trends in tobacco use in the 20 top-grossing US films each year from 1960 through to 1990 (based on the random selection of two films each year) found that smokers

were typically presented as white, male, middle class, successful and attractive. Smoking was associated with youthful vigour, good health, good looks and personal and professional acceptance. Over the time period surveyed, smoking became more frequently portrayed in a social than a personal setting, and its use was associated with stress reduction. Although the films changed to some extent to reflect the reality that smoking has declined among better educated and more affluent groups, it was still almost three times as prevalent as in comparable population members and was represented as a majority behaviour. Another interesting observation made by this study is that ashtrays have virtually disappeared from movies.

Various brands have featured in a number of recent, well known movies. An American-based group has identified nearly 50 feature films, many made for children, which contain brand-specific cigarette advertising. For example the brand Marlboro received a number of exposures in the film 'Superman II', where Lois Lane (a non-smoker in the comics) chain-smoked and the name appeared on a semi-trailer used in an action sequence. In a scene in 'Beverly Hills Cop', Eddie Murphy holds up a pack of Lucky Strike and says 'These are very popular cigarettes with the children'. Walt Disney movies 'Who framed Roger Rabbit' featured Lucky Strike and Camel cigarettes; 'Honey I shrunk the kids' featured Camels; and in 'Baby', the story of a cute baby dinosaur, the lead female figure smokes Marlboros. The rebellious machismo imparted to smoking by Mel Gibson in 'Lethal Weapon II' was in no way undermined by his acknowledgment that smoking is dangerous in the final scene. Camel and Lucky Strike were both used by the chain-smoking character played by Madonna in 'Desperately Seeking Susan', and Susan Sarandon as the character Louise smoked constantly throughout 'Thelma and Louise', a movie which has since been held up as a post-feminist anthem and the first female version of the 'buddy and road' movie genres. The character played by Winona Ryder in 'Reality Bites' was also a chain-smoker.

It is known that money or other consideration has passed between tobacco companies and film makers in at least some of these instances. Although for the most part payments between tobacco companies and movie makers are kept secret, it is public knowledge that stars and crew members of 'Who Framed Roger Rabbit' received clothing and other items from tobacco manufacturers, and that Philip Morris paid \$US42,500 to have Marlboro appear in 'Superman II', and \$US350,000 to have James Bond and others light up a Lark in the ironically titled 'Licence to Kill'. (For those who bothered to watch 'Licence to Kill' to the bitter end, a US Surgeon General's health warning was included in the closing credits, apparently because the film makers feared potential legal problems). According to internal documents leaked from the US tobacco company Brown & Williamson, Sylvester Stallone guaranteed to use their brand of

cigarettes in at least five films, for a total fee of \$US500,000, paid in cash and in kind. The films included 'Rhinestone Cowboy', 'Godfather III', 'Rambo' and 'Rocky IV'. The same documents show that Sean Connery was offered \$12,000 in jewellery to use cigarettes in 'Never Say Never Again', Paul Newman was offered a \$US40,000 car for product placement in 'Harry and Son', and Clint Eastwood was offered a \$US22,000 car for a placement in 'Killing Ground'.

It is interesting to note that even in films where it is known that money changed hands in order to promote cigarettes, smoking has not necessarily received a simple and uncritical endorsement. For example Superman does draw attention to the fact that Lois might get lung cancer, using his x-ray vision to check her lungs. Since it is fair to assume that the tobacco company involved did not pay to have their product disparaged, one can only assume that the industry is well aware of the psychological profile of its target audience and the portrayal of smoking most likely to appeal.

In response to pressure, the Walt Disney Corporation has agreed to prevent tobacco companies from gaining exposure in return for money or in-kind consideration. However it has stopped short of adopting a policy that prevents glamourised or inappropriate depiction of smoking in its movies, or inclusion of cigarette brand names not paid for by tobacco companies.

According to the US Tobacco Institute, its 13 member companies have agreed to stop using product placement in films, but through product placement, tobacco advertising has achieved a kind of immortality. Long after tobacco advertising has vanished from other forms of media, exposure will continue through movie classics, leaving young viewers with the message that smoking is tough, cool, sexy, glamorous, sophisticated and larger than life.

Actors and Models

During the 1930s and 1940s, American tobacco companies paid literally thousands of movie stars and sporting heroes to endorse their brands. Paying actors and models to smoke in public was an early technique employed by the promoters of Lucky Strike, to lend glamour — and acceptability — to smoking among women. Lucky Strike even managed to persuade the fashion industry to feature green one year, so that Lucky Strike packets would complement the latest fashions.

During the 1970s in Australia, Australian actors featured heavily in brand promotions. Paul Hogan advertised Winfield, Stuart Wagstaff and George Lazenby promoted Benson & Hedges, Graham Kennedy promoted Wills Super Milds, Tony Barber appeared in Cambridge advertisements, Frank Thring advertised Martins, George Mallaby and Gus Mercurio advertised Claridge; and in a campaign not surprisingly doomed to failure, Norman Gunston (a popular but farcically inept character played by actor Garry McDonald) endorsed Dukes.

These kinds of campaigns are now long gone, but attractive images of smoking persist. Photographs of actors, actresses and models with cigarette in hand have become increasingly common during the early 1990s. Whether intended to convey rebellion, risk-taking and defiance, to evoke the movie-star

glamour of the 1940s and 1950s, or simply to shock the audience, the cigarette has been included as an accessory on the catwalk, in fashion features and in clothing advertisements directed to the young. Marlboro's image is enhanced by being the brand publicly smoked by American model and actress, Jerry Hall. Photographs of actress Michelle Pfeiffer, actress and model Isabella Rossellini, actor Liam Neeson and model Kate Moss, all smoking, have been published recently, to name only a few. No brand is usually apparent, but this doesn't diminish the message that smoking is glamorous, and to hell with the consequences.

Australian cigarette advertisers are no longer permitted to purchase advertising space in newspapers and magazines for their products, but (except for the absence of a brand name) the effect is almost the same, perhaps even more impressive, if smoking is featured as a fashion accessory by beautiful women throughout the fashion pages, or if film stars are seen explicitly endorsing cigarettes by smoking in their movies.

Product Placement Jumps Off Movie Screens

SOMETIMES when I go to the movies I play a game of "Where's Waldo?" but rather than searching a printed page for a hidden cartoon figure I search the film for logo-proud products that turn up in the hands of the picture's stars or strategically placed in a frame.

For example, it was hard to miss the Shell logo on the handle of the petrol nozzle in Roman Polanski's "The Ninth Gate". The camera lingered lovingly on it, no matter that the woman pumping the gas was the devil's own handmaiden.

And last summer the ubiquitous pharmaceutical industry must have gotten a lift from the product placement spot slipped into "The Sixth Sense". Remember when Bruce Willis' character opened the medicine cabinet to look for clues to his wife's state of mind and fingered a bottle of Pfizer's antidepressant Zoloft?

Then there was the picture-in-a-picture moment in "Analyze This" when Robert De Niro's angst-ridden mobster watched a television commercial for Merrill Lynch investments - and so did the film's audience.

In fact, the game is getting too easy. But that's the point. Entertainment industry experts say the days of searching the screen for sotto voce references to a brand name are over.

The new world in entertainment marketing leaps out of the screen into the world the audience inhabits, travelling under intriguing titles such as viral marketing, street marketing and wild posting.

"10 to 12 years ago when the term entertainment marketing was bandied Ms Kelly Weinberg, senior vice president of sales and marketing for Los Angeles-based international entertainment marketing agency RPMC.

"Entertainment marketing today probably means a myriad of 20 to 25 strategies in terms of associating your product with the world of film, TV, DVD, music, sports and extreme sports."

The goal is still the same: to persuade viewers to buy a product because their favourite film star is shown using it, and at the

same time help ease production costs for increasingly pricey film projects. But experts say increasingly product placement alone is not enough.

"It's still happening and it's very prevalent and very viable for marketing companies, but the key difference is it's not just getting your product into the film anymore, it's coming out of the theatres, taking your partnership and your film to the people," Weinberg said.

Los Angeles agency Norm Marshall & Associates, credited with parking a BMW in James Bond's garage in "Goldeneye," traces product placement in movies back to the 1940s when NW Ayer, advertising agency for diamond giant De Beers, arranged for glamorous film stars to be draped in its gems on screen.

In the 1950s Ace Comb sales soared after James Dean swept one through his hair in "Rebel Without a Cause". And more recently Reese's Pieces sales rocketed 66 per cent in three months after the 1982 release of "ET The Extra-Terrestrial," which had a tie-in to the Hershey candy.

Marshall, who founded his agency in 1979, said new marketing strategies include those kinds of traditional product placement spots and more. His agency negotiated a deal that involved featuring Heineken beer in last summer's hit film "Austin Powers: The Spy Who Shagged Me" as well as promotions in malls and liquor stores where audiences shopped and in bars and restaurants, which hosted "Austin Powers" theme nights.

"It was the largest sales promotion Heineken had ever done. It was in 32,000-plus retail outlets around the country. The whole thing was a really comprehensive effort themed to the movie," Marshall said.

And that helped stretch studio marketing dollars. The average marketing budget for a studio picture is about US\$25 million (US\$1 = RM3.80).

"Typically a studio will spend a majority of that in three to four weeks before the release of the film. They're buying all kinds of TV ads in a condensed period," he said.

"When you add Heineken's push to it, it really becomes a highly visible property and it creates a life of its own. It has excitement and gets people into the seats."

Did it work? Marshall called "Austin Powers" "very successful," saying it made more than US\$240 million.

Without "strategic alliances" some films simply could not be made, said Mr John Zamoiski, chairman and president of the Product Marketing Association (PMA), a New York-based group specialising in entertainment communications.

Grass-roots marketing or street marketing, for example, targets Generation Y or Generation X audiences by bringing products to their turf - to raves and public parks, for example. Wild posting - putting up 10 posters at a building site or other locations that appear to be illegal - also reaches younger audiences where they live.

Baby boomers might succumb to what Weinberg called viral marketing, or "influencing the influencers". But no matter what it is called, the idea is simple - Movies and celebrities sell products on screen and off. Marketing agencies have decided there is no longer any reason to hide it.

The game is over. In today's marketing universe audiences playing "Where's Waldo?" with "2001: A Space Odyssey" (1968) would not have to count up the alphabet by one letter to spell out the name of computer HAL in order to uncover - IBM. - Reuters

The latest trend in advertising is to make it, well, less advertorial. The tendency is to move away from in-your-face ads, where the product is the star, to mini-movies or quasi-documentary vignettes that feature "real-life scenarios" with the product(s) hovering in the background. Some would argue it's a sort of "art imitating art imitating life" scenario — where ads are imitating the practice of **product placement**.



Photo courtesy Amazon.com
**The DeLorean played a prominent role
 in the "Back to the Future" movies.**

This may seem a bit confusing, but really, it's quite simple. The majority of us are getting tired of ads. Today's consumer is inundated with advertising everywhere: television, radio, billboards, magazines, buses, newspapers, the Internet... And these are just the usual suspects. More and more ad-space is popping up every day. From people walking down the street wearing signs, to flyers on our cars and in our mailboxes, to ads on the ATM screen as we wait for it to dispense our cash — we see ads all day, every day.

Even television networks that depend on advertising dollars to stay in business know that it can be useful to ditch the interruptions and present a show without ads from time to time. The ABC network did it for “Gideon’s Crossing” in 2000 and for “Alias” in 2001. FOX did it for its hit series “24” in 2002.

Wait a minute — networks turning down cold, hard advertising cash? That doesn’t sound quite right, does it? Of course they don’t drop the advertising dollars all together. If you watched that “ad-free” version of “24” you know what we’re talking about. Ford sponsored the show with two three-minute spots opening and closing the episode. And, Ford vehicles have been integrated into the show — the main character, Jack Bauer, drives a Ford Expedition.

So, when is an ad not an ad? When it’s a product placement. Once mainly found only on the big screen, product placement has been making quite a few appearances on television — not to mention in video games and even books. In this article, we’ll explain what product placement is and examine how it is used in movies, television shows and other media.

Have you ever watched a television show or a movie and felt like you were watching a really long commercial? If so, then you’ve been the victim of bad product placement. There’s certainly a line that can be crossed when presenting brand-name items as props within the context of a movie, television show, or music video. Clever marketing folks try never to cross that line. They want their products to be visible within a scene, but not the focus. The product needs to fit, almost seamlessly (*almost* being the key word here) into the shot and context of the scene.

When done correctly, product placement can add a sense of realism to a movie or television show that something like a can simply marked “soda” cannot.

Product placement is something that dates back to at least the early 1950s when Gordon’s Gin paid to have Katharine Hepburn’s character in “The African Queen” toss loads of their product overboard. Since then, there have been countless placements in thousands of movies.

Think about it. You can probably remember quite a few examples. One of the most commonly discussed is the placement of Reese’s Pieces in the movie “E.T.” Originally intended for another product (they melt in your mouth, but not in your hand), this prime spot essentially catapulted these tiny peanut butter morsels into mainstream popularity. A slightly more recent and easily as effective example is the placement of Red Stripe, a Jamaican-brewed beer, in the movie “The Firm.” According to BusinessWeek Online, Red Stripe sales saw an increase of more than 50% in the U.S. market in the first month of the movie’s release.

Now that you have an idea of what product placement is, let’s take a look at some of the basics involved in leveraging a product placement arrangement.

Product Placement Basics

A worldwide trend in advertising, product placement is a vehicle for everything from foodstuffs to electronics to automobiles. So, how does it work, exactly? It’s actually pretty simple. Basically, there are three ways product placement can occur:



Perhaps the producers of 24 did not find a sponsor for the telephone in this episode!!

- It simply happens.
- It’s arranged, and a certain amount of the product serves as compensation.
- It’s arranged, and there is financial compensation.

If the Shoe, Shirt, Car or Soda Fits...

Sometimes product placement just happens. A set dresser, producer, director, or even an actor might come across something he thinks will enhance the project. Usually this has to do with boosting the level of credibility or realism of the story being told. One example can be found in the surprising use of a can of RAID — an ant killer made by the SC Johnson company — in an episode of the popular HBO series “The Sopranos.” The poisonous prop was used in a particularly violent fight scene in the show. According to an article in USA Today, Therese Van Ryne, a spokeswoman for SC Johnson, said the company was not approached about the use of their product and they would not have given it a thumbs-up.

For illustrative purposes throughout the rest of this article, we can create a less controversial scenario. Let’s say the main character in a program or movie is an unmarried, successful, well-travelled architect in his thirties. From this description, it’s easy to start thinking up things to enhance the feel of this character. Maybe he’d drive an SUV — the four-wheel drive would come in handy when visiting building sites. He’d read particular magazines, drink certain wines, eat certain foods... In making the character’s life seem real, products necessarily come into play

Let’s Make a Deal

As we mentioned earlier, arranged product placement deals fall into two categories:

- Trade-off of integration or placement for a supply of product
- Financial compensation for placement or integration

The most common type of deal is a simple exchange of the product for the placement. Using our existing example, let’s say the production team wants The Architect to display a quirky affinity for a particular type of beverage. This will come across

rather strongly over the course of the program (because the character even collects the drink's labels) — which means the chosen product could get a lot of air time. It turns out that someone on the crew knows someone who works for Honest Tea. The movie people approach the Honest Tea folks with a proposal and a deal is made; in exchange for the airtime, the cast and crew are provided with an ample supply of various Honest Tea drinks at work.

Sometimes, a gift of the product isn't an appropriate form of compensation, so money powers the deal.

Imagine that the marketing team at Tag Heuer has heard about this project and feels that, given the stardom of the actor playing The Architect, this project would be a great vehicle for showcasing its product. Someone from Tag Heuer approaches the set dresser with a financially lucrative proposal. Eventually, they come to an agreement. Consider this scene: Our male character (The Architect) stands outside a movie theater waiting to meet a friend. The camera pans down to show a slight tap of the actor's foot. Next, it moves up and zooms in to show him checking his wristwatch for the time. After switching from the actor's face to the face of the wristwatch, the camera pauses just long enough for you to really *see* the wristwatch. He's wearing a link-style, stainless steel Tag Heuer luxury sports-watch. The camera pans out and swings around, introducing a beautiful woman into the scene... During the next hour of the program, the wristwatch casually appears in several scenes.

Both teams are happy — the integration of the Tag Heuer product is a success. Remember, the advertised product's role is to be part of an ensemble cast rather than the (obvious) star. Tag Heuer manages to reap the benefits of conventional advertising without being overly obvious or intrusive to the audience/consumers.

Getting the Job Done

Before product placement really saw a surge in the mid 1980s, it was pretty much a DIY effort. Now there are specific corporate positions and entire agencies that can handle the job. Some larger corporations will dedicate personnel to scout out opportunities for product integration or placement within films, television shows and even games and music.

Product Placement in the Movies

The next time you watch a movie, try to keep an eye out for products or brand-names you recognize. It's highly likely that you'll see one of the major soft drink companies represented. Is it Coke? Pepsi? Once you've spotted something, see how many other scenes include that product. You'll start to see a trend. "How," you'll wonder, "can the

actor hold the Coke can just the right way every time so that the logo is perfectly visible?"

It's a Miss!

Like lots of advertising methods, product placement can be hit or miss. One particular example of product placement gone awry is the Reebok/Jerry Maguire fiasco.

Reportedly, Reebok had a placement agreement to integrate one of its commercials at the end of the film "Jerry Maguire." The commercial didn't make it to production — but something else

regarding Reebok did. In a pivotal scene, Cuba Gooding Jr.'s character makes disparaging remarks about the company.

Take a minute to comb through your movie memories. You'll probably recall at least a few of these now-famous product placements:

- **Risky Business** - Ray-Ban sunglasses
- **Back to the Future** - Pepsi products
- **Demolition Man** - Taco Bell (In the future, *everything* is Taco Bell...)
- **You've Got Mail** - America On-Line (AOL), Apple, IBM and Starbucks
- **Austin Powers** - Pepsi and Starbucks
- **Cast Away** - FedEx and Wilson
- **Men in Black II** - Ray-Ban sunglasses, Mercedes Benz, Sprint, Burger King

Product placement in movies is so ubiquitous that it's even become something to parody on the big screen. Two movies that do a good job of this are "Wayne's World" and "Josie and the Pussycats." In Wayne's World, the two main characters hawk a variety of stuff, including Nuprin, Pepsi, Pizza Hut and Reebok. The amusing part about this is that the product placement vignette takes place while the characters Wayne and Garth are lambasting the very thing they're doing. As Wayne says "Contract or no, I will not bow to any corporate sponsor," he is opening a Pizza Hut box and pulling out a slice of pizza. The camera lingers on the Pizza Hut logo and Wayne, holding the slice of pizza lovingly beside his face, smiles straight at the camera.

Cars in the Movies	
Movie	Car
<u>Herbie, the Love Bug</u>	Volkswagen Beetle
<u>RoboCop</u>	Ford Taurus
<u>Back to the Future</u>	DeLorean
<u>Smokey and the Bandit</u>	Pontiac Trans Am
<u>The World Is Not Enough</u>	BMW Z8
<u>Lara Croft: Tomb Raider</u>	Jeep Wrangler Rubicon



Photo Courtesy Daimler Chrysler

According to a 2003 Chrysler press release, “The Jeep Wrangler Rubicon is the most capable Jeep ever built, so the heroic and extreme environment in which Lara Croft uses her custom Wrangler Rubicon in Tomb Raider is accurate... This is more than just a product placement. We have created a 360-degree integrated marketing campaign around the movie and the debut of the Wrangler Rubicon Tomb Raider model.”

A Product-placement Hall of Fame

In the generically minded film world of a generation ago, an on-screen soda bottle was simply labeled “root beer” and a tennis shoe was — well, any old shoe. Nowadays, the movie and TV industries are molding products, logos, and slogans into the very building blocks of popular culture — often without audiences realizing it.

Enterprise Online now presents an informal product-placement Hall of Fame, 10 transcendent instances in which movies or TV shows changed the fate of real-life products, services, or brands. Sprinkled throughout are real-life placement lessons that, if adapted successfully, could help your product land in the spotlight, too.

Hey, this is for real! Reese's Pieces, ET (1982):

The decision to feature Reese's Pieces in ET catapulted the product-placement craft into the Hollywood mainstream. Reese's Pieces leapt onto kids' mental menus and sales shot up 65%; Mars, the maker of M&Ms, had passed on the opportunity.

Pitch your weakness, not your strength: Budget Rent-a-Truck, *Home Alone* (1990).

Budget was a major player in car rentals, but its truck-rental business was being obscured by household names like U-Haul and Ryder. Budget struck gold when it put polkameister John Candy and his merry band — along with Jan Hooks, playing Macaulay Culkin's mom — in a Budget moving van making the long haul back to Chicago.

Selling high: Red Stripe beer, *The Firm* (1993).

Placement can enhance brand value at strategic times. When Tom Cruise visits Gene Hackman in the Cayman Islands, Hackman suggests that he “grab a Red Stripe,” so Cruise opens the fridge for a bottle of the Jamaican-brewed beer. Within a month of the film's release, Red Stripe sales in the U.S. had increased by more than 50%, and just a few weeks later, company owners sold a majority stake in their brewery for \$62 million to Guinnesss Brewing Worldwide.

Don't be afraid to laugh at yourself: Junior Mints, *Seinfeld* (1990s)

Warner-Lambert Co.'s Junior Mints brand was just one beneficiary of the *Seinfeld* product-placement bonanza. But unlike most placements, which try to paint a product in the most positive light, Junior Mints willingly became comic fodder. “Some companies didn't want to see their candy falling into the cavity of a patient: They overanalyzed it and lost the humor in it,” recalls Patricia Ganguzza, owner of AIM Promotions, the New York City-based agency that placed the candies on TV. “Now everybody knows that episode as the ‘Junior Mints episode.’”

Look, we're placing products! Pizza Hut pizza and Nuprin pain relievers, *Wayne's World* (1992)

When Michael Myers and Dana Carvey did a scene that highlighted a Pizza Hut box, and the movie cut to a black-and-white backdrop for yellow Nuprin pills, product placement went self-referential. It was another sign that the practice had arrived.

If you can, get it in writing: Reebok, *Jerry Maguire* (1996)

Reebok sued Sony TriStar Pictures for \$10 million, claiming it violated a placement agreement when it yanked a mock Reebok commercial slated to run during the end credits. Reebok got a settlement, but only after suffering another indignity: The company was only mentioned once, when it was bad-mouthed by the pro footballer played by Cuba Gooding, Jr.

Face time is fat city: Ray-Ban sunglasses, *Risky Business* (1983), *Men in Black* (1997)

Because they adorn the on-screen faces of the stars, sunglasses have come to occupy a prime role in product placement. This summer, the Swiss Army brand will place its logo on a pair of plot-critical remote-control specs used in the asteroid thriller *Armageddon*.

Too much is enough, 007: Visa card, Avis car rentals, BMW cars and motorcycles, Smirnoff vodka, Heineken beer, Omega watches, Ericsson cell phones, L'Oreal makeup, *Tomorrow Never Dies* (1997)

Purists could stomach the discrete promotion of James Bond's hot cars over the years, from Aston Martins to the new Z-3 Goldeneye (1995), which helped BMW turn the roadster's launch into one of the most successful new-car introductions ever. But critics flailed at *Tomorrow* because it seemed to be one long-running commercial. “The world's top-secret agent has lent his name to more gadgets than Tiger Woods. In so doing he has strayed recklessly from Ian Fleming's legendary blueprint,” sniffed the *New York Times*.

The last stronghold has been violated: Chanel perfume, *Anastasia* (1997)

Tie-ins between animated flicks and brand marketers have proliferated, but commercial products hadn't appeared in an animated picture until a Chanel shop showed up in this Fox feature. It turns out that Chanel didn't pay for the visibility, but cartoon placements can't be far behind.

Oh, yes, there's a plot too: Hasbro action toys, *Small Soldiers* (1998)

Back-end promotions now drive most huge movie placements, but this soon-to-be-released (July 10) *Toy Story* knockoff takes the trend to new extremes. The movie is about a battle between peace-loving toys called Gorgonites and the martial Commando Elite — all made by Hasbro Inc., which of course is filling retail pipelines even now with “real-life” versions of the toys. Director Joe Dante has said that Hasbro's role was a “serious” part of why the movie got made at all.

LESSON 13: IN FILM PRODUCT PLACEMENT

Minority Report Has Ad-ded Value

In a scene from Steven Spielberg's *Minority Report*, fugitive John Anderton (Tom Cruise) is accosted by an interactive video advertisement on a wall: "John Anderton, you could use a Guinness right now."

The humorous spot (Anderton is being pursued by the Precrime police) hides a grimmer truth: "You're getting the clue that in this society you're being tracked all the time," said Alex McDowell, the film's production designer. "If you're a good citizen, it wouldn't be that much different than logging on to a website. If you're a bad citizen, it can be used against you."

That's the disturbing thought audiences are supposed to ponder as they view 14 full-fledged commercials and 15 shorter spots interspersed throughout the film — perhaps the most ambitious effort ever to use product placements directly in service of a story line.

The seeds of Washington in the year 2054, McDowell maintains, are contained in today's increasingly pervasive, personalized Internet ads — like the Amazon ads that suggest what you should buy this time based on previous buying preferences. "There's a logical progression from the way the Internet works now to more enveloping, environmental advertising that's networked," McDowell said.

To make that progression believable, McDowell supervised a team of branding and advertising professionals who built advertisements of the future around some of today's leading brands, such as Lexus, Pepsi, Reebok, Guinness, Century 21 and Gap.

The team started with a few premises based on futurist predictions: devices such as retinal scanners, already available at some airports, will make it possible to instantly identify people as they walk through a mall. Moving images will be liberated from TV and movie screens to inhabit any surface, including clothing, courtesy of flexible "video wallpaper." Consumers will unwittingly contribute to a vast database of everything they've ever bought, allowing advertisers to pitch them — and follow them — with unnerving accuracy.

Why would today's leading brands agree — and in at least some cases pay — to have their products displayed in such a jarring way? Especially since they ceded most of their creative control over the ads to the filmmakers' vision?

Advertisers partly were bolstered by the thought, "Hey, if I'm still around in 50 years, that's great," said Anne White, executive producer for the 14 A-level spots while at entertainment branding company 3 Ring Circus and now an executive at Los Angeles-based creative brand marketing firm Tag.

And the filmmakers weren't saying the interactive ads in the movie are wrong or inappropriate.

"It's targeted marketing," said Jeff Boortz, creative director for the 14 spots while at 3 Ring and founder of Philadelphia-based Concrete Pictures. "The individual is only shown ads for products they want to buy. The goal is to promote a relationship between brands and the consumer. I don't think that's a bad thing."

It's left to the audience to decide for themselves how far an advertiser can go before advertisers begin infringing on consumers' privacy.

The ads are tucked into the film's action and move so quickly that their details are easily missed. Here's a quick reference guide to the most memorable of them — along with some hyperlinks to view the spots in full:

- **Lexus.** A god shoots an arrow that transforms into a speeding Lexus car, circa 2054. The beautiful driver looks both ways down a desert crossroads and then speeds off down one of the roads. The message: In 2054, the plebes drive cars that are pre-programmed to take them to their destinations. Only the well-to-do can afford cars they can pilot manually. An important plot point for Anderton, who needs all the flexibility in travel plans he can muster to escape Precrime.
- **Revo.** A woman wearing nothing but a white latex suit steps out from a group of white latex-clad women who look exactly like her, gaining individuality from her Revo sunglasses. The tagline, "See what others don't," is an ironic comment on the film's theme of the individual under constant surveillance.
- **Guinness.** A seemingly conventional commercial that focuses on a glass of beer. But look for the many moving images that form the "liquid."
- **American Express.** The holographic display of a woman in a bathing suit beckons to Anderton as he walks by. "Need to escape? Blue can take you." Anderton clearly needs to escape.
- **Reebok.** An ad shows clothing that changes color as runners exert themselves more vigorously. Consumers can program their clothing with the latest fashions by downloading directly from Nike.
- **Precrime.** A PSA from the future. It even has its own website, www.precrime.org.

'Hey Ya' - Now That's Product Placement

By Andrea K. Walker, Baltimore Sun

Word about a new hip-hop song with a line about Polaroid pictures began to create a quiet buzz at the camera company's headquarters in Massachusetts last year. Then the buzz became a roar.

The Grammy-winning song by OutKast, "Hey Ya," and its catch phrase "Shake it like a Polaroid picture" began to shoot up the music charts. Entertainment Weekly described it as one of

the hottest lines of the year. Everyone from a 59-year-old presidential candidate to teenagers not even born during the camera's heyday sang along.

It's the kind of lucky break any company would wish for, and far from what Polaroid ever imagined. The company's image was suddenly elevated into the realm of what's cool. Although the value of the publicity is incalculable, companies go to enormous lengths and expense to place their products in popular culture.

The song has shaken up Polaroid's tired image as a throwback technology. Its paper pictures appear a little more hip to a digital-camera generation (even though the company had to issue a disclaimer after the song's rise that its instant photographs no longer need shaking to develop).

"We certainly have enjoyed the publicity," Polaroid spokesman Skip Colcord said. "We're very thankful for the different brand exposure the song has given us."

Reviving The Brand

The Waltham, Mass., company had no idea its name would appear in the song, he said.

As a private company, Polaroid doesn't release sales numbers and can't say whether revenue is up. But the company's awareness meter has definitely jumped.

"Polaroid is retro, something we think of having when we were kids," said Jennifer Chang Coupland, a professor of marketing at Pennsylvania State University. "But they're also trying to update Polaroid and make it fun and hip again. In some ways it has helped revive Polaroid."

Recognizing the opportunity, Polaroid's advertising company, Euro RSCG MBVMA partners, brokered a deal with OutKast to carry the cameras onstage during performances. They held the cameras at the Grammy Awards, New Year's Eve performances, on "Saturday Night Live" and at the Vibe Awards on Viacom's UPN.

OutKast's double album "Speakerboxxx/The Love Below" has sold 7 million copies and been in the Billboard 100 top five for 21 weeks. The group performed the song before millions of viewers at the Grammys, MTV music awards and the halftime show at the NBA All-Star Game recently.

Even though hip-hop is increasingly mainstream, the Polaroid line has reached into new territory.

"I don't know much about hip-hop. But I do know how OutKast can make you shake it like a Polaroid picture," said retired Gen. Wesley K. Clark during a campaign stop before he abandoned his bid for the Democratic presidential nomination. Teen magazine *Elle Girl* recently ran the phrase on the spine of its publication.

Many consumer products have been helped over the years by mention in a song or an appearance in a movie, television show or music video — sometimes accidental, sometimes deliberate. Manufacturers of everything from cigarettes to greeting cards have sponsored shows since the birth of broadcasting to attach their name to popular media, but product placements are a more recent outgrowth.

Product-pitching Alien

Companies first realized the benefit of such "product placement" in 1982 when Reese's Pieces were eaten by the orphan alien in "E.T. The Extra-Terrestrial," one of the top-grossing movies of all time.

Hershey, which paid nothing for the appearance, saw a 65 percent spike in sales of the candy.

Since then, companies have paid hundreds of thousands of dollars in some cases to get their products in movies and songs.

Apple Computer created a staff position to accomplish that sole purpose. Its computers have appeared in more than 1,500 television shows and movies.

The hit television series "Seinfeld" did wonders for an array of foods, from Snapple to Pez to Junior Mints, by incorporating the products into story lines. Snapple has a contract with a product-placement agency that searches out such opportunities.

"We've become reliant on it as part of our marketing mix," said Steve Jarmon, a Snapple spokesman.

The practice has become so frequent that the advocacy group Commercial Alert filed complaints with the Federal Trade Commission and Federal Communications Commission last year to complain about the rising tide of subliminal advertising.

"It's inherently deceptive because people don't realize they're watching ads," said Gary Ruskin, the group's executive director. "They're basically turning television into an infomercial medium."

Emerging technologies, such as TiVo boxes that allow viewers to override commercials more easily, make product placement even more attractive.

"Advertisers are totally freaked out," said Sean Carton, chief experience officer at Carton Donofrio Partners, a Baltimore ad company. "Now you have the ability to skip the commercial, which is the worst-case scenario for advertisers."

Accidental placements, such as OutKast's Polaroid reference, are becoming less common because of the potential financial gains for doing it intentionally, but there are examples.

When rappers Run DMC sang about "My Adidas," the sneakers instantly gained popularity among inner-city youths. Busta Rhymes' hit collaboration with P. Diddy and Pharrell, "Pass the Courvoisier Part II," helped worldwide sales of Courvoisier jump 20 percent, according to the Beverage Network, a trade journal, even though Courvoisier paid nothing for the publicity.

In Television

Embedded Ads in TV Stories

The fall television season is in full swing, and advertisers are competing to sell products on hit shows. No problem with that, but with more viewers tuning out commercials and the new digital recorders able to skip them automatically, what's an advertiser to do?

Why, they can just ask television studios to carefully display products as props on a set or have them mentioned by actors — whether it's Krispy Kreme doughnuts on "Sex and the City" or "American Idol" judges holding cups of Coke. NBC's reality show "The Restaurant" features what the network calls "organic

product integration" - featuring Mitsubishi Motors, Coors Light, and American Express.

Product placement also has become plot placement. In ABC's "All My Children" soap opera, Revlon, the cosmetics company, "starred" opposite actress Susan Lucci's own cosmetics line on the series in 2002, with a deal that Revlon would be featured in a positive light.

Digital technology even allows products to be placed virtually in episodes *after* they're first shown - in syndication. One broker firm, PVI Virtual Media Services, tells potential advertisers that they can "get the exposure they want without interrupting the programming."

Such background branding is not new, of course. Who can watch pro baseball on TV without seeing ads behind home plate? But indirect selling by inserting products into a drama or a reality show can be annoying, distracting, and borders on subliminal advertising - something the Federal Communications Commission finds "contrary to the public interest."

Producers should not violate a viewer's expectation of a boundary between being entertained and being exploited. Without the usual clues of a "commercial break," a viewer is given no choice or warning. Young children, especially, already have a hard time distinguishing between a show and a commercial, and are vulnerable to such subtle commercial placements.

Consumer advocates are asking the federal government to require a "product placement disclosure" on TV shows as a way to prevent "embedded advertising." A line must be drawn between a sales pitch and a sales intrusion, between telling a good story and selling a product people may not want or don't want to see or hear about.

Brands becoming stars of the show

By Theresa Howard
USA TODAY

NEW YORK — Advertainment, the trend of marketers going beyond commercials to put their brands into TV show content, is gaining converts.

Today Pepsi announces details of *Play for a Billion*, a game show special to air in September on the WB network. Pepsi provided the idea and prize — a chance to win \$1 billion — and will be an integral part of the two-hour, live show built on a bottle cap sweepstakes.

"You're going to see a lot more of this," says Dave Burwick, chief marketing officer, Pepsi-Cola, North America. "It's so much more difficult for a 30-second ad to stand out these days. . . . When you control the content, you develop the exact message you want."

Others seeking to "embed" brands in shows — and protect themselves from ad-zapping technology such as TiVo:

* Rival Coca-Cola this week announced a deal to sponsor — and take a \$10 million equity stake in — the new College Sports TV cable channel. The deal follows success as part of Fox's *American Idol* show and an 11-year deal with CBS to associate the brand with NCAA sports championships. "I suspect this won't be the last of these kinds of relationships you'll see," says Chuck Fruit, Coke's head of worldwide media and alliances.

* Anheuser-Busch is backing BOB, a short-film cable channel (films will include long ads) starting up this summer.

* Mattel will make films based on Hot Wheels with Columbia Pictures.

* Ford Motor put cars into music videos on *American Idol*. "To advertise is great, but it's icing on the cake to seamlessly integrate the brand into the show," says Rich Stoddart, Ford's marketing communications manager.

Will consumers rebel? "The upside reward is being part of the fabric of pop culture, but there's a risk if it becomes a joke," says John Allen, a senior partner in branding firm Lippincott Mercer.

Pepsi has hired *Who Wants to Be a Millionaire* creator Michael Davies of Diplomatic Productions and Matti Leshem to produce its show.

Starting May 1, codes will appear under caps of Pepsi, Sierra Mist and Mountain Dew for consumers to enter online or by mail. Pepsi will pick 1,000 codes to compete on the show.

They'll be weeded down to 10 finalists who'll then gamble in lottery fashion on chances to win cash prizes up to \$1 million. The \$1 million winner has a shot at a \$1 billion bonus, with the winning numbers picked by a monkey.

Pepsi will promote the sweepstakes with \$20 million in ads, as well as promotion on the WB and other AOL Time Warner properties.

Says Jed Petrick, president of the WB: "We've had other people knock on our door to connect with young people. But this gig was right. It was fun, and it fit with our brand."

Assignment

Remember the film with Akshaye Khanna and Aishwarya Rai in love over a bottle of COKE?!!?!?!

List all films you can think of where a product placed was evident and conveyed the message it was required to.



LESSON 14: JUST AN ARTICLE

In India today, the use of celebrity advertising for companies has become a trend and a perceived winning formula of corporate image building and product marketing. Associating a brand with a top-notch celebrity can do more than perk up brand recall. It can create linkages with the star's appeal, thereby adding refreshing and new dimensions to the brand image.

In a world filled with faces, how many do you remember? Admittedly the ones that evoke some kind of feel in you, whether it's humor, acceptance, appreciation or recognition. These are the faces you'd turn to look at, the ones that would stop you in your tracks. And that's when you have more than just a face. You have personality. Personality that's reflective of your brand and promises to take it that extra mile. As existing media get increasingly cluttered, the need to stand out has become paramount - and celebrities have proved to be the ideal way to ensure brand prominence. Synergising personality with product and message can create an instant breakthrough. Result? Brand buzz. People begin to notice, opportunities come about. People want to be a part of the brand. Touch It. Feel it. Experience it. 'Celebrities as Brands' is a concept-selling challenge, as the current notion of celebrity management is far from ideal — it's perceived as a business that merely attaches the celebrity to the brand to get that added advantage. However, the actual job is not mere brokerage — it's about selecting a celebrity whose characteristics are congruent with the brand image. Before we proceed to identify the right celebrity or personality and test the correspondence bias lets first have a look at the literature survey done, address a few issues involved in celebrity advertising and understand the methodology of the study.

Literature Survey

Why Celebrity Advertising Is Effective

The effectiveness of celebrity advertising has been explored in literature. In a research paper, Cronley (1999) examined celebrity advertising in terms of the correspondence bias. The correspondence bias is the tendency to assume that a person's behavior is a true reflection of their beliefs or opinions, and thus, their

underlying dispositions when in fact, their behavior could be explained entirely by situational factors (Jones 1979; 1986; Gilbert and Malone 1995). In other words, people make strong inferences from behavior and fail to adjust sufficiently for situational constraints. The correspondence bias is one type of inferential bias that arises when a person has to make a judgment, such as a prediction, causal attribution, or an attitude formation. Inferential biases result from the limited amount of cognitive capacity (i.e., limited attention and memory) people have to process information and the inappropriate use of relevant and irrelevant information.

The correspondence bias has its roots in attribution theory, which attempts to explain how people gather and process information in order to formulate causal explanations (Fiske and Taylor 1991). In formulating causal explanations of other people's behaviors, people ordinarily assume that someone's behavior is the result of their natural, internal dispositions or is the result of the situation in which the behavior occurs.

Image Communication in Marketing

Just as the halo effect hopes that the light of success from one entity might be exploited to benefit another and borrowed interest attempts to create a favorable identification between similar (or even dissimilar) entities, the use of a paid celebrity endorser of a marketable commodity provides yet another way to generate greater awareness and visibility without the person, product, company or service having to do a lot more than just exist (Marconi).

If a particular person with a high profile already personifies the image you want, the idea of publicly associating becomes too simple and obvious not to try. Simple and obvious, perhaps but not without its potentially damaging side effects.

Factors Critical in Celebrity Advertising

Three factors have emerged as critical in the celebrity endorsement field. They are:

Cost – It is very important to have an estimate of are the celebrities really worth the money given to them as contract fee or appearance fee? In this connection we should try and explore the possibility of the celebrity helping you in achieve increased sales, greater levels of awareness, market share, shelf space, and customer loyalty to establish or change a market position or perception. The cost of the celebrity should not result in reductions of quality elsewhere, such as in production value or media scheduling.

Credibility – Celebrities not only have their fans and admirers, but their detractors, something, which normally is of a little less of a concern with the less well-known model or actor. Even huge stars and other high profile personalities have been known to evoke the response, "I really hate that guy." One of our objectives is creating and defining the image to minimize the negative.



Crisis factor – Perhaps the least considered factor in the decision to seek and use a paid celebrity endorser is the possibility that one day the celebrity will embarrass you or, worse yet, propel your association and identification with him or her into a kind of negative publicity or even a major scandal.

Observations on Celebrity Endorsements

Forms of Celebrity Endorsement

A celebrity can endorse brands in different ways based on the purpose, the advertisement media and the appeal to be generated. The product could be commercial ones or non-commercial ones (social advertising). Following types of endorsement forms have been identified to be heavily in use at present:

As spokespersons, e.g., Amitabh Bachchan in KBC.

In print and electronic advertisements, e.g., Shah Rukh Khan in Omega and Pepsi.

In outdoor media like hoardings, e.g., Aishwarya Rai in Lux in some parts of North India

As brand ambassadors, e.g., Fardeen Khan in Provogue, and finally The use of brands by celebrities in movies, e.g., Hero Cycles, Paas Paas and Coke in Yaadein.

Reasons for Celebrity Endorsements

The following categories of needs have been identified for a brand to use a luminary:

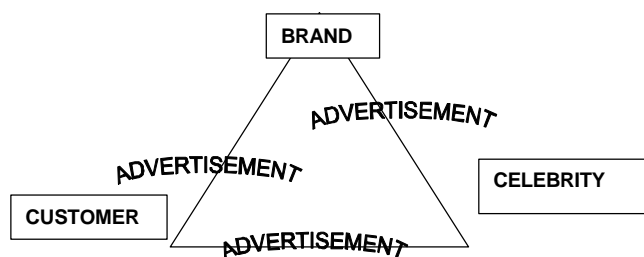
When the concerned brand has close substitutes available.

When there is a need to create a clear differentiation.

When a brand has to make an entry into the market

When the life cycle of the brand is feared short. In such cases the rationale is to make quick money and exit.

All said and done let us now look at the reasons for endorsing celebrities. This can be better understood by visualizing a triangle. The brand (or corporate), the celebrity and the customer form the three vertices of a triangle. Each side of the triangle is the communication or the advertisement, which forms the necessary link between each of these three corners.



As such there are three sets of reasons, each set for one corner of the triangle:

Why a company goes about utilizing a celebrity...

A celebrity helps short hand a brand; in other words makes a brand stand out.

Celebs facilitate instant awareness and immediate attention.

Celebrity values define and refresh the brand image and a celebrity adds dimension to it.

A Celebrity adds new dimension to the brand image.

A celebrity lends instant credibility or aspiration to the brand. Celebrities save time in creating the credibility a company has to build into the brands.

PR coverage is another reason for using a celebrity. Managers perceive celebrities as topical, which creates high PR coverage. Indeed, celebrity-company marriages, are covered by most media, from television to newspapers.

Gestalt Perception : Gestalt perception means using a celebrity as a remedy. When a person is famous people forget about what he looks like. As everyone knows the face, it is hard to judge whether the person is pretty or ugly. The celeb is a remedy to managers who run out of ideas.

Why the celebrities themselves would like to endorse products...

The first reason that most celebrities would endorse a product for, is the huge compensation involved with it.

Second reason why celebrities wish to endorse is to get an enhanced level of acknowledgement based on the success of the product they are associated with. KBC and Movers and Shakers helped stabilize the fast declining careers of their hosts by providing strong audience recognition.

Finally, endorsement breeds endorsement. Not only does the subject end up getting better offers but the avenues in related and unrelated fields also open up. Most of the cricketers for example have already been made to walk the ramp and a lot of models have already made way into the movies.

Why Customers Accept the Celebrities...

Messages delivered by well-known celebrities achieve a high degree of attention and recall for consumers.

Celebrity Expertise perceived relevant : Expertise is the knowledge that the communicator seems to possess to support the claims made in the advertisements. A well-known face would obviously speak for more expertise than an ordinary one. -For example a Reebok would always be better advertised by a Sachin Tendulkar.

Celebrities are perceived Trustworthy : Trustworthiness refers to the customer's confidence in the source for providing information in an objective and honest manner. People are more likely to trust the quality of a trustworthy celeb endorsed brand over a non-endorsed one.

Ambitious psyche : People ape the celebrities in their day-to-day activities and many even dream to become like a celebrity some day. Some know they wouldn't become as good as the celebrities but sharing common belongings makes them feel better.

Physical Attraction : Consumers tend to perform positive stereotypes about such people. Physically attractive people are more successful in changing beliefs than non-attractive people.

Possible Flaws In Present System of Endorsing Celebrities

After having seen the reasons behind endorsing, let us rush through the possible discrepancies in the present system of endorsement. These are:

Owing to unavailability of dates, long-term contracts have to be signed whereas the life of the celebrity might not always be long term.

The celebrity starts becoming bigger than the brand.

The celebrity is at best company chosen but never customer chosen.

The celebrity may begin to lose value due to inappropriate choice of endorsed product or failure of product.

Critical Issues Related To Celebrity Management:

Duration of endorsement: For increase in sales, a celebrity can be used for short-term promotions and brand activities. But for an image rub off, he could be used for longer period.

Multiple Endorsement : One celebrity endorsing several brands of different categories doesn't create confusion in the minds of consumers. If a campaign has a large advertising and media budget, multiple celebrities would be introduced in order not to bore target audience. People change and the way they relate to the brands also changes. Therefore the sort of personality used to endorse a product should be different for different age groups.

Celebrity Life Cycle : Short life cycle of a celebrity is a pitfall. Pepsi took no time in dropping celebrities after they were implicated in match fixing. When Anil Kumble was not in team, he too was being used only for promotions while his ads were canned until he was to make a comeback in the Indian team. On the flip side, Bachchan as an endorser has taken off immensely after his KBC comeback.

Vampirism : The concept of a celebrity's becoming bigger than the brand is known as Vampirism. The customer ends up remembering the celebrity but not the brand. The crux of the problem is a limited pool of celebrities who can resonate with consumers. In India, the same celebrities star, in multiple disciplines limiting the number of overall famous faces. This concept known as Vampirism is prevented by means like short-term endorsements and constant change of celebrities. The celebrity should thus never be allowed to become bigger than the brand lest one run the risk of killing the brand. For example, let's consider Dinesh Suitsings. Dinesh used Gavaskar and let him rule the brand. In the minds of a customer, Sunil Gavaskar was the brand identification for Dinesh. The endorser became bigger than the brand.

Possible Check List before a Celebrity Endorsement is done:

1. Cost as a % of budget
2. Has currently or recently endorsed another entity
3. Is strongly identified with another product or company
4. Has appeared in a number of commercials or ads over his or her career
5. Is identified with a trend or fashion style
6. Is regarded as controversial
7. Is likely to alienate certain market segments
8. Has a track record of attracting attention or delivering an audience
9. Has potential for becoming involved in an issue or cause that could reflect negatively

10. Has a complementing image

Along with the checklist mentioned above what needs to be done before choosing a celebrity is to try and match or rather do a possible evaluation of the three vertices of the triangle here. The more the similarity among these the better our chances of the choice being correct.

LESSON 15: PROPERTY CREATION

Today event managers create what they call “properties”. Properties are concepts that are brand enhancements. When we say brand enhancements, we mean that the brand will benefit from the event. Therefore the property that is created has to be tailored to the brand and must be a good brand fit or the company will not buy it.

Why Property Creation

There are varied reasons to creating properties:

- Brand association
- Product extension
- Something more than the product
- Brand benefit

Sometimes a brand or product line may come to a standstill, reference the product lifecycle diagram. The brand then needs to reinvent itself in a new improved image to keep it alive.

Brand managers/ agency/event managers then look for ways to revive the image. This is done by associating it with something that will give the brand high brand recall. Generally you will notice that brands associate themselves with sports, films, movies, music etc.

There are three things that move the nation.... broadly put they are:

Cricket

Movies

Music

They are larger than life to most people across the nation. Which is why most brands associate with these three categories in some form or the other.

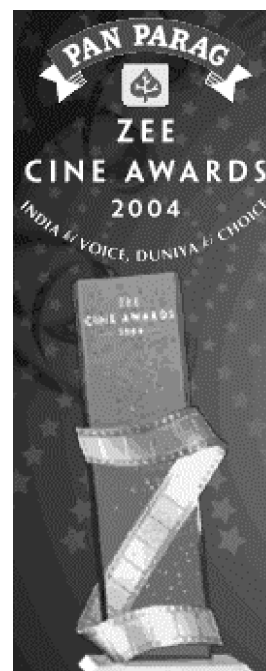
So when brands need to reinvent themselves they associate with a property that revolves around the above three categories.

It could be in some form or the other, either through sponsorships, associate sponsorships, multi-sponsors etc.

How to Create Properties

A brand that needs to reinvent itself needs to find a category that is a good brandfit and also will get the brand recognition and mileage required for the brand to reinvent and bring itself top of mind.

Brands create properties that get associated with them, whether it's a Videocon Movie Awards, Sansui Awards, Manikchand Filmfare...it's a way the brand can reinvent itself. Given below are interviews of people involved in one such event. Reading it will give you an idea of how these people plan to make an event memorable, create a mark, a benchmark.



Ajay Trigynath

Zee Telefilms VP Marketing

Lots of buzz around the ZCA 04! How did you manage to create it? What kind of a promotional campaign has been launched across platforms... at national and international level both?

A lot of thought process went into this. We wrote down two things in the very beginning

- ZCA should become the benchmark for other award ceremonies
- ZCA should become the most prestigious and valued award. Thereafter, we discussed that Indian films were not restricted to Indian borders only. Those days are gone. So we decided to hunt for a venue outside India. For some time, we were thinking of Las Vegas. But then, we decided that Dubai would be ahead of Las Vegas in terms of Indian cinema's fan following.

Why did you decide to do it indoors?

Because the TV coverage on an indoor premises always appears better.

What kind of research went into it?

We did a research in India to find out what people are vasically interested in. We found that the people are not interested in the technical awards. All they are enthu about is 4 awards- Best Actor, Best Actress, Best Film, Best Director. Like they aren't even interested in who is the singer and the music director of the topmost chart buster. So we introduced an award 'Song Of The Year'. It's going to be totally a people oriented show. We

did not do this research internationally, because logistics did not allow.

Thereafter, we hired eight trucks and two Sumos to distribute and collect forms in the interiors of eight states in India. The theme of the campaign is PAN India Zee Cine Awards Election. The fact that the elections are round the corner, helped. The moment I do this analogy, the consumer knows what I am talking about.

What has been the response to the 'Vote and Fly to Dubai' contest?

We did four phases of communication on air. Phase 1 was an announcement on Zee News. This kicked off the PAN India Zee Cine Award Election. This ran for about three days.

The next phase of the election lasted 16 days where Preity Zinta, Shah RUKh Khan and Munnabhaqi M B B S went to people and asked for votes to be endorsed on their name. This is what politicians do, don't they?

Next, we took eight vox pops across various parts of India and some locations abroad and put those on air.

Also, we went in for an official radio partner, Red FM. After 16 February, we started the appointment viewing building.

Are the trophies going to be special?

Very special. All the trophies have been made in Australia, with 24 karat gold. Each trophy is worth 1.3 lakh rupees. We have tied up with City Gold Corporation.

How many entries did you'll receive?

Half a million entries via SMS, Internet and IVR (Integrated Voice Response). SMS and Internet in Hindi heartland is very low, hence we had to provide IVR.

Hrithik Roshan

Performer- Nominee Zee Cine Awards 2004



How does it feel to perform at the Pan Parag Zee Cine Awards, especially since it is held at Dubai this year?

Hey, Dubai is not far away. In Mumbai, we often drive two to three hours to reach for work. Just two-and-half hours in a plane and we'll be there. Sounds very exciting, actually.

How many days are you slotting for the rehearsals?

I will be rehearsing for four days for these awards.

Did you have to change your shooting schedules to accommodate the rehearsals and the Dubai visit?

No. As of now, I am just working on Farhan Akhtar's 'Lakshya'. The shooting for which is already complete. So

remaining time is spent in listening to new scripts. In that sense, it wasn't really tough to allot time for this.

How does it feel share the stage with Shah Rukh Khan?

Feels great! If there is one actor who I always wanted to work with, it's Shah Rukh.

What do you think are your chances to win an award in the 'Best Actor' category?

I think I have a great chance. 'Koi Mil Gaya' was a special movie and such movies don't come again and again. But even if I don't win it, I won't crib. It's a great feeling to be seated amidst the film industry's finest and hear your name being called out, even if it is from the nominee list.

Karan Johar

Presenter, Zee Cine Awards 2004



From being an ace director to a producer to comparing a prominent

Film Awards ceremony ...How did this happen?

Actually, ever since childhood, I was fond of going on stage. I was an enthusiastic participant in elocution competitions and dramas, be it at school or at college level.

With your own movie being nominated across categories, how does it feel to be on stage announcing the nominees?

I would be having butterflies in my stomach! But, *chalta hai!* May the best person win.

How often are you rehearsing for the show? Are you practising alone or with your co-host Juhi Chawla?

I haven't started rehearsing. I will go two days prior to the Zee Cine Awards to Dubai and practise all I can.

What is Karan Johar going to wear for the ZCA 04?

(laughs) I haven't decided. Now that you ask, let me think about it...

Are you writing your own script?

No, they have a writer. But Juhi and I will of course add our own flavour to it.

Mohammed Morani

Promoter Cineyug Entertainment

How did you achieve this casting coup of sorts- Hrithik and Shahrukh performing on the same stage? Whose idea was it?

It was a joint decision. These two are very popular, but they have always performed separately. Since we want this show to be a benchmark, why not do something sensational?

The Moranis are known to organise and help direct some of the biggest film based events and awards ceremonies? What according to you is the USP or the differentiator for the ZCA 04?

It is a unique event - be it in terms of the performances, set, lighting or even seating arrangements. Every seat will be a premium seat. The stands will be inclined upwards, so no person will have any kind of obstruction while viewing. Plus we have set LED screens- which are neither affordable nor available in India. And of course, all the equipment used will be of foreign manufacturers.

Who has choreographed the various performances?

We have roped in the ace Bollywood choreographer Ganesh Hegde for the event.

Are there any major fireworks displays or pyrotechnics planned?

Yes, there will be lots of dazzle, pyrotechnics on stage. We will have also set up plasma screens on floor.

Who is the TV director of the ZCA 04?

We have shortlisted some names, but as of now, we will mostly get in Ajay Kapoor.

So when a brand like zee can associate itself with films and awards. Brands like durables etc. do the same associating themselves with sports. Like Samsung did with cricket and LG has been doing in the past....world cup 2003.

Samsung associated itself with cricket and create a property called the "Samsung Cup".

Samsung unveils the 'Samsung Cup' Trophy for the forthcoming Indo-Pak Cricket series

New Delhi, 3 March 2004 - With just 10 days to go for the commencement of the much awaited Samsung Cup Test and ODI Series, Samsung Electronics, the Official Sponsor of the forthcoming Indo-Pak series today unveiled the Samsung Cup Trophy at New Delhi. The Samsung Cup trophy was unveiled today by Mr Ranbir Singh Mahendra, vice President, BCCI; Mr Rahul Dravid, Vice Captain of the Indian Cricket Team and Mr K S Kim, Managing Director -Samsung India Electronics Ltd in the presence of all 'Team Samsung' members. The Official Anthem of the Samsung Cup 'Jeet lo Dil' - sung by the Indian music group 'Euphoria' and the Pakistani Group, 'Strings', was also released today. The Samsung Cup Trophy unveiled today



stands 2 feet tall and the basic design revolves around the metaphor of friendship between the two nations. The Trophy depicts two overlapping hands coming together in a handshake with the thumb being stylized to look like the head of a dove and the fingers stylized to depict a bird in flight. The dove has been used as a symbol of peace and harmony between the two nations. The use of two different colours - gold and silver has been a deliberate choice to epitomize the coming together of two proud nations. The idea of this trophy being associated with cricket is brought forth by stylizing the two hands as gloves which are holding a cricket ball between them. Studded with Swarovski crystals, this Trophy stands out as much for its elegant design as for the symbolism it conveys.



Speaking at the Trophy Unveiling Function, Mr Kim stated, 'The Samsung Cup Trophy is unique, both in terms of the historical value it denotes and the message it conveys - the message of friendship and peace. The Samsung Cup, as we see



it, is not about winning or losing a game of cricket, it is about winning of hearts, about strengthening the ties between the two nations and about taking the peace initiative of the respective governments forward. That is why, the theme of our Campaign for the Samsung Cup is 'Jeet lo dil'. We believe that sports has a role in uniting communities across the globe, and more so in the case of cricket, which is a Passion for people in both India and Pakistan. We are delighted to be able to bring the Samsung Cup for our consumers and join them in celebrating cricket in a spirit of friendship and healthy competition."

Rahul Dravid, Vice Captain of the Indian Cricket Team and a key member of 'Team Samsung' said that he found the Samsung Cup Trophy very 'inspiring' and he hoped that the Indian Team would be able to return to India with the Samsung Cup, following the series.

Samsung India today also released the Official anthem of the Samsung Cup titled 'Jeet lo Dil', sung by Indian music troupe 'Euphoria' and the Pakistani troupe 'Strings'. The video captures the common passion for cricket in both the countries – rendered by an Indian and a Pakistani kid who encounter little nuances of street cricket in their respective countries. The lyrics for the video have been written by Aman Dhari Sinha and the Video has been directed by Sabyasachi (Zap) Sengupta. The music video will be released on all key music channels prior to and during the Samsung Cup.



The sponsorship of the Samsung Cup Test and ODI Series marks a new high point of Samsung's involvement with the game of Cricket. It is Samsung's first foray into cricket sponsorship. "It gives us an opportunity for greater involvement and interaction with our customers," states Mr Kim. Samsung's ongoing association with Cricket includes the 'Team Samsung' Celebrity campaign, Samsung Cricket ratings on ESPN and on air match sponsorships like the recently concluded India-Australia series. "We are committed to the game and will follow the Game on ground, as we have done for the Samsung Cup and on air, wherever possible," states Mr Kim. Samsung is the Presenting Sponsor on Ten Sports for the forthcoming Samsung Cup Indo Pak series as well.

Cricket and Olympics will dominate Samsung's sports marketing activities in this Year. The Company plans to release new 'Team Samsung' and product related commercials, spanning Consumer Electronics, Home Appliances, IT and Telecom product categories, coinciding with the Samsung Cup. The

Team Samsung Celebrity cricketers who are endorsing the Samsung brand include – Rahul Dravid, Virender Sehwag, Anil Kumble, Harbhajan Singh, Mohammed Kaif, Zaheer Khan and Ashish Nehra.

Samsung India is a leading provider of high tech Consumer electronics, Home appliances, IT and Telecom products in the country. Its parent Company, Samsung Electronics Co. Ltd. is a global leader in semiconductor, telecommunication, and digital convergence technology.

The Result

- According to the Company's independent brand track, spontaneous awareness scores went up 20 points and top-of-mind awareness increased by 3 points in the constant competitive context.
- On a total spend of \$9 million, the total media value derived was \$60 million. The value of PR derived during the period was in excess of \$30 million.
- Sales of colour televisions were up 20% over last year (during the same period) and specifically top-end flat colour televisions were up 60%. This was directly attributed to the sponsorship.
- 'Jeet Lo Dil' as an expression caught the imagination of the country. This line was echoed by the highest office in India, by Prime Minister Atal Behari Vajpayee in his team send-off ceremony. In fact he was credited as penning this expression due to his poetic abilities. After every victory of India the media use this line to encapsulate the performance of the team in press articles and TV news bytes.
- The Samsung Cup Anthem was the number one requested chartbuster on FM radio and MTV for weeks together during the 45-day long cricket series.
- A topical question on Red FM opinion poll was whether the 'Jeet Lo Dil Anthem' would improve the relations between India and Pakistan. Results were overwhelming: 75% said yes, 15% said no and 15% did not care much.
- Major brands like Sahara India and Hero Honda borrowed the phrase 'Jeet Lo Dil' in their own press advertisements while congratulating the Indian team.
- Samsung has successfully aligned with cricket in the country and is regarded among the czars of sport sponsorship like Pepsi, Hero Honda and Airtel.

LESSON 16: PROPERTY CREATION

Now let's take an example of how LG countered Samsung and their property of Samsung Cup "Jeet Lo Dil" promotion. they took the Captains of India property and also taken on celebrities to market the property.





They are
“The No.1 Captains of Indian Cricket”



**LG is the leader in the consumer electronics industry
and is seen as not only a top global player but also as the
No.1 brand in consumer electronics in India.**

**The 2003 World Cup positioned LG as the yardstick by
which competitors will be measured**



**All of them; new & old captains
evoking adulation and curiosity
in equal measure.**



**Lets take a closer look at the
captains...**





Sourav Ganguly
Captain of the Indian cricket team
(renewed respect)




Kris Srikkanth




Sunil Gavaskar
Captain of the Benson and Hedges
Cup, Highest Century Maker in Test
Matches.



In retrospect

LG No.1 position in consumer electronics creates a strong association with the No.1 captains of Indian Cricket.

Thus, No1. representation makes for '**No 1. perception**'. Resulting LG was, is and will always be No.1 brand in consumer electronics.



LG's No.1 Captains of Indian Cricket

Is it necessary to have all of them?

Yes

As a property and association it is **unique**. For the first time all the 3 No.1 captains are coming together to endorse the No.1 brand of consumer electronics.

A continued and No.1 association will also lead to a **magnified impact on the consumer's mind**



LG's No 1 Captains of Indian Cricket Leveraging the property



LG's No.1 Captains of Indian Cricket Place in the marketing mix

Like any large consumer company, LG's marketing plan will connect with the consumer in many ways.

Cricket along with films is an area of tremendous customer connect

e.g The Captain's project had a great launch with the World Cup 2003. Similarly the "Kal Aaj Aur Kal" property can be leveraged not only into a cricket related property but also in the sales linked promotions.



LG No.1 Captains of Indian Cricket


Launch: India-Australia-New Zealand Series

Post launch: The partnership comes into its own identity

Identity formed around: Cricket
Leadership
Concern

Why Identity?

An identity makes it a 'club'. Creates an instant connect with the audience. By 2004, **LG No 1 Captains of the Indian Cricket** will be an independent property owned by LG



LG No1 Captains of Indian Cricket

Elements of identity:

•Sense of purpose
Put down a statement of purpose

•A distinct appearance
An LG kit identical to captains in their role as LG No.1 Captains of the Indian Cricket

•Participation in events
Fulfilling the role in real life by contributing (by participation) to a good cause

policies, etc. The regulator should look into the way cable industry functions and whether there is enough transparency to foster a healthy business environment.

Moreover, newer technologies should be looked at now. Otherwise precious time may get wasted later and that may hinder the second round of growth in the industry.

How serious is the problem of continued face-offs with cable operators and MSOs ?

I'd say such wrangling do not augur well for the industry as a whole. There is no competition on the ground and because of monopoly ugly situations rear up. A transparent system would shift the focus to expanding the revenue pie, which is not happening now.

Globally, between 50-75 per cent of the subscription revenue is a broadcaster's share, but in India, the broadcasters merely get 25 per cent for stronger channels. The regulator has not approached the whole thing from the side that cable ops' under-declaration leads to many of the problems besetting the industry at present.

What would be your take on the industry scenario two to five years from now?

The industry has posted tremendous growth and, I think, it'd continue to do so for some more years. Some newer segments would be opened up in the broadcast and cable industry as a whole of newer people jump onto the bandwagon. Such things have happened elsewhere too with the evolution of an industry and as long as the gravy train continues rolling in India, people would like to dip their fingers in the gravy for a scoop. Moreover, if the economy continues to do well as it's doing now —

there's no reason why the GDP cannot sustain the present growth and improve on it — the industry would see a robust growth.

Though India lags behind China in terms of viewership, I see the stage is set for a sustained growth for another decade or so.

More reading

TEN Sports to bid for Asia Cup, BCCI telecast rights
Saturday May 29 2004 00:00 IST

PTI

MUMBAI: TEN Sports channel on Friday said it would bid for telecast rights of the Asia Cup as well as rights from the Board of Control for Cricket in India (BCCI) for telecasting international matches played in India which is coming up for renewal shortly.

"Of course, after bringing the historic India tour of Pakistan to the Indian viewer, we are aggressively bidding to acquire rights for all upcoming cricketing properties which include the Asia Cup, BCCI rights and the Tri-nation tourney in Holland", Sharmista Rijhwani, Managing Director, Taj Television India Private Limited, the marketing arm of TEN Sports, said in a communication to PTI.

"These rights when procured would be in addition to the existing rights we possess for all the cricket played in West Indies, Sri Lanka, Pakistan, Sharjah and Morocco," she added.

ESPN-Star Sports has said it would be bidding for the same rights as well as for some other matches featuring India. Prasara Bharati held the rights for matches organised by the BCCI till last season and the contract is up for grabs from the 2004-05 season.

The Asia Cup, featuring 13 one-day internationals and involving six teams including India, is to be held from July 16-August 2. The four-match tri-series in Amsterdam featuring India, Pakistan and Australia is scheduled from August 22 to 29.

The last date for sending in bids for TV as well as Radio coverage rights for the Asia Cup is June 10, as per a notification issued today in newspapers by the Malaysia-based Asian Cricket Council.

Nimbus bags in-stadia advertising rights for upcoming Indo-Pak cricket series

Nimbus has entered into a contract with the Pakistan Cricket Board (PCB) for all in-stadia advertising during the forthcoming India-Pakistan cricket series (three Tests and five One-Day Internationals). In effect, Nimbus Sport (a division of Nimbus Communications) will exclusively market the entire unrestricted quota of in-stadia advertising (40 per cent of in-stadia advertising is reserved for Pakistan companies) during India's Pakistan tour.

This is the first India-Pakistan series in Pakistan in 14 years and is expected to start in the second week of March and carry on till late April. The total value of the rights secured by Nimbus is in the region of \$3 million.

Sunil Manocha, senior vice-president, Nimbus, said, "We are pleased to continue our association with international cricket and forge a new relationship with the PCB. The India Pakistan

series attracts interest comparable with the World Cup and is a fantastic investment for our clients."

Some more reading



When last year, Chaali, a group of contemporary dancers drawn from Kerala and Bangalore toured over 15 small towns in Tamil Nadu, Andhra Pradesh, Kerala and Pondicherry, its performances were made possible by an unlikely sponsor: TI Cycles, which is known for its BSA brand of cycles.

TI Cycles offered a sponsorship package of Rs 300,000 for the programmes — all because the company felt that the programmes targetted the same small-town audience that the brand was looking at.

"Chaali aimed to bring contemporary dance to small towns. It was the same audience that TI Cycles wanted to reach out to. So they thought sponsoring the programmes was a good branding exercise for themselves," says Arundhati Ghosh, executive, Institutional Development Unit, India Foundation for Arts, a non-governmental organisation that seeks to support various art forms.

Welcome to a new form of corporate sponsorship, where supporting art is no longer about charity. Now, it is a hardnosed exercise in branding and with few pretensions to anything else.

And helping corporates get the right art form that matches their brand value is the Bangalore-based IFA.

Run by major grants from the Ford Foundation and the Rockefeller Foundation, IFA tries to support the arts by assisting in raising funds, giving grants for new perspectives and directions in the arts and focusing on neglected art forms.

Initially, like every other NGO, IFA based its appeal for donations from corporates on the principle of 'philanthropy.' But they soon realised that arts did not have as much of an emotional appeal as many other needy causes in India.

"We realised that the number of causes that can be supported and the number seen as fundamental are many in this country. 'Arts and culture' is low on priority," says Ghosh.

IFA then came up with the idea of tying in an art form's values to that of a brand, which ensures greater visibility for the corporate and the brand.

For instance, the sponsorship for Chaali's dance performances came not from the philanthropic kitty of TI Cycles, which is a

part of the Murugappa Group, but from the marketing budget of the company.

At the dance performances, TI Cycles got pride of place on all the pamphlets, the stage had a drop and even a stall at the performance venue where the brand sold displayed the latest cycles.

Corporates need to be given a strong business reason to support the arts, believes IFA. So it has developed a corporate partnership strategy that will link activities or fields in the arts with the brand values, product profile and target audience of companies.

"We will tie up with a corporate in cases where the audience targeted by us for a particular art form is the same as that of the corporates," says Ghosh.

Part of this strategy includes organising high profile art events where the audience matches the target profile of the sponsor and establishes the product as an up-market one.

Which is why when IFA organised a concert of Pandit Shikumar Shama on the saritor in New Delhi in 2001, tobacco major Godfrey Philips and the Park Hotels jumped in.

Pandit Shama's concert was also to be a fundraiser for IFA. Godfrey Philips offered Rs 500,000 as sponsorship fees and Park Hotels offered its hospitality for free.

The two earned their money's worth when the event was attended by the crème de la crème of Delhi's society.

So what divides IFA from event managers who bring in corporate sponsors for the events they organise?

A thin yet clearly visible line of intent, says Ghosh.

"We do it for a cause, which is to help the arts and the artists. In turn, the corporates get name, promotion and branding. An event manager can do something similar but here it is tied to a cause," she says.

This mix of business and pleasure means that corporates are not milked for every penny in the name of sponsorship.

IFA works to find out the best fit for the corporate by understanding the brand, its values and looking through its files to find what art form would suit the brand best.

"Corporates find it easier to deal with us than with event managers because we look at a long-term relationship that will help both the arts and the company. We give them quality, advise them on the best form to support and also where and how to do it," says Ghosh.

Last year, IFA did two shows, one with Kathak exponent Aditi Mangalika in Delhi and the other with Bharatanatyam danseuse Ajamel Valli in Bangalore.

Ajamel Valli's programme was sponsored by liquor major McDowell & Co.

IFA is also playing to a company's constituency by suggesting art forms that could find a synergy with the company's labour force.

Consider VST Industries Ltd, which is one of the largest manufacturers of cigarettes in the country with brands like Chams and Chamier.

After preliminary discussions with IFA, VST agreed to sponsor an art form in Andhra Pradesh, where the company is headquartered.

IFA gave a grant to Dastkar Andhra, an organisation that planned to document the traditional designs of the cotton handloom weaving industry of Andhra Pradesh.

“Much of VST’s workforce in Guntur is drawn from the same weaving community. So with the project they were looking at not only gaining employee confidence, but also fulfilling their responsibility as a good corporate citizen. They can also put such activities on their annual report so it is quite beneficial to the company’s image,” says Ghosh.

But getting corporates to agree to associate with an art form, even in the name of marketing and branding is not easy.

IFA approached Pond’s on the eve of Women’s Day with the idea of Pond’s sponsoring a woman artiste or offering a grant for a research study on any women’s issue. But Pond’s did not seem too interested.

“That does not dishearten us. We see failure only as a means to show that we are not trying hard enough. So we will go back to them next year and try to convince them,” says Ghosh.

But if IFA’s last event is any indicator, such persuasion is going to get easier.

IFA’s last big event was a huge success, both for itself and the sponsors. Along with actor Naseeruddin Shah it put up the play, *Ismat Apa Ke Naam*. Brooke Bond and Taj Mahal tea were the principal sponsors and Titan Nebula, the co-sponsor. Brooke Bond alone offered Rs 700,000 in sponsorship.

In return its logo was on every brochure handed out and every poster put up. Considering the immense response that the play found, partly due to the star value of Naseeruddin Shah, Brooke Bond seemed to have got its money’s worth — and it was all finally for a good cause.

Assignment

Trace the origins of the two properties and their impact on the trade and market (consumers)

LESSON 17: SOCIAL, ECONOMIC, POLITICAL AND DEVELOPMENTAL IMPLICATIONS

Aims

- To consider the impacts of special events in the community.
- To examine the social, economic, political and developmental implications of running events.

Introduction

It would be very easy for us to see special events purely in a social context; in fact the reason for having a special event in a community were largely social. An event in which the whole village could interact together. Events of this nature often involved the whole community in some way.

These events varied from place to place and were part of the social fabric and history of the area. Such rituals, often now long forgotten served to reinforce community ties and make local events different in small ways from those of their neighbors.

These social events are temporary events, most often seen in terms of community and often events managers go to some lengths to involve the community.

Now in the case of these social events, where the community is involved, there is a financial implication on the entire social system.

Especially when these are tourist towns the community event becomes a tourist attraction. Tourist towns and resorts have long understood the benefits of special events in the tourist season, perhaps to bring more people from out of town and thus encourage further spending in local shops and business or to extend the season in some way.

Some examples of this have been discussed before. Like the Goan Carnival, Mardi Gras etc.

Social & community implications		Economic implications
	Special events	
Political implications		Developmental implications

The Implications of Special Events

Some types of events, especially sporting events, play a political role. The Olympics are a key example. There is considerable international competition to stage the games, on one hand because of the economic implications of doing so, but on the other hand there are also positive political impacts, such as improving international image of a country.

Some types of special event are used as a means of gaining other political benefits, such as kudos or public applause. For this reason politicians often attach themselves to activities such as the Hollywood Oscars or the Brit Awards, as they gain from the reflected glory of the stars attending such events.

Social and Community Implications of Events

Human society is complex and interactive, and all human societies, whether they are modern and technological or old and traditional, celebrate. The means of celebration are very diverse. Sometimes special events are spontaneous - your friends at work find out it's your birthday and, almost straight away, you find they've got you a card, found a cake (even if it's just a muffin with a candle in it) and opened a bottle of wine (which, being alcohol, was banned from the premises by the tedious management, but hidden by the wise staff). These events serve to strengthen social bonds as well as spread joy around. Many events are less spontaneous and more carefully planned, but even events whose progress is frequently planned down to the last detail, (such as weddings), have intense social implications. They serve to impact on participants' emotional and intellectual senses, in terms of enjoyment, social interaction, stimulation of the mind and the senses - ranging from the consumption of food and drink, through enjoying the atmosphere (or not enjoying the atmosphere - not everyone enjoys every event), participating in activities such as games or dancing to doing unusual or (sometimes outrageous) things.

There are a number of more general social implications of having a special event. In community terms, many events, particularly personal events and events run by the community itself, have the benefits of improving social ties, and are an opportunity for the community to demonstrate that it can pull together for the greater good.

The role of events in encouraging social interaction and the celebration of happy occasions is probably more important in a society which, owing to modern media, modern work methods and the relative decline of the 'traditional' family structure, feels a greater need to maintain social contact. Without the social contact which events often give, the feeling of social isolation in a society where even work can be conducted in a solitary way, from a computer in the spare room, can be very great.

Human beings are social animals (an issue typically over-looked in the hype which goes with some new 'technological innovations'), and the growth of the events business may in part be due to the need to increase opportunities for social interaction in the community, at a time when less interaction is possible in the work or home environment than at any

time in the past. In such a case, organizations help bring people together.

Social impacts could also be seen in a wider context, perhaps as one material mechanism for strengthening weak community structures in a far location.

Events can be seen in terms of both performing a social role and for a town or city wishing to become a tourist destination. Any location or place wishing to become a tourist destination

has to have four elements: attractions, accommodation, transport and infrastructure. Looking back at the historical development of any major destinations, it can be seen that all four elements are present, ...though the destination may not have had anything in the beginning apart its a natural attraction (such as a beach or a countryside view). This has happened in the case for resort towns such as Goa, Kerala, Manali.

In addition to the attractions seaside or countryside, some towns have relied for their tourist development on the architectural attraction of a great building, such as a castle or a princely home, or on an event such as a market, fair or religious festival. Some tourist spots developed simply because royalty or the upper classes visited it.

Goa

Sea bathing, Carnival, Churches etc.

Natural/man-made attraction

Kerala

Back waters, Ayurvedic base for treatments

Rajasthan

Palaces, Museums, arts and crafts

Man-made attraction

Economic Implications of Events

The impacts on a local community of a major event, be it a sporting event or a large cultural event such as a festival, could be looked at in terms of cost-benefit analysis or through economic multiplier analysis. An event itself may not, for example, provide huge direct employment, but the indirect effects on local businesses, local services and local infrastructure and environment could be extremely significant.

These indirect effects may include the support activities such as retailing (visitors buying anything from magazines the clothing), catering (visitors using restaurants, coffee shops and pubs) and support in terms of services such as transport, taxis, printers, local musicians and entertainers.

Therefore, certain types of events do have political impact. The opening of the town's festival or a civic reception, some new feat of a town's progress are opportunities for the mayor, MP, etc to be seen in public, officiating at the ceremony with dignity. The political implications are simply that the town dignitaries are expected to be seen doing what the town's people elected them to do. In this respect many modern events fulfill the same purpose and politicians gain the benefit of being associated with useful civic activities and positive special events.

The gentle pride with which civic dignitaries were regarded is often neglected today, but towns and cities often organized events or constructed which demonstrated their commitment to the good of the general population and to technical or civic progress.

Today, it is major events which tend to attract the attention of politicians (and media). Events are today designed to influence public opinion about a particular politician or ideology.

High profile public events are attractive as mechanisms for producing **social** and **economic** benefits. Many events can be extremely positive in creating useful outcomes for the nation,

region or area concerned. Nevertheless, political interest in an event may not be related to the good of the community or the local population: there may be a hidden political agenda behind the event.

Following this note of caution, it should be remembered that the most common political outcomes of events are positive and useful. A major event held in a town or city could not only help to provide social and economic benefits such, as community cohesion, jobs, income to local people, but might significantly alter the image of the place in the long term.

This can be a useful outcome, especially for those locations which might have endured a long period of economic decline or social drift. For them a major special event could not only rekindle community involvement and civic pride, but also transform visitors' perceptions of the place, from negative to positive.

Finally....

The extent to which special events impact on our lives is rather surprising when you think about it. Events serve to strengthen social bonds, to bring enjoyment and celebration to individuals, families, communities and society as a whole. There are also economic and political benefits, including the provision of direct and indirect employment, the enhancement of facilities and the improvement of local services, which are often stimulated by events. While some large-scale or developmental events may give us pause for thought about the wider impacts, especially culturally or politically, the vast majority of events serve to improve and enhance our society, at a time of significant social change.

Events can also be seen in the context of promoting and sustaining tourism. Not all tourist destinations have great physical attractions. Consequently, some destinations rely on a continuing program of events, during the tourist season, to sustain them. This ensures the provision of short-term events related jobs and, crucially, helps to secure permanent jobs, which a small town might not otherwise be able to retain without the continuing stream of event visitors and tourists. In this respect, the involvement of locals, for example, in running their own small sales stands at fairs and shows, in catering and in employment in key activities, helps to keep tourist spending in the local economy (much more directly than it would if tourists simply spent their money at national chain retailers in the town). The focus on community involvement in events is therefore important, and methods of engaging the community need to be carefully considered, especially by event tourism providers.

We will take a case in point that was in the recent news – Olympics at Athens. You must all be aware that the torch went through the city of New Delhi and left in its wake a lot of disgruntled sportspeople.

Some info on Olympics First

Fundamentals

The Olympic Movement is an educational movement for youth. Under the **Olympic Charter** the NZOC's role is to promote **Olympism** within the framework of sport, through education and development programmes and by participating in the

celebration of the **Olympic Games** for the purpose of pursuing the **Goal** of the Olympic Movement.

Olympic Charter (Principles)

Sets down the Fundamental Principles of Olympism and the rules and bylaws adopted by the IOC. It governs the operations of the Olympic Movement and provides the conditions for the celebration of the Olympic Games.

Olympism (What)

Olympism blends **sport** with culture and education to promote a way of life based on;

- The balanced development of the body, will and mind
- The joy in effort
- The educational value of being a good role model
- Respect for universal ethical principles

Olympism uses sport to promote the balanced development of people as a means of building a peaceful society that values human dignity. Consistent with this philosophy, the Olympic Motto "Citius, Altius, Fortius" invites all who belong to the Olympic Movement to excel in accordance with the Olympic spirit (friendship, unity, fair play)

Olympic Games, Education and Development (how)

The NZOC promotes Olympism through its Olympic Games Teams, and through its other Olympic initiatives - museum, education, programmes, solidarity and development

Goal (why)

To contribute to building a better and more peaceful world by educating youth through sport and the Olympic ideal

"The Olympic Games are competitions between athletes in individual or team events and not between countries."

Source: Rule 8.1 Olympic Charter, November 2002

The Olympic Games blend **sports Competition, village life, the Olympic flame relay, youth camps, ceremonies and cultural festivals** into an integrated whole. When athletes bring into this arena, attitudes and achievement that reflect the ideals of Olympism, they encounter the **Olympic Games Experience** and the celebration becomes a powerful means of building a better and more peaceful world.



Olympism is celebrated at the Games through the athlete's attitude and achievement, and through the athletes' presence, which fosters understanding about their sport, culture and country

ONETEAM Concept and Olympism-Centred Leadership

Olympism-Centred Leadership focuses on principles concerning **people, relationships, purpose, and values**.

People are the most valued resource in our Games Team programme.

People want to know why. Meaning is the essential ingredient in modern organisational achievement. The principles of Olympism are timeless, universal, empowering, and provide meaning to the Games Team endeavour. Our strategies, systems and processes grow out of these principles in support of athletes achieving at the highest level within a **ONETEAM** Concept

Our aim is to create additional energy by having a team of teams working together towards a common purpose – creating an environment for concentrated endeavour. By drawing strength from one another we can create a very potent and powerful experience that can inspire both the individual athlete as well as those involved in team events. The outcome will be that the strength of the group becomes our own and we discover the surprising sense of being part of something greater than ourselves.

The **ONETEAM** philosophy is very simple but sometimes misunderstood. The concept of becoming part of something that you appear to have little influence over can be very daunting. Making a commitment to it may be an even a greater challenge to some, especially for those who have not encountered an Olympic Games experience. Being part of the New Zealand Olympic Games Team and the **ONETEAM** concept is not about losing your individuality, your identity or having to compromise your goals. It is not

ONETEAM Concept

- Environment for athletes to excel
- Inspires & empowers each team member
- Supports all its members
- Recognises personal achievements
- Enjoyable to be part of
- Takes pride in silver fern

about a group of people doing everything together.

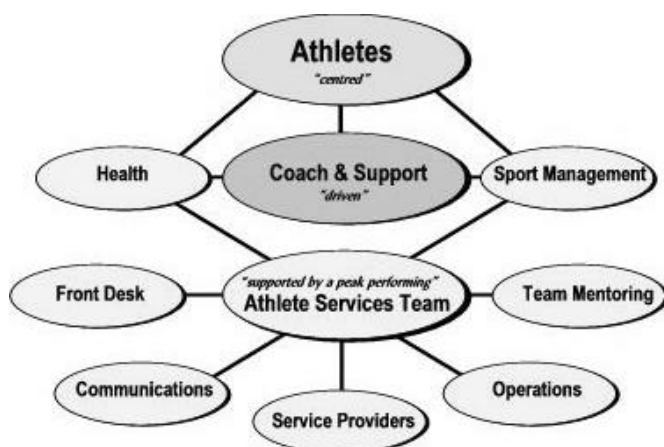
It is, however, a commitment by everyone to creating an environment that inspires, empowers, supports and recognises achievements, an environment that is enjoyable, where everyone wears the silver fern with pride. An environment where athletes can excel.

People and Culture - a team of teams with a common purpose

An empowered organisation is one in which individuals have the knowledge, skill, desire and opportunity to personally succeed in a way that leads to collective organisational success. Moreover, when people identify their personal goals with the goals of the organisation, they release an enormous amount of energy, creativity, and loyalty."

Source: Principle-Centered Leadership by Stephen R. Covey, pgs 212 and 221

Our strategy to empower team members is to adopt a non-hierarchical approach to defining the team organisation, enabling team members and others to work together to creatively develop ideas and find solutions that one individual alone may not think of. This approach eliminates the need for a regimented chain of command and control, and moves towards a network of empowered people with responsibilities.



A coach-driven team recognises that the athlete / coach relationship is a critical component in achieving at the highest level.

Team Protocols

The following protocols for members of the NZ Team reflect the Olympic ethics of tolerance, generosity and respect for others;

- Abide by the Olympic Charter respect the spirit of fair play and non violence, and behave accordingly in and out of the sport arena
- Respect the efforts of other competitors, officials, judges and referees and be generous in acknowledging the support of others
- Support the sponsors of the NZOC in acknowledgement of their significant contribution to the Olympic Movement
- Do not gamble or bet on any Olympic Games event or competition
- Observe the laws of Greece and New Zealand

- Be responsible in the use of alcohol
- Respect accreditation privileges
- Wear the appropriate supplied team uniform as and when required
- Observe the Smoke Free Charter as adopted by the NZOC
- Demonstrate a responsible concern for the environment treat the residential area of the Village housing the NZ Team as a Quiet Zone, to which access will be restricted

Following are articles that make interesting reading specially when we take into consideration the implications of a world class event like the Olympics.

Plans and Strategies - constantly striving to make improvement

Planning and developing strategies for an Olympic Games Team involves a number of people and organisations. The NZOC, volunteers, National Sport Organisations (including coaches and athletes), health professionals and the New Zealand Academy of Sport are all critical parties involved in the Games planning process. The following principles will be applied by the NZOC when determining Games plans and strategies.

An Environment that Inspires and Empowers each Team Member

Empowering team members can be achieved through sharing relevant information, developing systems and processes that support people with their endeavours and most importantly through trust. In addition, ensuring that each individual feels they are part of the team is also critical. The team, as a living entity, forms, grows, gains strength, celebrates its identity, undergoes change and eventually disperses. It is vitally important for individuals to take part in forming the team rather than being formed by it. Inspiration will develop through understanding the higher purpose of becoming an Olympian.

An Environment in which Athletes can Excel

The responsibility of seeking to create an environment in which athletes can excel is not limited to a few within the team but involves all those associated with the team. A philosophy needs to be adopted that is dedicated to ensuring each and every last detail is addressed as this can be the difference between 'exceptional' or 'average' achievement. Our environment not only relates to the physical conditions but also the cultural and social atmosphere. Emphasis will be placed on ensuring the culture is representative of us as New Zealanders from a multicultural society. From a social perspective we will seek to create a welcoming, friendly, supportive, positive and fun environment. Critical to creating the cultural and social environment will be the promotion of mutual trust, respect, tolerance and generosity amongst all team members. Respect and appreciation are born from understanding and grow from an atmosphere of security and trust. We must therefore ensure that decisions are consistent and based on the ethical principles of Olympism.

An Environment that Supports all its Members

Almost all athletes perform better for being part of some sort of team. For individual athletes their 'support team' may consist of their personal coach, partner or health professional who may not be part of the Olympic Games Team. For others it is the team coach, manager or may be other athletes from

whom they seek advice, guidance and support. Strategies need to be adopted by all coaches to ensure that the athletes have access to their 'support team' at the appropriate time. Creating an 'open door' environment in a large team will be a challenge, but is critical to developing a supportive environment. Providing team members with the opportunity and forum to express their opinions will be a priority for the Chef de Mission and the Athlete Services Team. In order to provide high quality services to athletes, all those in the support team should make their own health and well-being a priority. It is essential that the support team is able to meet the demanding challenges encountered at the Olympic Games and adapt to the environmental conditions of Athens.

An Environment that Recognises Personal Achievements

It is important to recognise that each individual athlete and team have different goals and that we are able to celebrate the achievement of those goals.

An Environment that is Enjoyable to be part of

Athletes that achieve at the highest level emphasise the importance of enjoyment and passion in their sporting endeavour. Enjoyment enhances the level of commitment, focus and the extent to which athletes remain positive in pursuit of their

sporting goals. Consistent with this concept the Athlete Services Team will seek to help team members enjoy the journey.

An Environment that Takes Pride in the Silver Fern

When an athlete takes the field of play in Athens, whether alone or together with teammates, they are ambassadors of the Silver Fern. Taking pride in the Silver Fern is also about attitudes and behaviours in and out of the sports arena and not only relates to athletes but all team members. Athletes from New Zealand have a fine Olympic tradition, which our team has the opportunity to significantly enhance at Athens. Every team member will be challenged to give everything they can give of themselves, for no one can ask any more

Systems & Processes - effectively supporting team members with their endeavours

Time lines for the Games campaign consist of;

Pre-Games Strategy and Planning

System and Processes Development

Pre-Games Implementation and Operations

Advance Party and Set-up

Team Arrivals and Welcome

Games Operations

Post Games and Debriefing

Selection	To develop a selection process for each category of persons based on Olympic Principles ensuring that all personnel have the appropriate experience, qualifications, compatibility (where appropriate) and capability of achieving at the highest level
Information & Technology	To inspire, empower and educate team members with relevant information in an online environment To connect people by providing the necessary communication tools
Pre-Games Athens Logistics	To develop International Cooperation with ATHOC and other Athens based support networks to assist with the New Zealand teams Olympic endeavour To develop a comprehensive understanding of the total context in which the team will operate
Village Operations & Logistics	To support team members to excel To effectively collaborate with ATHOC and IOC To promote international understanding and cooperation in order to support our team environment
Advance Party & Village set-up	To confirm participation of NZ's delegation with ATHOC To prepare the environment for the welcoming and operations of the team
Welcome to the team	To create a sense of belonging to the New Zealand team as a platform for developing team unity and inspiration
Accreditation & Sport Entry	To facilitate the NZ delegation's participation by ensuring deadlines are met and by fostering positive relations with ATHOC To understand the personnel needs of each sport necessary to support their athletes achieving at the highest level
Transport	To provide a transport system for the New Zealand team that will facilitate the effective movement of it's people within the Games environment
Satellite Villages & Support Base	To develop support strategies for those sports that require satellite villages for logistical purposes To ensure the NZ Team has an appropriate out-of-village support bases primarily for coaches and other support personnel
Travel	To coordinate the smooth and effective movement of the team to and from Athens by building strong relationships with partner airlines, team members and others associated with coordinating travel arrangements
Freight	To provide effective and timely movement of equipment and horses by developing strong relationships with ATHOC and Schenker
Security	To develop security plans that contribute to a safe and secure environment for people and their property within the team
Outfitting	To outfit the team in a uniform that reflects New Zealand's sporting and cultural heritage To ensure the team uniform supports the needs of athletes and others - particularly concerning gender and the environmental factors relevant to Athens

Sport	To ensure the leadership within each sport develops a comprehensive understanding of its sport specific issues to enable effective support of the athletes, coaches and others To develop positive relationships with their athletes, coaches and the Athlete Services Team
Finance, Insurance & Legal	To ensure the management of financial resources is focused on supporting the ONETEAM Concept To develop mutual understanding of obligations through fair and equitable legal agreements To create a sense of security within the team by providing appropriate insurance cover
Athlete Support & Mentoring	To provide additional inspiration, develop unity and support the creation of a positive team environment

Media & Communications	To ensure that a consistent message is communicated that reflects our principles and ONETEAM Concept To ensure open, honest and regular team communication is developed that inspires, empowers and creates unity To develop positive relationships with persons associated with the various media agencies
Health & Well-being	To support team members health and well-being with an emphasis on preventative strategies in a confidential and positive environment
Conferences & Seminars	To bring people together to share knowledge, information and expertise that will enhance the teams' ability to achieve at the highest level at the Games To develop strong relationships with all persons involved in supporting the team
Anti-Doping	To promote the principle of fair play and drug free sport by ensuring all athletes and others understand their obligations under the anti-doping code that will be in effect at the Games
Ceremonies & Cultural Festival	To understand the significance of the ceremonies, particularly their expression of universality, cultural diversity and unity and encourage participation where appropriate
Youth Camp	To fully participate in ATHOC's Youth Camp
Sponsors	To fully support and promote team sponsors
Reports & Debriefing	To provide a forum that respects opinions, allows open and honest views to be expressed on the Games programme and identifies the factors that led to high level achievement along with strategies for improvement that can be implemented for Melbourne 2006

Greening the Olympics

Olav Myrholm

Describes how the environment has become the third pillar of the Olympic Movement in its centenary year

For 16 days in February 1994 the little town of Lillehammer, Norway, hosted the 17th Olympic Winter Games and firmly placed environment on the sporting world's agenda. For the first time, ambitious environmental action was planned and carried out at a major sports event. This represented the start of an important, still continuing, process. Environment has become the third dimension of the Olympics, besides sport and culture.

It is no surprise that environment featured so strongly at the Lillehammer Olympics. Norwegians have a strong culture of affiliation to nature - steeped in historical traditions - brought into sports and recreational activities. They also have a powerful environmental lobby backed by public opinion. A poll during the preparation of the Games showed that 67 per cent of Lillehammer's population considered the environment to be their highest priority, far outdistancing employment, better roads and Norwegian Gold Medals.

The organizers at Lillehammer did not 'go green' painlessly, nor did the area escape from the Games unscarred. Hosting such a big sports event inevitably brings environmental damage. Natural recreational areas are changed into sportscares and roads are enlarged. Massive resources, space and energy are used for an event lasting just two weeks. The facts and figures show that biological resources and green space were lost at Lillehammer. The Games were certainly not ecologically sustainable.

But there has been a positive long-term effect in the town itself, as well as in the sporting world as a whole. Lillehammer now seems greener than it was before. The city beautification, including tree planting and the architecture of Olympic facilities, is still being looked after with pride. Memories of the Games boost further environmental efforts: there is currently an attempt to stop oil companies putting up neon-lit billboards and day-glo hoardings at local petrol stations. The municipal authorities and the post-Olympic development company Olympia Utvikling Ltd. are attempting to set the various initiatives and municipal environmental responsibilities into the framework of Agenda 21. Moreover, Lillehammer embarked on a process which still benefits and inspires host communities and organizers of sports events elsewhere.

The greening efforts of the Lillehammer Olympic Winter Games were possible only through shared visions, cooperation, and the pooling of money and resources. There were, essentially, three main partners: the environmental authorities, the organizers (including the private sector) and the volunteer environmental organizations. Their priorities and methods differed, but they had a mutual respect and understanding of each others' roles, forming the basis for a constructive atmosphere of intense cooperation - the key to what became the success story of Lillehammer.

An initial environmental policy and an action plan were hammered out based on a proposal from Friends of the Earth in Norway and the Lillehammer Olympic Organizing Committee. The partners found common goals among widely different purposes and enlarged the environmental common ground. This precipitated a process, starting from grassroots, which set

managers, politicians and environmental volunteers on a steep learning curve and turned the games into a project-based 'environmental showcase'. Each of the 130 or so clearly defined projects was set to have a lasting effect beyond the 16 days of February.

Keen Interest

The International Olympic Committee (IOC), which stages the Games, quickly recognized the importance of Lillehammer's moves. They had, in the past, been pestered by bad publicity over environmental damage caused by the Olympics to pristine sites and fragile mountain slopes. Several remain in a state of ruin.

Key members of the IOC showed keen interest and endorsed the inclusion of an active environment agenda. It became a factor in selecting Sydney as the host city for the first Olympiad of the third millennium. In August 1995, the Congress of the 100-year Celebrations of the Olympic Movement in Paris recommended amendments to the Olympic Charter to accommodate environment as the third dimension to the Games. Environment was henceforth to be seen as a third pillar, part of the very foundations of the Olympic Movement. As a result, the Sport and Environment Commission was established in March this year, drawing a global membership encompassing environmental experts and athletes, sports administrators and IOC members, to address environmental issues within the Olympic Movement.

Not long after the Lillehammer Games, the IOC and UNEP signed a cooperation agreement, underlining the fundamental common goals of the two organizations and calling for action over sport and the environment. This set the agenda for the formalization of an environment policy, developing evaluation criteria, guidelines, conferences and other joint activities.

The IOC is now addressing the need for environmental protection and stewardship in the selection of the Olympic host cities, and using stringent procedures to find the best facilities for the world's best athletes in environment-friendly venues.

It wants:

- To be sure that the host city will respect the natural environment.
- To ensure that a positive environmental message emerges.
- To ensure that all actions are carried out in accordance with environmental legislation.
- To encourage organizers to go beyond minimum public requirements.
- To explore the candidate city's maximum environmental potential.

The bidding process involves candidate cities creating and presenting an environment programme. Impact analyses have to be carried out, and nature protection areas and important habitats have to be avoided. Re-using facilities; restoring derelict areas; avoiding destructive land use; and minimizing pollution, the consumption of non-renewable resources and the need for transport are all encouraged.

This year, the 11 cities bidding for the 2004 Summer Olympics are striving to create a winning environment programme. A well-made, realistic programme addresses pertinent environ-

mental challenges as well as the needs of athletes and the local community. The environment declaration issued by the winning city becomes a binding document and progress is monitored by the IOC Coordination Commission, while even those who fail to win this particular gold medal are at least left with an excellent environment programme.

Some international sports federations have created their own environmental policies - such as the International Ski Federation's Mainau Manifesto, which strongly states the need for skiing to take the preservation of nature and landscape into account. This policy is now being put to the test: the organizers of the Nagano Winter Olympic Games in 1998 want to keep their alpine downhill skiing course outside a national park, in opposition to the Federation. Extending it into the park would add some 20 seconds to the racing time.

Environmental Guidelines Needed

This debate exemplifies the balance of power in sport and environment - and the prime role of the Olympic Movement. The sports federations - driven by their sponsors and the media - develop new criteria and challenges. Outdoor sports are gradually moved indoors, and media-friendly criteria cause new demands to be put on the landscape, sports venues and equipment. They set the bottom line. Guidelines are both needed and being called for.

Golf and bobsleigh are both beginning to address the heavy environmental burdens they carry. The European Golf Association has begun an ambitious environment programme while the International Bob and Luge Federation has stopped further construction of new artificially frozen bobsleigh runs and is revitalizing the use of naturally frozen snow, for example at St. Moritz.

Several Olympic sponsors have stated a keen interest in the greening process. Some grasped the opportunity at Lillehammer to present their greenest products and image. In Sydney, sponsors, suppliers and the construction industry are eager to be on the list of supporters of the 'greenest Olympics ever'.

There is talk about setting up an environment and sports fund to finance specific projects. Meanwhile, most of the world's main sports goods producers have already joined their own 'greening' programme, called Eco-Wave, chaired by the dynamic Mazato Mizuno of Japan's Mizuno Corporation.

Sport can bring people and cultures together: nothing, probably, unites Africa or Latin America more than soccer. It can also act as a focus for educational, environmental and developmental activities in disadvantaged communities and thus achieve important social goals. The Mathare Youth Sports Association's continuing role in developing and cleaning up its Nairobi slum area, for example, won a well-deserved UNEP Global 500 Award and is inspiring communities elsewhere.

Sport has perhaps more organizations - everywhere, at all levels and social strata and for all age groups - than any other mass activity. By and large these are effective and resourceful. They form a strong network and are a great resource for social and environmental initiatives. A meeting in February of the Lillehammer Forum on Sport, Environment and Development - jointly organized by the Municipality of Lillehammer, the IOC

and UNEP - addressed the value and potential of sport as a catalyst in improving the environment, creating development initiatives and safeguarding peace.

The Olympic movement's educational role is even more important than its direct work in developing sustainable sport. The IOC's main educational exercise is, of course, running environment-friendly Games. This has enormous implications and involves many people from presidents to local citizens. The candidate cities, between them, spend more than a hundred million dollars in the bidding process. Environmental criteria were laid down for more than 9,000 different products at the Lillehammer Games. Such big money creates big interest.

There is now a carefully planned joint education programme with UNEP which focuses on the need for greater knowledge among sports organizers. After a successful advisory IOC conference in Lausanne last summer, and an initiative by the Lillehammer Forum in February, H. E. Pál Schmitt of Hungary, the IOC Sport and Environment Commission's chairman, recently announced that a world congress on sport and environment will be held every two years under the joint sponsorship of the IOC and UNEP. Two training courses for operational level sports administrators, public management and key athletes will be held on different continents, by rotation, each year. This year they are in Asia and Africa. Thus, the Olympic Movement and UNEP hope to master environmental problems through inside education. The athletes are all for it.

Sports Can Affect the Environment Through:

Change in land use caused by construction, transportation and other developments.

Construction and development in particularly fragile environments.

Emissions to soil, air and water, including acute poisons.

High and wasteful energy consumption.

Local environmental issues, in particular those that affect or cause uncertainty regarding health, safety, children, the preservation of local commons and recreational opportunities, scenery and natural resource-based trades.

The contribution to biodiversity and ozone depletion, global warming and long-distance air pollution.

Mega-events like the Olympic Games do not necessarily need to harm the environment if :

Environmental requirements are stipulated early in the planning process.

Environmental responsibility is carried by the organizers and felt as a personal duty by the president and CEO.

The authorities, the organizing committee and environmental volunteer organizations cooperate.

The goals are practical and visions and assessment are shared with scientists and environmental volunteer organizations.

Financial Implications

By general agreement after the Lillehammer Games, there needs to be a thorough greening of Olympic budgets, though special government financial support may be needed for pilot projects.

The Lillehammer organizers suggested that the proof of their success would lie in the organizers of the next Olympic Games doing a better job. The organizers of the Sydney Games have incorporated stringent environment criteria and a partnership model from the very beginning. Environmental groups have been involved since the bidding process and Sydney has laid out the most comprehensive programme yet. There is backing from public authorities at all levels, unique provision for cooperation between various players and a strong consensus for 'going green'.

Reclaimed industrial wasteland and dump sites will be turned into Olympic parkland and made suitable for habitation and recreation, and for protected wildlife and plants. Photovoltaics will be extensively used for lighting. Storm water runoff will be collected and stored underneath the stadium for later use, saving scarce water supplies and reducing erosion and water pollution. Air conditioning will be achieved through oversized escalator shafts.

The initial price tag is high, but the environmental features help save operating costs. The rethinking has brought ingenious, cheaper and better solutions. Innovative environment-friendly design is setting new standards for industry, while the in-depth life-cycle analysis used to document the environmental impact of the construction projects by tenderers is setting the benchmark for future Olympics. All this will set a permanent mark on Olympic history. Future organizers should find solutions that adapt to local management traditions, public attitudes and their own environmental priorities and needs.

Moving sports events away from the destruction of nature is a huge challenge. So is giving people tools for a sustainable future by using sport as a vehicle for development and a better environment. Going pro-active demands considerable effort by the Olympic Movement and the host cities, a continuously committed leadership and a strong will to do things differently. It has been said that 20 per cent of environmental problems have technological solutions, while the remaining 80 per cent call for social and organizational solutions - doing things differently. The road from destruction to restoration is a rugged one, and plenty of stamina will be needed. But if the sports community continues on the path now laid down, the Olympics - and sport as a whole - is set to become an immensely powerful tool for a better environment.

Olav Myrholt is Project Manager in the Environment Department of Olympia Utvikling, and a member of the IOC Sport and Environment Commission.

Insuring the Olympics

Uncovered

Apr 22nd 2004

From The Economist print edition

If the games are disrupted, the Greeks will be begging Zeus for cash

THIS year's Olympics are a test for the nerves of insurance underwriters. The opening ceremony in Athens is just four months away, and omens are bad. Greek construction workers, when they are not on strike, are scrambling to finish the Olympic stadium. The tram system is still a work in progress;

the swimming pool will not have a roof. Then there are the ubiquitous worries about terrorism and security arrangements.

The International Olympic Committee (IOC) has been shopping for a cancellation and disruption policy covering Athens and subsequent games. David Bruce, an underwriter at Hiscox, a syndicate at Lloyd's of London, says they are sure to get it done in time (but not with him, because he already has a lot of Olympics risk). He estimates that total coverage for the Olympics—including broadcasters, advertisers, sponsors and so forth, as well as the IOC—will run to between \$500m and \$1 billion.

Should anything go wrong, the local organisers of the games look most exposed. The Athens Olympic Committee has not sought cancellation and disruption insurance: it says that its €650m (\$775m) security effort, complete with NATO troops, will be enough. So the Greek government would take the brunt of any loss. In contrast, the organising committee in Salt Lake City, host of the winter Olympics in 2002, bought insurance through Lloyd's, says Kelly Flint, then the committee's legal counsel. Fortunately it had booked most policies years in advance, so the terrorist attacks on September 11th 2001 had no effect on premiums.

The thought of terrorism (which has afflicted the Olympics before) is rattling plenty of businesses, from broadcasters to tour operators. One area of concern is the cluster of cruise ships expected to dock at the port of Piraeus to provide accommodation for athletes and rich visitors. Holland America, a cruise line that is sending two ships, has put off its final decisions on insurance until May, when its security experts, along with underwriters, will travel to Athens to check on progress.

Earlier this year the International Group of Protection & Indemnity Clubs, a mutual organisation that provides insurance for almost all the world's ships, dropped its maximum war-risk coverage for Athens-bound vessels from \$400m to \$50m per ship owing to security concerns. (Ships also have other sources of insurance.) Underwriters and shipowners may be saving the champagne for the closing ceremonies.

Another article

Athens Warned Over Olympic preparations

A leading member of the International Olympic Committee has warned organisers of the 2004 Olympics in Greece that time is running out on their preparations.

Jacques Rogge, head of the IOC co-ordinators for the games in Athens, who recently engaged in two days of meetings with the organisers, warned that construction and transportation infrastructure deadlines should be brought forward. He also told Greece to speed up its renovation of existing facilities.

Rogge said: "You cannot add pages to the calendar, and the critical factor for Athens is time. The clock is ticking away."

But Rogge also gave words of encouragement, saying discussions "have been extremely constructive and we have noted there has been a lot of progress."

"I can now say the fundamentals for the 2004 games are sound," he added.

A point of view on Athens

Greece 2004: Will Athens Be Ready for The Olympics? (8/30/02)

By Paula Parrish

Attention, all you Tony Soprano types with a passion for Olympic sports:

It's time to mark your calendars. You have only two years left to fix your favorite events at the next Olympics, the 2004 Summer Games in Athens, Greece.

Ha, ha. (Cough.)

"Godfather" jokes abound over the latest, and strangest, Olympic scandal - a Russian mobster accused of fixing the pairs and ice dancing medals at the Salt Lake Games last February.

Meanwhile, organizers for the Athens Olympics privately must be breathing a sigh of relief, grateful for a distraction to take the focus away from their procrastination.

Greece, a land of overwhelming hospitality and ancient magnificence - but meandering efficiency - is hurrying its preparations for the 2004 Summer Games, which begin in two years (Aug. 13-29, 2002), followed immediately by the Paralympics.

The \$6 billion questions: Will Athens be ready? And will it be safe?

Though every Olympics has had preparation problems, the Athens Games has had more than its fair share, starting a year ago with repeated warnings from the International Olympic Committee that the country had better get its rear in gear - warnings that included a threat to move the Games.

The first Games were held in Greece thousands of years ago. The modern Olympics were revived there in 1896. Now Athens, an ancient city grasping tenuously, slowly, at the 21st century, is working to show the world a modern face.

Sydney had its gorgeous harbor bridge and opera house. Salt Lake City had the Mormon Temple. But Greece, with the Parthenon and other Olympic touchstones, won't be outclassed as a television backdrop. Aristotle was walking the avenues of Athens and pondering man's ability to reason when Sydney was still a swamp avoided by the aborigines and Salt Lake City was just a desert.

At the 2004 Athens Olympics, cyclists will circle the 2,500-year-old Parthenon atop the Acropolis. Marathoners will retrace the steps of Phidippides, a Greek soldier who ran 26 miles from Marathon to Athens to announce the Greek victory against the Persians at the battle of Marathon.

The birthplace of democracy, drama and other tenets of Western civilization, Athens is rich in antiquity. But can Greece play host to a successful 21st century Olympics, given the celebrated successes of the 2002 Winter Games in Salt Lake City and the 2000 Summer Games in Sydney?

If nothing else, organizers figure they can do a better job than Atlanta did in 1996.

"Yes, there was some disappointment over (losing) the centennial Games," said George Savvaides, 57, the new Greek ambassador to the United States. "For us, the Games are a matter of national pride, and also national effort, which is absolutely necessary to holding the Olympic Games in Athens."

That national effort was sorely lacking through last year. Olympic preparations were lagging because of a combination of procrastination, union troubles, political infighting, environmental lawsuits and archeological finds.

"It's been overwhelming for them on every front, never mind that every time you go to build something in their country you come across a piece of some 3,000-year-old ruin and have to stop," said Cindy Bristow, the director of development for the International Softball Federation, which is helping recruit an Olympic team of Greek-American softball players for Greece.

"The Greeks are so wonderful, and that's the thing - I've learned from them, from being over there, not to view (problems) from my American point of view," she said. "This is a Greek problem, and there will be a Greek solution. It will get done - maybe not until the last day, but it will get done."

IOC oversight watchdog Denis Oswald has praised Athens' recent progress, while at the same time keeping the pressure on organizers to hurry, hurry, hurry. He and other IOC officials have warned that any more delays - earthquakes, labor strikes, construction foul-ups, whatever - will put the Games in jeopardy.

Some signs are positive that Athens finally is on the right track. Gianna Angelopoulos-Daskalaki, the head of Athens' successful bid committee, was brought back to lead the organizing committee, called Athens 2004.

"When she says she wants bulldozers here now, she gets them," one official with Athens 2004 said. "She doesn't take 'no' for an answer."

The financial and logistical burden on Greece, the smallest country (with 11 million residents) to play host to the Summer Games since Finland in 1952, is enormous. But the lasting benefit will be billions of dollars and thousands of jobs.

Athens, a city of 5 million, is using the Games as the impetus for improving its transportation and communication systems. More than 190 kilometers of new and upgraded roads are in various stages of construction. A spur road extending from the new airport to Athens is partially completed and a half-ring road, similar to E-470 around the east side of Denver, is under construction.

Even so, driving in Athens is considered impossible; a travel guide recommends parking at the airport and taking taxis everywhere. So Olympic visitors are supposed to be transported by subway, light rail and suburban trains. Athens' 130-year-old subway system was upgraded in 1998, but construction has begun only recently on 32 kilometers of new suburban rail and 23.6 kilometers of light rail.

Meanwhile, work continues on the arenas and stadiums that will host the 28 Olympic summer sports. Athens 2004 organizers say many of those projects are ahead of schedule, including the Olympic Village, which will house more than 17,000 athletes, coaches and officials.

More than 70 percent of the venues already were built when Athens was selected as the host city in 1997, but many were slated for renovation and expansion.

Greek culture minister Evangelos Venizelos created a stir last month by announcing the government had decided to reduce

the scale of some venues because some international Olympic sports federations were demanding overly extravagant facilities. That caught the IOC by surprise. Oswald has asked the Greek government to have all proposed cuts approved by the IOC.

Athens 2004 has received more than 30,000 applications from Greeks who want to be volunteers - but they need more than 60,000. A shortage of hotel rooms also remains a concern.

Of all the problems faced by Athens 2004 organizers, security gets top billing - and a record \$600 million will be spent. Salt Lake City spent \$310 million on the 2002 Winter Games in a post-Sept. 11 world.

Security has been the top priority at the Olympics since 11 Israeli athletes were massacred at the 1972 Munich Olympics. At the 1996 Atlanta Games, a bombing in Centennial Olympic Park killed one woman and a cameraman suffered a fatal heart attack as he ran to the scene.

Athens 2004 has hired Sydney's security chief, Peter Ryan, a former British police officer once charged with coordinating protection for Britain's royal family. Sydney security officials believe they thwarted an attack on a nuclear power plant during the Sydney Games.

“We are constantly working to keep the country alert to matters of security,” Angelopoulos-Daskalaki said last week. “Nevertheless, I must repeat that we are continuously on our guard. Our efforts cannot, of course, cease at present. This must continue to be the case, so that by the end of the Olympic and Paralympic Games the atmosphere will be one of joy and celebration.”

[illegible]

LESSON 18: IMPLICATIONS

So while Athens prepares for the Olympics in 2004 there is another nation that is getting into a state of readiness for the Olympics to be held in 2008! That nation is Beijing, let's hear what the head of the Olympic Association of China had to say....given below is his speech.

Ladies and Gentlemen,

I am hereby making a presentation of the progress of the preparatory work for the 2008 Olympic Games on behalf of BOCOG. My presentation will focus on the development plan of Olympic Venues and the infrastructure development which will be going on in the following 6 years in Beijing.

I. Development of Olympic Venues and Related Facilities

1. Olympic Venues and the Layout

37 venues and 59 training sites will be used for Olympic competitions. 32 of the venues are in Beijing and 5 of which outside of the city in Qingdao, Tianjin, Shanghai, Shenyang and Qinhuangdao. Of the 32 venues in Beijing, 19 will be newly-constructed (including 6 temporary sites) and 13 are existing facilities to be renovated or extended. The venues mainly centers in four areas. They are the Olympic Green, containing 13 venues, Wukesong Culture and Sports Center including 3 venues, the University Area and the North Scenic Spot Area harboring 6 venues. The other four stadiums to be renovated are also located in the city.

2. Plan and Design of the two centers

The Olympic Green and Wukesong Culture and Sports Center are the two areas where the construction of the venues will be mostly centered. Taking into full consideration the funds, post-game use and the long-term development of the city, we make a re-evaluation of the function of these two areas.

The Olympic Green, supplemented by the venues and well-developed service facilities for commercial and cultural activities (like Capital Youth Palace, Urban Planning Exhibition Hall and Chinese Acrobatic Performance), covers an area of 2.16 million square meters. In the planning of the Olympic Green, we will bear in mind the long-term development of the city and the needs of the citizens for material and cultural life, making it a multi-functional public center for sports, meetings, exhibitions, entertainment and shopping, with broad spaces and landscaped surroundings.

One permanent stadium and two temporary stadiums will be built for Olympic Games in Wukesong Culture and Sports Center. This center will be built into a main place for the inhabitants in west of Beijing to have the sport, entertainment and cultural activities. Compared to the original plan submitted during the bidding process, the cultural and sports facilities for civil use covering an area of 50,000 sq. meters and commercial service facilities with an

area of 100,000 sq. meters will be added, with the total area up to 200,000 sq.meters.

3. Basic principle:

1. In planning and designing the venues, we will give full consideration to both the Olympic competitions and post-Games usage.
2. We will keep frugality in mind in the development of the venues. Existing facility that can be adapted or extended for Olympic purpose will be used instead of new ones, and temporary venues will be built in place of permanent ones.
3. We will create masterpieces of sports facilities that reflect the integration of construction technologies, architectural art and environmental protection and fully embody the concept of sustainable development, leaving a unique Olympic legacy to the capital city.

4. Strategic Phases of the venue construction

Pre-preparation Phase — from now to June 2003. During this phase, the General Plan of Beijing Olympic Venues and the plan for the two areas (The Olympic Green and Wukesong Culture and Sports Center) will be formulated; the Engineering Management Department to oversee the project construction will be established; The tendering and bidding work for the project will be carried out; the determination of the individual architectural plan and the preparation of the shop drawings.

Development Phase — from July 2003 to June 2006. During this period, the construction of the Olympic venues and other facilities will be in full swing. The big challenge that we will have to be confronted with is the construction of the Olympic Green. Due to the complexity of the project and the works that is simultaneously going on on a few sites, a high standard of the construction management will be required. During this period, BOCOG will complete the initial operation plan of the Olympic Games.

Improvement and Operation Phase — from July 2006 to the end of 2007. During this phase, all the venues and facilities, which fully meet the requirements of the Games, will be in place. Examination, improvement and adaptation will be made to the venues; tests event will be conducted to ensure smooth operation; and all services will be available.

2. Infrastructure development and basic requirements of the urban management

In recent years, Beijing saw a period of rapid development and displays a more modernized urban image. To host the 28th Olympic Games provides more opportunities for this ancient and cultural city for its further development. During the preparation period, more efforts will be made in the development of infrastructure and culture like the improvement in the ecological environment, traffic planning,

and telecommunication facilities to create a more convenient, speedy, comfortable and safe condition for the Olympic Games.

We will work for a considerable improvement in ecological environment of the city by greatly enlarging the forest coverage, improving the quality of air and drinking water and accelerating the construction of the green ecological shelters for the capital. In the year of 2007, the forest coverage in the whole city will reach 50%. More strict management standards will be applied to prevent the air pollution; more effective measures will be adopted to improve the rational utilization of the water resources and the management of the solid waste disposal.

In addition, in urban transport development and management, the key projects include: renovation and extension of Beijing Capital International Airport to further expand the transport capacity; the development of the urban rail transport network including subways; the construction of the ring roads and expressways like fifth rings and sixth rings will be accelerated.

3. Development of Information and Telecommunication Systems

While applying IT extensively to urban development to build a "digital Beijing", we will focus on the "digital Olympics" program and the building of telecommunication infrastructure and network system, to create a favorable IT environment and provide excellent information services. By 2008, information services will be inexpensive, rich in content, free of language barrier, and personalized and available for anyone, at anytime and anywhere.

IV. Cultural Environment Development

In cultural environment development, the following efforts will be made to fully exhibit the achievements of traditional Chinese culture, and the rich cultural heritage of Beijing:

1. Construction of some important and typical cultural facilities;
2. Construction of some theme park and streets which display the historical and cultural features of Beijing to give a sculptural view adaptive to the urban characteristics of Beijing;
3. Large electric screen will be built in some important public places such as the center of the city, the airport, the railway station, the Olympic Green and Business Center;
4. Special attention will be given to the protection of the historical and cultural heritage of the City

Ladies and Gentlemen, thanks to the strong support of all the Chinese people and our foreign friends, Beijing was awarded the right to host the 2008 Olympic Games. I believe that in the preparation for the Olympic Games in the following 6 years, we will be supported and assisted by our friends again. Under the support of the Chinese Government, world wide friends and Chinese People, a best-ever Olympic Games in history Olympic Games in the history will be staged in Beijing.

We will now understand the Commonwealth Games hoopla and how India came to be the selected country to host the Commonwealth Games in 2010. And what the basis of the selection was as well as the selling points for the event.

India Puts Best Foot Forward For Commonwealth

The Times Of India, Times News Network

Monday, August 04, 2003 10:33:19 Pm

<http://timesofindia.indiatimes.com/cms.dll/html/uncomp/articleshow?msid=112579>

NEW DELHI: Cultural programmes, pledges by students, promises by sports administrators and political leaders and a visit to the Dr Karni Singh shooting range at Tuglakabad "the Commonwealth Games Federation Evaluation Commission got some indication of India's desire to host the Commonwealth Games in 2010 on the first day of its visit here on Monday.

Officials of the Indian Olympic Association, Delhi and Union government departments were all there in good numbers as the bid committee put its best foot forward to impress the Evaluation Commission members.

There were some faux pas, minor hiccups and some uncomfortable questions that elicited predictable answers but overall it all went well and at the end of the day there was a collective sigh of relief from senior IOA officials for the first day went according to plan.

Now there were three more days to go during which the commission will visit the various venues to assess the infrastructure.

The evaluation panel "comprising chairman Dick McCollan, Mike Hooper, Perry Crosswhite, Edgar Rogers, Dick Palmer, Michele Aidswarth and Graig McLatchey" would evaluate the bids by Delhi and Hamilton, Canada, for the 2010 Games. It will submit its report by the end of September and a decision will be taken by the 72-member Commonwealth Games Federation in November.

On Monday, sports minister Vikram Verma and his deputy Vijay Goel, Delhi Lt-Governor Vijay Kapoor, IOA president Suresh Kalmadi, secretary general Randhir Singh and shooter Moorad Ali Khan addressed the evaluation panel.

Later, the delegation was taken to the DPS, R K Puram school where over 2000 students pledged their support to Delhi's bid and also handed over to the delegation a collection of nearly five lakhs signatures expressing their support to the bid.

Delhi Bid for 2010 Commonwealth Games Receives Support from Business

The Delhi bid for the 2010 Commonwealth Games continued to receive support from significant members of the community. After the strong support that was received last week from the reigning Commonwealth and World 100m champion, Kim Collins of St Kitts and Nevis, and IAAF Council Member Lord Sebastian Coe, the Chief Executive of The Commonwealth Business Council, the business arm of the Commonwealth - Dr Mohan Kaul - today also spoke out in favour of the Delhi bid. Speaking from his office in Pall Mall, London, about how

sport can be an effective vehicle in assisting economic development, Dr Kaul said.

"Sport is an important tool in driving economic growth, particularly in developing countries. It combines important activities - the injection of money into the economy through the development of sports participation programmes, the building of facilities and the conduct of sporting events; it provides youth with the fitness and health programmes that they require; as well providing them with an outlet to express themselves, giving them direction and installing values that they can take with them as they grow older."

The decision on where the Games will be held will be made when the 72 Commonwealth nations meet in Jamaica for their General Assembly this Thursday, November 13th.

Games Village in East Delhi

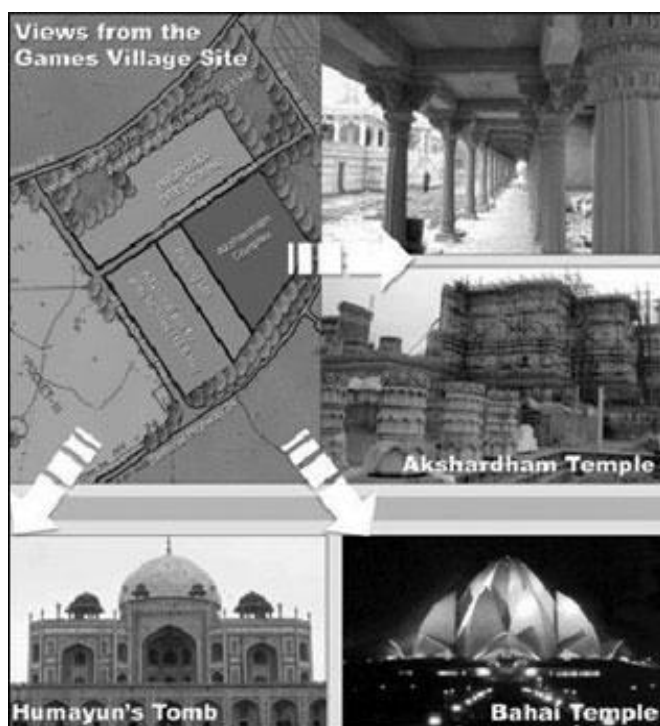
<http://timesofindia.indiatimes.com/cms.dll/html/uncomp/articleshow?msid=263774>

November 02, 2003

The DDA is planning to re-create the magic of the 1982 Asian Games. If the country's bid to host the 2010 Commonwealth Games is accepted, the DDA may be tasked to construct a Commonwealth Games Village near the Akshardham temple complex and a mega-sports complex at Yamuna Vihar, both in east Delhi.

"We are doing the groundwork for building an accommodation facility for sportsmen in east Delhi," said a DDA official. Apart from hostel facilities for around 4,500 athletes, there will be dining halls, auditoria and practicegrounds for sportsmen.

A senior DDA official said, "After the games are over, the Village will be handed over to the Delhi University (north campus). The university is facing a severe accommodation problem, so it will be helpful for them."

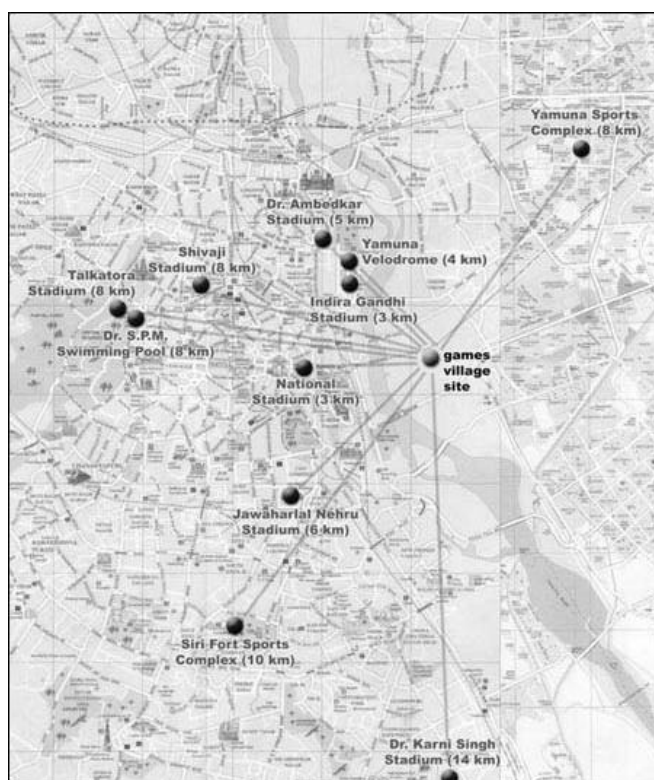


World-class Games Village

The new state-of-the-art Games Village is being planned around maximising athlete comfort. The services and facilities will have a unique "athlete-comfort" orientation and approach. Exceeding CGF requirements, the Village will translate traditional Indian hospitality into standards of comfort & excellence never seen before by participating teams.

To be created at a cost of USD 40 million, the Games Village has been underwritten by the government ... There will be no cost to the Organizing Committee. A 47.3 hectare (118 acre) picturesque site has been selected on the banks of river Yamuna.

Within its immediate vicinity are heritage monuments and historical landmarks. Combined with the dense green natural cover on the sides, it will be a relaxing and soothing environment for the athletes and officials. Athletes and Officials from all sports will stay at this one village. Venues are within a 25 minute journey from the Games Village, and the majority are just 10-15 minutes away.



Full Government Support

The visit of the the Evaluation Commission of the 2010 Commonwealth Games once again illustrated first-hand proof of government commitment to India staging the Games at all levels. The government of India is fully supporting the bidding of the Games with its agreement to fully underwrite the whole budget including both operational and capital costs. The Indian government is passionate about bringing the Commonwealth to India for the first time, a country that comprises 55% of the Commonwealth's population.

100% Financial Commitment Secured

The governments of India at all levels are passionate about bringing the Commonwealth to India for the first time, a

country that comprises 55% of the Commonwealth's population. It has their full support up to and including agreeing to fully underwrite the whole Games budget including both operational and capital costs.

- The government is willing to agree to and enter into the Host City Contract as provided by the CGF. The government has already given a guarantee to conduct the Games in accordance with the constitution, protocols, and regulations of the CGF.
- The government will underwrite any shortfall between revenue and expenditure of the Organizing Committee.
- The government has approved in principle to meet the cost of the construction of the indoor and outdoor stadium in the Yamuna Sports Complex, upgradation of existing infrastructure of the DDA and to set up the Games Village.

The government also commits to provide all Government and Municipal services at cost.

An Integrated Approach

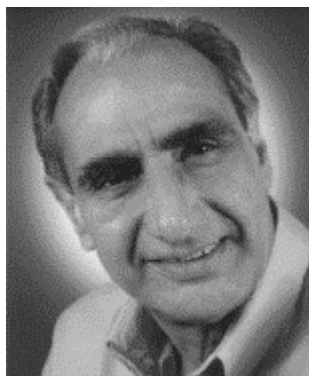
The Indian style of working will result in an Organizing Committee that is "as one." Rather than have demarcation between the OC and the government who will undertake many key activities as security and transport, these groups will become part of a single team rather than simply external service providers.

This approach will allow us to guarantee the continuity of staff all the way from the bid process up to the staging of the Games. They will be committed to the planning and the staging of the games, not being distracted by other sporting events.

Coming to The Games - Making it Easy

Our bid is about making conditions as comfortable as possible for competing teams and athletes. To help achieve this the entry procedures for India will be simplified with the accreditation identity cards replacing the need to obtain visas for athletes and officials. Special procedures will be put into place to facilitate the import/export of equipment directly associated with events of Games, including bicycles, javelins, hockey sticks and firearms.

Letters of Support from Major Govt. Officials



Vikram Verma - Minister
Youth Affairs And Sports
Government Of India
New Delhi- 110001.

24th May, 2003

Dear Mr. Fennell,

The Government of India has accorded its approval to the proposal of the Indian Olympic Association to bid for 2010 Commonwealth Games to be

hosted by the city of Delhi. Though India has been always keen but has not so far, got an opportunity to host Commonwealth Games. The allotment of Games to India will give a big boost to sports not only in India but also in our entire region.

India is the founder of the Asian Games as well as the Asian Games Federation, now known as the Olympic Council of Asia. During the last five decades we have hosted numerous international Championships and Tournaments in various games and sports. Delhi has modern sports infrastructure, which will be further strengthened by the Government if the Games are allotted to India. The entire sports infrastructure will be placed at the disposal of the Organising Committee, which will successfully organise the Games.

Government of India, therefore, undertake to support the Bid of the City of Delhi to host the Games, guarantee free entry to India of all accredited athletes and delegates of the participating countries and further guarantee that the Games will be organised in accordance with the constitution, protocols and regulations of the Commonwealth Games Federation.

I request you to please give the youth of India an opportunity to witness Commonwealth Games in their own country and to provide an opportunity to our ancient and world famous beautiful city of Delhi to play host to the Commonwealth Games Federation and athletes participating in the Games.

With regards,

Yours sincerely,

(Vikram Verma)

Mr. Michael Fennell,

Chairman,

Commonwealth Games Federation,

19 Mayfair, Forest Hills,

PO Box 49, Kingston 10, Jamaica.



Leader Of Opposition (Lok Sabha)

44, PARLIAMENT HOUSE
NEW DELHI-110 001
PHONE : 23016705, 23034285
FAX : 23017470

SONIA GANDHI

May 1, 2003

Dear Mr. Fennell,

I am writing to you to convey you the full support of the Congress Party for India's bid for the 2010 Commonwealth Games at Delhi.

Delhi has a proud sporting tradition and heritage as well as world class facilities. All of Delhi's citizen's would be honoured and pleased to host the 2010 Games. Please be assured that the City of Delhi and its people are united behind this bid.

The Congress Party looks forward to your favourable consideration and response to this request for providing Delhi an opportunity to host the 2010 Games.

With good wishes.

Yours sincerely

(Sonia Gandhi)

Mr. Michael Fennell
Chairman
Commonwealth Games Federation
Walkden House, 10 Melton Street,
London NW1 2 EB.
10, Janpath, New Delhi - 110 011 L Tel.: 23012686, 23014481.
Fax : 23018651.



IOA/CG-2010/BIDDC

14th May, 2003

Sub.: Bid Document for the 2010 Commonwealth Games

Dear Mr. Fennell

I have the honour to submit the Bid of the Indian Olympic Association for hosting the XIX Commonwealth Games in 2010 in Delhi.

All the documents have been completed as per the requirements as enunciated in the CGF Constitution and the Invitation to Bid and other relevant guidelines.

The Govt. of India and the city of Delhi have agreed to cooperate with the CGF and the Indian Olympic Association to establish and comply with the joint marketing programme as laid down in the guide-lines and more specifically, in the Host City Contract.

I take this opportunity to promise the CGF and member Countries that Delhi will deliver the best Commonwealth Games, ever !

With personal regards,

Yours Sincerely,

(Suresh Kalmadi)

President

Mr. Michael Fennell,
Chairman,
Commonwealth Games Federation
Walkden House, 10 Melton Street,
London NW1 2 EB

Jawaharlal Nehru Stadium, Lodhi Road, New Delhi-110 003.
(India)

Tel.: (91-11) 24366950, 24366951, 24366952. Fax : (91-11) 24365953

e-mail : ioa@nde.vsnl.net.in website :http://nocindia.nic.in



**Lieutenant Governor
Delhi**

**Raj Niwas
Delhi-110054**

14th May, 2003

My dear Mr. Fennell

I am glad that the Indian Olympic Association is making a bid to host the 2010 Commonwealth Games in Delhi

Delhi is a unique city, built with the stones of myth and tradition and the mortar of modernity. It has centuries of unbroken history, from the ancient to the contemporary. As the capital city of India, it reflects the country's diverse, pluralistic and cosmopolitan composition. It is a city inspired by its heritage, while remaining open to innovation and modernity. It has good hotels and amenities for visitors. In recent years, Delhi has hosted major international events, including the Commonwealth Heads of Government Meeting, the summit-level meeting of the Non-Aligned Movement and, most recently, the 8th Conference of the Parties to the UN Framework Convention on Climate Change.

Delhi had hosted the first Asian Games, followed by the 9th Asian Games. The excellent available sports infrastructure in the city has been maintained in good shape and will be further augmented for the Commonwealth Games. Besides, we have set aside land for building a brand new Games Village, as also two new well equipped indoor stadia. The Government of the National Capital Territory of Delhi is fully committed to providing all the needed support to the Organising Committee in successfully hosting the Games.

It will give us the greatest pleasure to welcome the Commonwealth fraternity and sports persons to our city. I am, therefore, writing to request you and the Commonwealth Games Federation to consider favourably Delhi's bid to host the Commonwealth Games.

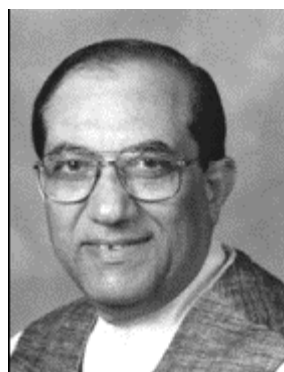
With my best regards,

Yours sincerely,

(Vijai Kapoor)

Mr. Michael Fennell,
Chairman,
Commonwealth Games Federation,
19 Mayfair, Forest Hills,
PO Box 49, Kingston 10, Jamaica.

Office : Jawaharlal Nehru Stadium, Lodhi Road, New Delhi-110 003,
Ph. (Off.): 24366660, 24369400. (Res.) 23715070, 23715051. Fax : 23715045



**President (Status-cabinet
Minister)
All India Council Of Sports
V.k. Malhotra**

May 20, 2003

Dear Shri Suresh Kalmadi ji,

I am happy to learn that Indian Olympic Association is bidding to host 2010 Commonwealth Games in Delhi.

The Central Government and Sports Authority of India would focus their attention to make the games a grand success. In this respect the All India Council of Sports and entire sports fraternity of country would be happy to host the games and lend full support to the proposal of the Indian Olympic Association to Bid to stage the games.
(Vijay Kumar Malhotra)

Shri Suresh Kalmadi
Member of Parliament,
President,
Indian Olympic Association,
Jawaharlal Nehru Stadium,
New Delhi.



Sheila Dikshit
Chief Minister
Govt. Of National Capital
Territory Of Delhi
Delhi Secretariat, I.p. Estate,
New Delhi-110002.

Dated : 03 / 04 / 03

Dear Suresh ji,

I have your letter of March
13, 2003 conveying the decision
of Government of India in

principle for hosting of the 2010 Commonwealth Games in
Delhi by the Indian Olympic Association.

I am happy to note that the Olympic Association is readying to
bid by May 2003 to the Commonwealth Games Federation for
allotment of Games 2010 in Delhi.

I wish to convey that the Government of Delhi welcomes the
step and will extend all possible support for holding of the
Commonwealth Games 2010.

With regards,

Yours Sincerely,

(Sheila Dikshit)

Shri Suresh Kalmadi, M.P.
President, Indian Olympic Association,
Jawaharlal Nehru Stadium, New Delhi-110003.
PHONE : OFF.: 23392020, 23392030. FAX : 23392111.

Jaishree Panwar
MAYOR - DELHI

MUNICIPAL CORPORATION OF DELHI
TOWN HALL, DELHI-110006.
04th April, 2003

Dear Shri Kalmadi,

I am in receipt of your letter No. IOA/BID-2010/CWG/MCD
dated 13.3.2003 regarding 2010 Commonwealth Games. The
Municipal Corporation of Delhi shall be extremely keen to
provide all assistance, in case the Indian Olympic Association is
selected for holding the 2010 Commonwealth Games in Delhi.
In the past also, the Municipal Corporation of Delhi had
actively participated in the preparation of the 1982 Asian
Games. It shall be our endeavour to provide full support, if
2010 Commonwealth Games are hosted in Delhi.

With regards,

Yours Sincerely,
(Jaishree Panwar)

Shri Suresh Kalmadi, M.P.
President, Indian Olympic Association,
Jawaharlal Nehru Stadium,
New Delhi-110003.

IOA Bends Backward to Host 2010 C'wealth Games

The Hindu,

Tuesday, Aug 05, 2003

By Our Sports Reporter

<http://www.hinduonnet.com/thehindu/2003/08/05/stories/2003080501672000.htm>

NEW DELHI AUG. 4. Whatever may be the outcome of the
contest between New Delhi and Hamilton (Canada) _ both
bidding to be the host city for the 2010 Commonwealth Games
_ the Indian Olympic Association (IOA) has gone overboard to
commit huge amount of tax-payers' money, seemingly without
much substantial gains.

The vote to elect the host city of the 2010 is scheduled in
November, in Kingston (Jamaica), and India is hoping that it
would ride on the sentiments by cornering Asian and African
votes. And then, if one is to believe the IOA president Mr.
Suresh Kalmadi, India's recent sporting successes should also
win a few extra votes for the country.

So, as the Commonwealth Games Federation's (CGF) Bid
Evaluation Committee, led by Mr. Richard McColgan, arrived in
the capital for a four-day inspection of India's preparedness, the
IOA laid out a red carpet welcome to its seven members.

Whether India has managed to cut the ice, at least partially, will
be known by September 10 when the evaluating committee
members would finalise its report. In between, the McColgan-
led committee would seek clarification to its July 16 letter, the
contents of which were not discussed in the presence of the
media when it met the top sports administrators, and the
Union Sports Minister Mr. Vikram Verma, on Monday.

On its first day of visit to New Delhi, the committee was given
a brief outlook of the city's readiness to host the Games with
the Sports Ministry, the IOA, the Sports Authority of India
(SAI) and the Delhi Administration making their respective
presentations.

While Mr. Kalmadi was confident that India's recent success in
various sports disciplines could shift the balance towards New
Delhi's bid, Mr. Verma assured that Union Government was
fully backing the bid, morally and financially.

At the end of the meeting, Mr. McColgan made his remarks.
But, before that he ensured it was in-camera. All the attending
journalists were requested to vacate the conference hall.

Later in the day, the committee visited Karni Singh shooting
range in Tughlakabad. On Tuesday and Wednesday, it would
visit the Jawaharlal Nehru stadium, Siri Fort auditorium and
sports complex, Talkatora swimming complex, NDMC indoor
stadium, Shivaji stadium, Ambedkar stadium, Indira Gandhi
stadium, National stadium, Pragati Maidan and Yamuna sports
complex, the proposed venues.

The IOA wouldn't like to leave any stone unturned. The
unpleasant experience of the 2006 Asian Games bid is still fresh

in everyone's mind. India was in the fray with Kuala Lumpur and Doha (Qatar) and was confident of beating the oil-rich states. That it received only two votes is a sorry saga.

Delhi's Strong Presentation for '10 C Games

The Pioneer

Pioneer News Service/ New Delhi

August 05, 2003

http://www.dailypioneer.com/displayit1.asp?pathit=/index_archives/sports/sprt6674.txt

Union Minister for Sports Vikram Verma said that the Government will leave no stone unturned to make the Commonwealth Games 2010 a success provided Delhi wins the bid to host it.

In his address to the Commonwealth Games Evaluation Commission which is in

Delhi to assess Delhi's capability to host the Games the Minister said that most of the infrastructure is already in place. He also said that renovation, upgradation and expansion of the existing facilities will be carried out accordingly. Besides, the construction of the new facilities of the Games village and the stadia will be completed in time for the Games he claimed.

Chairman of the Bid Committee and President of the Indian Olympic

Association Suresh Kalmadi said that although India was among the founder members of the Commonwealth it is sad that they have not hosted any of the Games. He added that the billion plus Indian population deserve the Games in 2010 as Delhi already has excellent infrastructure.

He expressed hope that India's recent performances in various sports meet would provide added impetus to their claims. He observed that it is essential to give the Capital a chance to host the Games, as it is only through such mega events that various Olympic type sports will gain popularity in the country. Lt Governor of Delhi Vijai Kapoor backed the city's claim by listing some economic indicators like the Gross Domestic Product (GDP) and claimed that India at the moment are doing better than China in some spheres. Minister of State for Sports Vijay Goel said that with the presence of two excellent universities in the Capital there is no dearth of willing and enthusiastic volunteers who would participate wholeheartedly to make the Games a success.

Commonwealth Games Panel in Delhi

The Tribune,

August 05, 2003

<http://www.tribuneindia.com/2003/20030805/sports.htm#1>

NEW DELHI - The Commonwealth Games Federation's Bid Evaluation Commission, which is here to assess Delhi's bid to host the games in 2010, would formulate its report by September 10.

The seven-member team, which arrived late last night was given a formal reception by the central ministers, Lt Governor of Delhi, officials of the Indian Olympic Association and sportspersons this morning. "We will formulate our report by September 10, and by the end of September any further

verification or clarification will be over," BEC chairman Richard McColgan said.

The team will be in city till Thursday and it will visit the various venues, the site of proposed games village, and also conduct a general survey of the city.

McColgan, who is also the Vice-Chairman of the CGF, said the commission was impressed by the hospitality of the hosts in the brief period they had spent in Delhi. "The hospitality has been excellent. Most of the people we will be interacting with have been our friends," he said. McColgan said the role of the commission was restricted to conduct a technical review of the city's bid and not decide on the bid itself. "We will examine the bid document and verify the claims that have been made in it.

McColgan said the commission would not make a comparison of the two bidding cities, Delhi and Hamilton in Canada, from where the members have flown in. "It would be wrong and inappropriate for the commission to make a comparison between the two cities.

"The decision on the bid will be made by the 72 members of the federation which will meet in November in Jamaica to allot the games," he said. Sports Minister Vikram Verma said the Prime Minister has pledged his personal support to host the event. "The government promises to fulfil all the obligations on its part mentioned in the bid," he said.

Suresh Kalmadi, President of the IOA, told the commission in his welcome speech that the country of a billion people was eager to host the Commonwealth Games for the first time.

"India has enjoyed great success in sporting arena in recent times and the Manchester Commonwealth Games last year was a start.

"The entire sporting fraternity is looking forward to host the Games," Kalmadi said.

Lt-Governor Vijay Kapoor, said the city was a major trading centre of north India and the ever growing influx of people into Delhi was an indication.

"India is a country on the move... Delhi is a green city and has modern infrastructure. The federal system of administration of Delhi will help in bringing together the various agencies involved in the conduct of the games," he said.

Vijay Goel, Minister of State of Sports and Youth Affairs, pointed to Delhi being the national hub of student education and the consequent availability of volunteers on hand for the event.

Commonwealth gold medallist, shooter Moraad Ali Khan mentioned the brotherhood and familial bonding that is built during a multi-national sporting event.

"The quality of life that prevails during the games will directly influence the lives of the people involved in it.

"The brotherhood that is built during these events leaves an indelible impression on our character," he said. — PTI

Delhi Bid Appreciated

The Pioneer

Pioneer News Service/ New Delhi

August 06, 2003

http://www.dailypioneer.com/displayit1.asp?pathit=/index_archives/sports/sprt6692.txt

Richard McColgan, the chairman of the seven-member Commonwealth Games Bid Evaluation Commission, appreciated Delhi's bid to host the 2010 Commonwealth Games.

He also expressed his satisfaction over the presentation made by the Indian Olympic Association during the last three days in the Capital. "I understand the importance Delhi attaches to hosting the Games and I am satisfied with the clarifications that the IOA has made regarding the many issues we have raised," McColgan said at a Press conference on Wednesday. "We will remain in constant touch with Suresh Kalmadi (President, IOA) until we submit our final report towards the end of September," he added. To a question whether Delhi stood a better chance against Hamilton, the other bidding city, Michael Hooper, the CEO of the Commission, said this decision was beyond his purview. "The Commission is only looking into the technical aspects of the bid."

"It is not the present infrastructure but the capacity to deliver by 2010 that needs to be assessed," said Hooper. "The venue will be decided after the 72 members of the CGF will vote in Jamaica on November 13," he said.

Hooper said that Games of this magnitude not only showcase the best athletic prowess but also help the host city reap greater economic, social and environmental benefits.

He added that he was particularly happy with the new Games Village that Delhi proposes to build on the banks of the Yamuna. He described the Commission's consultations with the IOA as "open and productive." However, he also suggested that some of the existing venues require immediate refurbishment.

Suresh Kalmadi said that he was happy with the countries which are supporting Delhi's bid and said that Pakistan's support in this regard was welcome. "This will surely improve ties between the neighbours," he said.

Kalmadi reiterated the fact that the Commonwealth Games should be rotated between member countries and not held in a few select cities all the time. He opined that the Afro-Asian Games to be held in Hyderabad later this year was crucial to Delhi's bid as members of the commission would be coming for the opening ceremony of the Games.

LESSON 19: INCOME FROM EVENTS

So far we have assumed that income is derived from people coming and buying tickets where tickets are being sold. It is also important to bear in mind that there might be other sources of income or revenue besides the ticket price. These may be other revenue-generating activities, or sponsorship-related activities. However, it is important to bear in mind that a large number of events, especially corporate events, have a predetermined budget as part of in brief as the event is not intended to raise money, but to perform other organizational function. Therefore income (or revenue) is simply a matter of the use (or application) to which the budgeted figure might be put.

In the case of non-funded events, careful thought can identify many good, simple, money raising activities, thus helping to increase the income of an event. Some examples are

Programs, brochures, guidebooks;

Catering, fast food, sales stalls;

Retail, souvenirs, merchandising;

Corporate hospitality areas, lounge suites, chill-out area, creche; photography charges, photography sales, video;

Car parking, transport services;

Concessions, stalls, stands, pitches, franchises, rentals, contracting; raffies, lottery, Tombola, games;

Broadcast rights (usually major sporting events only);

Events vary considerably in how they are funded. It is important to recognize that many events have more than one source of income or revenue. In fact, there might be as many sources of income as there are costs associated with the event. Equally, we should not necessarily regard the term 'income' as meaning revenue. The 'income' for operating an event may simply be a budgeted amount that an organization has to spend, funded by the organization itself.

Similarly, events put up by the government may depend on a budgeted amount which is funded by tax nationally or locally of which events, such as sporting, cultural, ceremonial or tourist events, might be an example.

Leisure Event

International city athletics competition

Possible range of funding, including government agencies such as a Sports Council, local government funding for sporting events, support from sports sponsors and broadcasters, together with income generated from ticket sales, concessions selling food, drink and sports-related merchandise.

Cultural Event

Village Fete

Major income might be from entrance tickets, parking, renting pitches for the serious stands, money raised from a raffle and various games, as well as sponsorship of activities on an organizational or individual basis and charitable donations.

Organizational Event

Sales Managers' Team Building Day

No direct income as such. The event will be paid for within a particular budget determined by the organization and operated by the sales department itself (for staff training) or a related department, such as personnel, according to the appropriate organizational objectives.

Personal Event

Family Wedding

No direct income as such. The event would be paid for by the people getting married, and their families, with donations of presents and other useful things 'in kind', e.g. friends decorate the church, or help making a buffet, or contribute flowers.

Sponsorship and Public Funding

One of the common misconceptions about the design of events is the view that an event might easily attract sponsorship. In practice the attractiveness of any given event to potential sponsors will be very limited. The time and effort which the organizers might waste trying to get (elusive) sponsorship could well be better used elsewhere; perhaps in developing secondary income streams for the event, such as catering or retailing, as mentioned above.

The most important aspect of sponsorship for potential sponsors have to get something from of the event - they are extremely unlikely to provide money for nothing. Therefore, it is important to keep in mind what the event would do for a potential sponsor.

There are several points to this.

1. The event and potential sponsors should be looking at the same target market. It is no good trying to get a hearing aid manufacturer to sponsor a student party unless the primary target audience for the sponsor is students.
2. There is the issue of media exposure: what are the publicity and public relations plans for your event, and will the sponsor benefit from them?
3. Will the sponsor get some direct benefit besides media coverage - for example, some places at a table in the gala dinner, free admission to the event for the sponsor and a colleague or partner, complimentary VIP seats in the hospitality box. Without some or other of these benefits given to potential sponsors, events organizers will have significant problem & attracting sponsorship. Sponsors will be looking not only for hospitality

In short, sources sponsorship, grants and other income include:

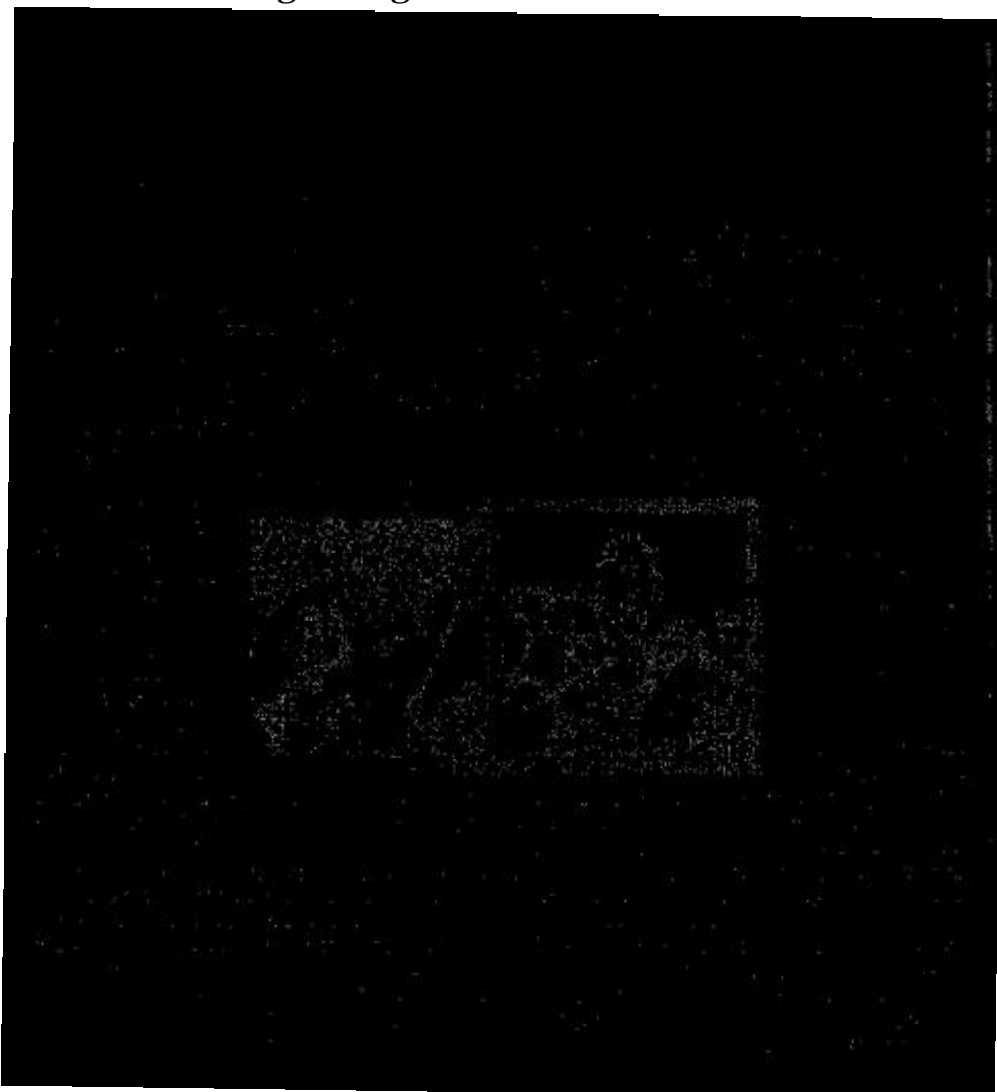
- "In-kind" arrangements
- Mutual benefit exchanges of goods.
- Money
- Media partnership

LESSON 20: SO WHAT CAN WRONG?

Sometimes its sheer bad luck, sometimes poor planning, sometimes just Murphy raising his ugly head.

Events can go wrong and they do.....for any of the above reasons. Sometimes they are controllable and often they are not.

An Example of an Event Going Wrong



So what went wrong???

A Case In Point

Hero Honda the country's largest bike manufacturer and marketer wanted to launch the new variants of the two bikes already in the market – Splendor and Passion. The new variants came in new shades and new frills and lace. They would be called Splendor + and Passion Plus.

The brief received the agency had to present the concept. (Refer to the process of events).

The following presentation was created and presented:

Launch of Splendor+ & Passion Plus

An ideas presentation by



THE ITENARY

14 th Sept	Night	Dinner	Chennai	Passion
15 th Sept	Morning	Conference	Chennai	Splendor+
15 th Sept	Night	Dinner	Mumbai	Passion
16 th Sept	Morning	Conference	Mumbai	Splendor+
16 th Sept	Night	Dinner	Kolkata	Passion
17 th Sept	Morning	Conference	Kolkata	Splendor+
18 th Sept	Night	Dinner	Delhi	Passion
19 th Sept	Morning	Conference	Delhi	Splendor+



THE EVENT BRIEF

- ◆ Products Splendor+
Passion plus
- ◆ Date 15th to 20th September 2003
- ◆ Cities Chennai, Mumbai, Kolkata & Delhi
- ◆ TA Dealers & Press
- ◆ The Need Launch events

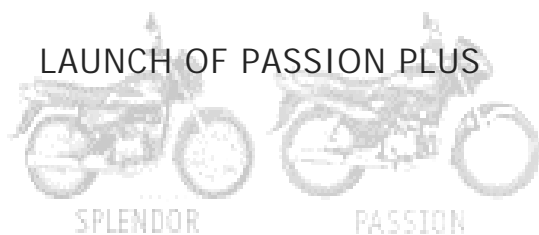


THE EVENT NEED

- ◆ TO
 - Create a communication platform for the launch of Splendor+ & Passion Plus
- ◆ BY
 - Building a positive and favourable perception for the Splendor+ & Passion Plus amongst the TA



LAUNCH OF PASSION PLUS



THE COMMUNICATION PLATFORM

"When Style Matters"



THE EVENT TONE

- ◆ Stylish
- ◆ High End
- ◆ Cool
- ◆ Technology Savvy
- ◆ International Quality Standards



TRANSLATING THE MESSAGE

◆ *THROUGH*

- Invites
- Décor
- Multimedia
- Product Revelation Sequence
- Entertainment



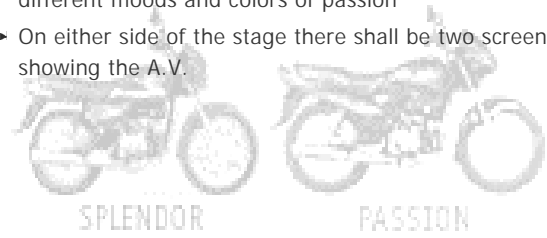
TRANSLATING THE MESSAGE

- ◆ *Through **INVITES***
 - ◆ The Invite will be well thought & designed so as to ensure to convey the event tone & theme
 - ▶ The invite could be on a colourful silk scarf, which would have the event details screen printed on it.
 - ▶ The scarf would be rolled into a handmade paper scroll, and this would have a bronze ring slipped over it.
 - ▶ The bronze ring would be branded.



Cont...

- ▶ Intelligent lighting will create extravagant bonanza of different moods and colors of passion
- ▶ On either side of the stage there shall be two screens showing the A.V.



TRANSLATING THE MESSAGE

- ◆ *Through **DÉCOR***
 - ▶ The ambience shall be thematically presented through various décor props & elements related to style
 - ▶ The entire venue will create an aura of class and elegance
 - ▶ The ambience shall showcase all the attributes of passion & style
 - ▶ The stage backdrop would be a collage of images that portray style in various forms



TRANSLATING THE MESSAGE

- ◆ *Through **MULTIMEDIA***
 - ▶ What is style?
 - ▶ "Styling has to come from within. It creates a mind, which becomes the face, the body and what is worn.
 - ▶ An opening A/V showcasing what style means in India
 - ▶ It would portray style right from clothing to stylish individuals from different walks of life such as industrialists, politicians, sportstars etc..



TRANSLATING THE MESSAGE

◆ Through **FASHION**

- ▶ A fashion show with a difference !
- ▶ 30 min sequence showcasing the different eras of contemporary style
- ▶ Starting from bell bottoms to peddle pushers to rock 'n' roll to disco and finally finishing with straight cuts

SPLENDOR

PASSION



TRANSLATING THE MESSAGE

◆ Through **SHOW SEQUENCE**

- ▶ The fashion show shall end of with a song that represents the culture of the city for e.g. Dil Chata Hai for Mumbai, Shakalaka baby for Chennai...
- ▶ On then song four bikes with riders displaying matching colours of the bike shall enter from the diagonal extremes of the stage
- ▶ They shall zig zag and criss cross all over the stage
- ▶ After this charade they all line up on the front of the stage



Cont...

- ▶ The outfits worn by the models shall display the various colours of passion
- ▶ The outfits shall be professionally made by designers
- ▶ Each era of fashion will be flamboyantly displayed with that genre of music
- ▶ The show shall involve 16 models (12 females & 04 males)

SPLENDOR

PASSION



Cont...

- ▶ This will be accompanied by pyros , confetti blasts, light & sound luminaire
- ▶ The models shall take of their helmets & stand next to the 4 bikes

SPLENDOR

PASSION



TRANSLATING THE MESSAGE

- ◆ Through **ENTERTAINMENT**
 - ▶ After the unveiling, we suggest a popular performer as an entertainment act
 - ▶ These could be from the following, based on the region requirement
 - Kolkata - Usha Uthup / Shaan
 - Delhi – Sunidhi Chauhan / Jazzy B
 - Mumbai – Remo/ Viva
 - Chennai – Vasundhara Das / Sandeep Chowta



THE EVENT WALK-THROUGH

- ◆ Guests arrive and are escorted by hostesses to the main function area
- ◆ A welcome drink will be served
- ◆ The compere, a style icon, comes on stage and addresses the guests to take their seats
- ◆ Lights dim and in the pitch of darkness a rich voice is heard defining style
- ◆ After which video screens come alive with the opening A/V



MC OPTIONS

- ◆ Delhi – Manpreet Brar
- ◆ Mumbai – Nafisa Joseph
- ◆ Chennai – Suchitra Pillai
- ◆ Calcutta – Nafisa Joseph



THE EVENT WALK-THROUGH

- ◆ The minute the A.V. ends there would be a display of laser lights followed by a breeze of smoke, where the models would walk to specially choreographed music down the era
- ◆ This finally leads into the revelation sequence
- ◆ The compere then introduces Pawanji to speak a few words
- ◆ This speech initiates the celebration for the evening
- ◆ The Compere welcomes the performer to take stage



THE EVENT WALK-THROUGH

- This could be a 20 mins – 45 mins segment
- The Bar could be open at this stage.
- The buffet set-up would also be skewed thematically
- The evening reaches its peak through an electrifying entertainment performance
- This will be followed by the DJ getting the crowd to move to the latest Hollywood & Bollywood tracks
- The guests could visit the special counter set-up for further information of the product and get a feel of the Passion plus at the display area in the pre function arena



OPTION 2

Styles of Tomorrow

SPLENDOR

PASSION



THE EVENT WALK-THROUGH

- While the guests leave the venue after the event, they could be given customised gifts as memorabilia which could be something stylish e.g. stylish pen holder, filofax etc...
- We could also have Polaroid photographs, with customised photo frames.

SPLENDOR

PASSION



CONCEPT CONNOTATION

- As we move on in life we go through many aspects, learning about the tomorrow that we would like to evolve in the today...
- Hero Honda a name to reckon with believes in the same...thus the emergence of Passion Plus
- The idea is to give the audience a feel of futuristic styles like never before
- The entire feel & ambience will be futuristic along the lines of Matrix

SPLENDOR

PASSION



THE LOOK

- The look & ambience will exuberate a futuristic feel
- A metallic look will give life to the ambience
- The backdrop will be a big screen which will showcase various futuristic images & software codes
- The entire venue will be surrounded by screens and branded props to add value to the theme
- The bar set will resemble a futuristic kiosk
- Intelligent lighting like lasers, fog, strobe lights will enhance the look of the theme
- The hostesses will be dressed in thematic based outfits



Cont...

- The fashion show will be professionally choreographed by one the big names in the industry like Achala Sachdev / Marc Robinson
- The finale will have the bikes coming on stage with riders wearing futuristic bikers costumes comprising of the passion colours
- At the time of the unveiling we could have a V/O in the form of the machine stating the attributes of the bike
- The entire revelation will be amidst great fanfare and cold pyro blasts
- Simultaneously an A/V will showcase the attributes of the bike in a graphic form on the screens



THE UNVELING

- The action of the evening will begin with a hi energy packed dance sequence specially choreographed on sound tracks of futuristic movies
- This will translead into an electrifying fashion sequence which will depict the styles of tomorrow
- Top models will walk the ramp showcasing styles of a new tomorrow
- The A/V & backdrop screens will have images of binary codes that change with every sequence
- The music for fashion sequences will be from the soundtracks of movies like Matrix, Terminator, Hackers, Mission Impossible etc



LAUNCH OF Splendor+



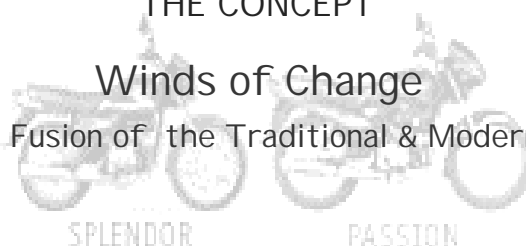
THE EVENT TONE

- ◆ Excellence
- ◆ High End
- ◆ Value for money
- ◆ Technology Savvy
- ◆ International Quality Standards



THE CONCEPT

Winds of Change
A Fusion of the Traditional & Modern



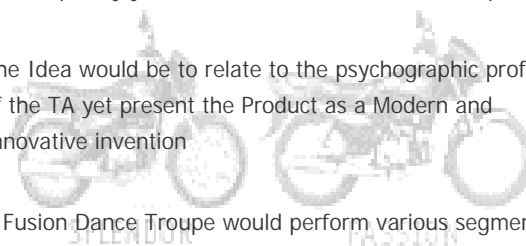
THE COMMUNICATION PLATFORM

Designed to Excel



TRANSLATING THE THOUGHT

- ◆ Bring out the Features of the Splendor+ through a Contemporary yet Traditional, Dramatic Dance Sequence
- ◆ The Idea would be to relate to the psychographic profile of the TA yet present the Product as a Modern and Innovative invention
- ◆ A Fusion Dance Troupe would perform various segments based on various traditional Dance Forms but presented in a very Contemporary Manner



TRANSLATING THE THOUGHT

- Each segment will bring out the Product Feature in a Unique Symbolic Manner , eg:
 - Engine Power – High Energy Dance
 - Ease in Driving – Smooth Flowing Relaxing Dance Form like Indian Ballet or Jazz Fusion
- The Dancers would use Props and Placards explaining that particular product feature
- The Various Segments would culminate into the product revelation sequence



THE EVENT FLOW

- The MC to welcome the guest and introduce Vandana
- Ganesh Vandana
- Lamp lighting by a dignitary
- The MC invites a dignitary to speak a few words in favor of Splendor+
- This leads into revelation sequence
- The MC calls upon a representative of Hero Honda to give a presentation on the features of the bike



TRANSLATING THE THOUGHT

- The dance sequence will finally culminate into the revelation with the backdrop splitting and the bike coming onstage from behind
- To enhance the revelation we will have pyro blasts



THE EVENT TAKE-OUT

- Hero Honda reiterates its positioning as a leading manufacturer and a complete Two Wheeler Solutions Provider
- Hero Honda launches its new series of bikes with much fanfare amongst its valued dealers and customers establishing a sense of belonging
- Hero Honda interacts with the TA and builds stronger and purposeful bridges of relationships



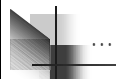
Although the idea and the concept were good, the client wanted a variant. Agency went back to the drawing board and reverted with the following concept

LESSON 21: WHAT CAN GO WRONG?

So here we were back to the drawing board....

Hero Honda

Leading the Way



- Message to the dealers:
 - ➔ A continuation of the Hero Honda success story
 - ➔ No matter what the market scenario, Hero Honda continues to innovate and move ahead
 - ➔ A motivational exercise
- This is being done specially before the festival season
- The promotion will start on 26th September, 2003
- Four zones : Chennai/Mumbai/Kolkatta/Delhi

Brief

- Launches of Passion Plus and Splendor Plus
 - Revamped versions of the old bikes
 - Half day dealer conference along with the launches
 - Dinner and meet – a one day show
 - Conference will be held zone wise
 - Same positioning as the older versions of the bikes
- Splendor – Designed to Excel
Passion – When Style Matters



Schedule

- 14th Dinner - 15th DC - Chennai
- 15th Dinner - 16th DC - Mumbai
- 16th Dinner - 17th DC - Kolkatta
- 17th Dinner - 18h DC - Delhi

Unveiling Option 1

The backdrop has the Hero Honda Desh Ki Dhadkan Logo on it and part of the backdrop is a glass wall filled with blue coloured water. The water has bubbles and an aquarium feel to it.

As the music builds there is smoke and the water starts to gradually reduce. This reveals the bike behind the wall of water, amidst pyro blasts and loud music.

The Hero Honda top mgt is invited on stage for a photo op.

This is followed by entertainment

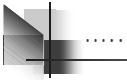
Launch of Splendor Plus - morning

- Splendor as a brand is sedate and sturdy, more in keeping with the corporate image of Hero Honda.
- The launch would have a presentation on the new Splendor Plus and the thought behind the launch of the new improved bike with the new and improved features. As the presentation gets over, there is a sound of an engine revving up. As the sound gets louder there is a lot of smoke and the bike drives into the crowd from behind. Weaving and driving through the crowd the bike drives onto the stage via a ramp that's been created. The rider does an entire turn on the stage and parks the bike. And a curtain on the stage goes up to reveal the new Passion Plus and the new Splendor Plus on two sides of the stage.

Entertainment

- Kolkata - Usha Uthup / Shaan
- Delhi – Sunidhi Chauhan / Jazzy B
- Mumbai – Remo/ Viva
- Chennai – Vasundhara Das / Sandeep Chowta

- The back drop now reveals the two logos of Passion Plus and Splendor Plus below the logo of Hero Honda DKD.



- The dealer conference continues with presentations and details on the promotions being given to the dealers.



Hero Honda

Leading the way

Launch of both Splendor and Passion – evening

- Guests are invited into the venue by the MC.
- The MC is a renowned model
- Business presentation by the regional manager
- MC introduces the AV
- As the AV gets over the hall is plunged into darkness and the music starts to build up and the unveiling takes place.
- This is followed by a dance group performing.



Launch of both Splendor and Passion – evening

- Guests are invited into the venue by the MC.
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The backdrop has the Hero Honda Desh Ki Dhadkan Logo on it and part of the backdrop is a glass wall filled with blue coloured water. The water has bubbles and an aquarium feel to it.

As the music builds there is smoke and the water starts to gradually reduce. This reveals the bikes behind the wall of water, amidst pyro blasts and loud music.

The Hero Honda top mgt is invited on stage for a photo op. This is followed by entertainment



- The backdrop is white and the wings are brilliantly coloured, as the music builds and the smoke is blown, the wings start to go up like Venetian blinds and the bikes are revealed on a turntable.



The back drop is plain white with the Hero Honda DKD logo. On the side are two circular wings. The wings have logos of Passion Plus on one and Splendor Plus on the other wing. On cue after the presentation the wings start to turn with lots of music and a building crescendo.

As the wing is rotates completely, there is smoke and the bikes are revealed on a turntable, as this happens there are blasts from pyro.

The Hero Honda mgt is invited on stage for a photo op. This is followed by entertainment.



Entertainment

- Kolkata - Usha Uthup / Shaan
- Delhi – Sunidhi Chuahan / Jazzy B
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Client did not approve this idea either....agency went back to the office and reverted two days later with a simpler plan that the client liked....but the agency had to work out something **MORE**.....

Finally the idea that was approved was simple and easily executable:

Passion Plus

This is an evening event.

Camera created on stage made up the backdrop.....camera lens was made of butter paper.

AV aired there is the sound of a revving engine, and a bike tears through the butter paper, bike goes left of stage and bike two goes right of stage. Then a third bike comes into the center followed by a celebrity (Katrina Kaif). She walks the stage with the bikes. Then music concludes and she is invited to the launch of passion plus.

She is interviewed and asked a couple of questions that excite the crowd and gets them into the party groove. Then photo op happens with the MD and GM etc.

MC then invites the performer on stage after giving a brief intro to him. The performer is Shaan and he will sing for 2 hours. Then dinner is served.

The seating arrangement was round table style, with white table cloth and maroon satin covers. Seating was organized for 200 people, while 225 were expected. The reason for this discrepancy was that alcohol was being served and people were not expected to sit.

The venue had 6 scrolls with the Passion Plus mnemonic to add to the ambience.

Splendor +

The venue will look totally different during the day. Seating will be theatre style since the launch will be followed by the dealer conference.

The backdrop was a view of the world. A large 8ft x 24ft. backdrop with the image of the globe on it.

The event started with a vandana by traditional dancers who invited the Chairman to light the traditional lamp, that was followed by music and the unveiling of the product. The Audio visual on Splendor + was played and ended with an image of the globe and the Voice over saying World No 1. as this happened, the backdrop split open and the Splendor+ was revealed. Three bikes drove onto the stage.

The MC then invited the Chairman to say a few words and this was followed by the dealer conference.

As you can see in the example given above, events do not follow any hard and fast rules. In fact there is always an element of surprise for the event manager as much as there is for an audience.



Anything can go wrong and yet everything can go right. There are a lot of elements that go into making any event successful.

So What Does Murphy Say About All This????

- If anything can go wrong, it will
- If anything just cannot go wrong, it will anyway
- If you perceive that there are four possible ways in which something can go wrong, and circumvent these, then a fifth way, unprepared for, will promptly develop
- Left to themselves, things tend to go from bad to worse.
- If everything seems to be going well, you have obviously overlooked something
- Nature always sides with the hidden flaw.

LESSON 22: EXHIBITIONS

In the beginning... A little history



Up until the late 1960s carpenters and painters formed the backbone of the exhibition industry. Stands consisted of large timber panels and batons, which had to be stripped, wallpapered and painted every time they were used. For the displays, contractors would erect pole and panel systems covered in fabric and attach posters to them with Velcro or Sellotape. The business was a miserable affair.

The Revolution Begins

But in the post-war austerity of Britain, where hardboard was scarcer than bread, Jim Hayley and Sid Marler turned a system designed for window-dressing and point-of-sale purchase into the world's first modular display system. In 1968 Richard Armitage introduced the first modular shell system, and seven years later, commercial artist Ted Zeigler revolutionised the industry with a portable pop-up display system.

Our story begins with the youthful Marler and Hayley who met while working as window dressers in department store Selfridges in London's West End during World War II. Writing about the experience, Hayley reports: "There was limited appeal to working behind plate glass windows in the era of air raids and flying bombs. We decided we could never own the place so we left to go our own ways."

Barely had the war finished when the pair met again and set up shop together as Marler Hayley Display. "We started out without capital," reports Hayley, "and we'd never heard the word marketing."

By the mid-1950s the duo had built a considerable reputation for window displays. Each new job presented design and technical problems, so they produced a range of fittings that could be catalogued and sold. That prompted the launch of the Spaceframe in the late 1940s.

Until 1963 the pair's ingenuity had gone into producing horizontal planes. Then an enquiry from Vauxhall Motors in 1960 revealed a need for vertical surfaces to support graphics.

Out of that was born the Multiscreen – a simple steel frame with spigots that linked together with drilled wooden blocks.

Marler Hayley's 25th anniversary coincided with it joining the Giltspur Group. The move led to the launch of a more modern style of modular pole and panel display system from new pretender, Clip.

By chance, John Runacres – now Clip chairman – ended up as marketing manager of expo services at Giltspur. He claims Marler Hayley resisted moving into exhibitions. "There was a huge market in window-dressing and point-of-sale units and we couldn't persuade Sid to budge. I eventually left over a disagreement about the way the business should evolve."

Watertight Criteria



Runacres bought a small exhibition contracting business and began to design his own modular system. "I didn't try to reinvent the wheel," he recalls. "I looked at the products and thought of their best and worst parts. They were lightweight and easy to pull together, but vulnerable to damage and with lots of loose parts. I gave a list of watertight criteria – lightweight panels and poles, no gaps, no dominant visual parts – to one of our designers and we were up and running with the product by the mid-1980s. The first order was for £3,500 from the Department of Health and Social Services in 1981. Today, that would be worth up to £15,000."

The time between Marler Hayley's product and the emergence of Clip marked an increase in demand for displays and so also bred fresh concepts.

Here, Richard Armitage played an important part in building the world's first modular shell system in 1968. "We started with a modular system designed for butchers' shops – a pole between the floor and the ceiling and rails across it from which to hang pieces of meat," he says. "The connection between the pole and the beams was incredibly interesting, so much so that a German contractor bounced the idea of modifying the butchers' equipment off me. This was a different way to build a stand with a big boy meat outfit."

Substantial Contract

Armitage promptly set up RT Displays in 1968. In early 1969 the Octanorm system was used at Grosvenor House during an exhibition. "We won a substantial contract from BP for exhibitions behind the then Iron Curtain, but our big start was the opening of the NEC in 1976 when the shell scheme became the first system to be used in the new halls," he adds.



The first pop-up display system, meanwhile, was the brainchild of Ted Zeigler. He became interested in the work of Buckminster Fuller, the inventor of the geodesic dome. Zeigler began to develop collapsible structures for the military, building his first structures with toothpicks and frozen peas – an easy way, he found, to test their shape and strength. After years of research Zeigler produced structures that folded into compact bundles and harnessed the internal tension so that they folded and locked into place automatically.

When the military dismissed his dome prototype, a friend of Zeigler's suggested he take a piece of the structure and hang a poster from it so that it could serve as a portable indoor billboard. In 1975 he patented the technology of collapsible structures and founded Nomadic Display to manufacture and market Instand, the world's first pop-up display system.

Accessible To All

Each of the inventors has helped to make trade shows accessible to all. The possibility of buying or renting a modular unit meant companies no longer required a large budget to exhibit.

They may still be a long way from buying Selfridges, but the pioneers have gone from



strength to strength. Forty years on and Marler Hayley's Multiscreen is still popular. Nomadic's Instand now has a magnetic system rather than bands and buttons to fix panels. That aside, few changes have been made to the system that has won awards for superior design. Clip, meanwhile, enjoys annual turnover of £11m and sells to 36 countries, while RT Display's Octanorm is now the world's biggest selling modular system.

So what is an exhibition? Let's first attempt to answer this question:-

1. The act or an instance of exhibiting.
2. Something exhibited; an exhibit.
3. A large-scale public showing, as of art objects or industrial or agricultural products.

Why Exhibit At an Exhibition

Exhibitions are one of the most effective mediums for establishing and maintaining customer relations. In an increasingly digital age, they are the only media where buyer, seller and product physically come together - a potent force for business.

Highly Targeted

With their tightly focused profiles and carefully targeted audiences, trade exhibitions are a highly cost-effective sales and marketing platform. Reed Exhibitions is committed to delivering business contacts that create value for each and every customer. Through buyer clubs, appointment setting systems etc, and on-line visitor planning services, we match the needs of buyers and suppliers ever more closely.

Flexible

Exhibitions provide a highly flexible environment in which a wide range of sales and marketing objectives can be achieved, from generating sales leads and launching new products, to building brand image, maintaining customer relations and appointing new agents. With a wealth of exposure opportunities, from stand presence and sponsorship, to seminars and competitions, and awards, together with our web sites, Reed events provide a dynamic environment for your sales and marketing activities.

A Two-way Communication Process

Unlike magazines and direct mail, exhibitions involve a two-way communication process. Visitors can question, challenge and debate. Exhibitors can give and seek information. Most importantly, business is conducted face to face - the most effective way to build and sustain customer relations.

A Three-dimensional Media

An advert, direct mailing or web page may say a product is the fastest, quietest, smallest or most advanced on the market. At an exhibition, suppliers can physically demonstrate product benefits, and visitors can see, touch, taste, smell, hear, and judge, for themselves.

Speed to Market

Exhibitions offer mass exposure, enabling you to reach a large proportion of the marketplace in a short space of time. They are also one of the quickest and most cost-effective means of exploring and entering new export markets

Why Visit an Exhibition

There are many ways of sourcing product and supplier information, but only exhibitions allow you to put a suppliers' claims comprehensively to the test – by examining the products for yourself, questioning their creators, and comparing and contrasting their performance. Specifically, visitors attend exhibitions to:

See What's New

Exhibitions are a recognized launch-pad for new products, and an extremely time-efficient way to keep up to date with the latest innovations.

Evaluate Products and Suppliers

You can compile a wide range of competitive information on products and suppliers in a concentrated period of time. Decision makers are more likely to name trade shows as an 'extremely useful' source of purchasing information than any other media.

Keep Abreast Of Industry and Market Developments

Exhibitions are a rich source of new ideas and applications and, as such, play an important role in strategic planning and business generation. Reed works closely with sponsoring trade associations and the media to ensure our events are at the forefront of developments.

To network/develop Business Contacts

Exhibitions are a focal point for industry, attracting a broad cross-section of representatives, from buyers and sellers, to trade associations and the media. A full programme of associated activities at Reed events provide a wealth of additional networking opportunities from seminars and social events, to competitions and award ceremonies.

Other Common Reasons for Attending Exhibitions Include

- To consolidate business relationships
- To solve specific problems
- To find new markets
- To appoint agents/seek principals
- To discuss specific terms/conditions/pricing
- To obtain technical knowledge
- To discuss business needs in a neutral environment

The Economic Impact of Exhibitions

Exhibitions are a powerful, flexible and highly cost-effective business tool – as well as being significant wealth generators in their own right. In established economies they are a vital part of the marketing mix, alongside direct selling, advertising, direct mail and the Internet.

In new and emerging markets they are a direct catalyst for industrial and commercial development:

- Driving industrial development and technology transfer
- Boosting regional and national industry, by providing a shop window for goods
- Stimulating foreign investment in industry and infrastructure

Exhibitions also have a major impact on local and national economies:

- Generating direct spending on local hotels, restaurants, transport etc.
- Creating employment – directly, in convention centres, hotels, restaurants etc, and indirectly, by assisting the development of small and medium enterprises
- Raising city/regional profile

Exhibiting is all about visibility. A company decides even once not to exhibit, and the perception is that they're cutting back or in trouble. But what about the company that exhibits at a machinery show and chooses to leave most of its machinery at home?

Rather than haul most of the large production machines to the show, use multimedia kiosks, live feeds to customer plants, and large video plasma screens to bring products to attendees.

This is a radical departure from past show practices, when the company would transport production machines to the show floor so that attendees could see and hear them running. The machines start to get in the way of taking the total services message to the customer. When the customer comes into the stand, they immediately go to the machines, and the sales force would immediately focuses on the machines. It distracts from the experience.

A Cost Effective Way of Exhibiting

Who's at fault when exhibitors complain that a show costs more than it's worth? Show management, for not delivering the expected audience? Suppliers, for charging a premium for their services? Or exhibitors themselves, for failing to define measurable goals?

Point a finger at any group and you'll find cause for criticism. Working with less, companies are more closely scrutinizing every expense and questioning costs that seem out of line.

If we're not selling the value of the show and the service we're supplying, then we're adding to the perception that costs are too high. To show value, industry stakeholders must be upfront about total cost so exhibitors can budget accordingly. That means owning up to some deeply entrenched business practices that distort the true cost of exhibiting.

Mergers and acquisitions have reduced the number of exhibiting companies, putting pressure on shows to raise rates, levy service charges, or sell more marketing opportunities to make up for lost revenue.

Declining traffic density causes exhibitors to question the value of exhibiting — and of the marketing opportunities they've been sold. To counter this, show management must be able to justify the *total* cost of exhibiting in terms of value delivered. That means disclosing the total cost at the point of sale.

In exchange for access to its exhibitors, show management may receive certain services at low or no cost. Service contractors, for example, may build a registration counter for free or lay carpet at a reduced rate, then recover that lost revenue through other rates. When negotiating service contracts, show management needs to be aware of how and where costs are being shifted, and what the impact will be on exhibitor costs. Then ask: Is it

more important to get a free registration counter or to keep space rates low? “Will they come out of my budget or the exhibitor budget?”

It's important to note that not every contractor shifts costs to the overall rate. Further, understanding why the rate is what it is may help diffuse complaints. Overall cost involves handling freight four times — loading it in, removing and storing empties, bringing empties back, and loading it out. The cost of leasing and securing the marshaling yard, forklifts, fueling, warehouse storage, field communications, and other expenses add to the total cost.

When Exhibitors Drop The Ball and Things Go Wrong

The perception that costs are too high can be hard to dispel when exhibitors don't have realistic measures in place. Exhibitors need to ask four key questions before going to a show, he says: Why are they going? Who are they trying to reach? What are they trying to communicate? And, how are they going to measure results? If every association and every exhibit organizer started asking their exhibitors those questions, then they would stop saying it's too expensive.

Beyond setting realistic, measurable goals, exhibitors need to execute the event more efficiently. But, staff turns over. Departments share responsibility. Whatever the reason, failure to plan ahead and order early are constant culprits in the high cost of exhibiting.

A large part of the projected savings is based on convincing 46 percent of exhibitors to use the preferred shipper. “We picked shipping and handling as a major service to cut costs,” Enright says. “We offer discounted materials handling services and competitively priced shipping, so exhibitors [have an incentive] to use TradeshowLogistics Transport.” Other savings will come from competitive prices negotiated on at least 30 different service contracts. If savings are higher than estimated, TradeshowLogistics will share in the profit.

7 Ways to Build a Dream Team

1. Choose a reputable agency. Find out about the size of the business, number of staff on the books, examples of similar jobs and booking procedures. This will give clients a feel for whether the agency can deliver against their objectives
2. Check the agency's recruitment procedures. It's down to agencies to guarantee the suitability of staff so personal contact between the agency and its staff is essential.
3. Don't cut corners on cost. It pays to shop around, but choosing an agency should be about more than just price. It is not advisable to go for bargain basement because you won't get the quality. You can get people quite cheaply but they may not be able to speak good English and won't be able to get your brand message across.
4. Be clear on your objectives and provide a written brief. Communicating your needs with a detailed brief is a good starting point for clients. The more information our staff members can have prior to the promotion the better. Having clear responsibilities gives promotional staff a real sense of involvement.

5. Decide exactly what you need from staff. Not all promotional staff are right for all events. The attributes and skills needed for staffing an awards ceremony are entirely different from those needed for a roadshow or sampling. The latter may be able to interact with visitors on a stand but won't have a good grasp of hospitality. An awards ceremony is more about appearance and image whereas manning a stand requires a good communicator with an open face.
6. Make sure staff are fully trained. Many staffing agencies offer in-house training to ensure clients get a high standard of staff. The agency works with the client to produce a bespoke training manual and tailored training presentation for every event. If staff are required to have in-depth knowledge of the brand or product they will be working on, it is advisable to have extra training from the client.
7. Finally, don't book too late. The exact length of time you need to prepare staff depends on the kind of event you are organising, but it's best to book people as early as possible.

Employing the wrong people to staff a stand, hand out leaflets or greet guests at a product launch can be a costly mistake. It only takes one gum-chewing, foul-mouthed member of staff to send your brand image into disarray.

To avoid such disasters, companies should hire staff from an experienced agency – people who are used to working in hectic environments with members of the public, and who will take the strain off company staff who may be needed elsewhere.

As long as promotional staff are fully briefed and trained by the agency or the client, they're a valuable addition to any campaign because they can be cast with an image in mind, they can provide the right look for a particular brand or promotion.

Hired staff can also provide more firepower. Most clients use agencies because they don't have the staff in their own company to back them up at an event. It's a mistake to take the secretary who can't cope with a nine-hour day going at 100mph, and who'll be laid up in bed the day after with a headache.

It's also crucial to hire people who will fit in well with the image the brand is trying to generate. There's no point hiring an 18-year-old model to sample a product that's targeted at the over-50s, and vice versa.

At the briefing stage it is important to understand exactly what clients expect. The staff database should contain personal attributes so appropriate matches can be made. Most agencies operate a tier of staff according to experience, and send them out accordingly to castings. Inexperienced staff will mostly be used for leafleting. Only those with solid experience will be provided for the more high-profile jobs, such as chatting to guests or visitors to a stand.

In cases where staff are required to interact with the public, it is essential that they are fully trained. But even in less demanding roles, training still has its place.

It is vital that the staff is product-trained prior to the event. Try to ensure that clients understand the benefits of product training and will be prepared to invest money on that. Once a client has trained a person they will be useful for subsequent promotions or events – they can become part of the team. Having promotional staff to field enquiries can save clients

having to deal with time-wasters and allows them to concentrate on the genuine buyers.

10 Steps to Create The Great Indoors

1. Establish why you are putting on an indoor event. It's not good enough to simply lay on a big party and expect guests to come away with a memorable experience. And you won't have a successful exhibition if exhibitors all expect different types of visitor. You need to establish the audience because this influences the rest of the planning. Also, be clear on the message that you are trying to convey at an event and who you need to attract to get that message across successfully. Exhibitors will be sold stand space based on promises about visitor profiles. If you are selling or launching products or services at a show make sure the visitors are the people who can make purchasing decisions.
2. Get the right venue. Location is a key part of any event. If you can't get that right then people won't turn up. You need a venue that's the right size for the audience. Don't choose somewhere just because you haven't been there before. The perfect venue should reinforce the message you want to send out. Make sure the venue is booked as early as possible – the later you leave it, the more you limit your choice. You must also decide on the type of venue you want. If it's a corporate event, do you want to be able to theme the venue yourself, like an exhibition hall? If you're planning an exhibition for the antiques market, should it take place at somewhere with character. Remember where guests are travelling from and ensure they can reach the venue easily. Does the area have good roads or public transport links?
3. Get the right look. Once the objective is clear, the budget finalised and a venue chosen, the next stage is to plan how you want it to look. It's important to establish how the event will look and what the guests will expect to see. It's also important to work out how much brand identity will be needed. Write an event concept to show the client what the event will be like to walk through. This helps to iron out any initial problems and ensure that everyone involved in the project knows what they are doing. Getting the team together to work on the event is of massive importance as this is when production schedules are worked out and deadlines are set.
4. Don't forget health and safety. Care has to be taken in all aspects of the build-up, the event itself and breakdown. This is one area where you cannot cut corners. Events and exhibitions should adhere to tight regulations.
5. Get organised on logistics. If the event is to take place at a public venue then getting equipment inside can seem a logistical nightmare. Build-up times can range from two weeks to 24 hours. It really can vary depending on the location of the venue and whether there is another event due to go in afterwards. Plan yourself so your guests and visitors do not see the legwork in progress.
6. Don't forget the floor. With old or historical venues there is a danger that the floors may not be able to take the weight of heavy technical equipment. Flooring can be used to reinforce the brand message to visitors or guests.

7. Get the right light and sound. Making sure that the right people are heard and the products are seen is crucial at an event. Sound can create emotion and empathy for a product or brand. For sound and light to be used effectively you need to check the venue thoroughly. If it is a presentation has to be installed high up so that it stays out of the speaker's eye-line. Also, check the natural lighting of a venue because with high ambient light conditions most plasma screens won't be up to the task of a presentation. Sound Division director for A cabled microphone can be employed with the minimum of fuss, but a radio model can cause problems with interference or limit the available frequencies.
8. Get decorating. Once the bare bones are in place, decorating the event is the next step. Don't leave the design as an afterthought – it needs to be considered in the initial process.
9. Finally, prepare for the unexpected. The job isn't over when everything has been installed – there is still scope for things to go wrong once the event or exhibition is under way. On-site teams need to be quick on their feet and prepare for problems such as power failures and technical difficulties. It is a good idea to make sure you have adequate backup.

What You Need to Know When You are Creating or Organising an Exhibition.

Objective of Holding An Exhibition

Exhibitions and trade fairs are part of the process of product marketing. They have advantages, which other forms of marketing and promotions cannot offer. They provide the opportunity for large numbers of buyers and sellers in an industry to come into direct contact with each other in one place at the same time. Products of interest to the buyers can be viewed at the time that discussion is taking place, allowing the opportunity to handle, examine and compare with other products, go away to examine other company's products and return again for further examination, all within a short space of time.

Very few other selling situations can offer this flexible facility. Where else, for example, can competitor's product be seen nearby, enabling instant visual comparison. New products can be displayed in premier positions supported by appropriate captioning, highlighted and signposted. Dominant displays inevitably attract the trade press as well as passing buyers. Such press attention can result in reviews of products in the relevant trade publications. As new technologies develop exhibitions and trade shows provide a splendid showcase and furnish opportunities unavailable to other media.

By their very nature, exhibitions and trade fairs are very public. The efficient company is seen to be so while the inefficient will not make a favourable impression. Smaller companies can take advantage of the event by showing themselves to be well-organised operations. They do not need a large stand to do this: competent management combined with considerate and efficient staff will suffice.

Product research can also be undertaken at exhibitions and trade fairs since there is a ready-made audience of the very people who it is hoped will ultimately buy the product being researched. They may not even be known as customers but their views on

new developments and ideas for restyling or improving existing products can be invaluable. They will also be flattered to be asked to provide an opinion on your new product – it could be the beginning of a blossoming relationship! Some specialised exhibitions are also accompanied by conferences. In such cases the cross-fertilisation between conference and exhibition offers particularly good opportunities for product research.

Test marketing of new products can be carried out at exhibitions. If the product is not right and does not appeal to trade audience at an exhibition this will very soon become apparent since visiting buyers will quickly see the advantages or disadvantages and react accordingly. In addition, this research can provide an indication of the likely production run needed for any new product.

Well-published launches of new products often attract interest from competitors as well as the press. In such cases it may sometimes be necessary to restrict the viewing opportunities with a suitably modified display treatment. Exhibitors expect to meet old customers and friends. This is one purpose of an exhibition, but it also provides an opportunity for the visiting buyer to be introduced to other executives and employees whom he does not normally meet – for example, the research manager or the sales office manager or others who share in providing the product the customer ultimately buys. The customer has to deal with these people – usually at the end of a telephone – and it can be useful for both buyer and seller to get to know each other better. Such meetings lead to better understanding and possibly increased business.

A major contribution of exhibitions is to provide the opportunity to meet different buyers. Both buyer and seller can use the event to update their knowledge of the other. People new to an industry often use exhibitions to familiarise themselves with other companies, processes and people in their area. It is an effective method of achieving this objective; by asking questions of the stand representative a visiting buyer or specifier can build a clear impression of a company.

It is important that stand representatives should always initially establish the name, company and interest of the person to whom they are speaking. Courtesy and good manners demand it, and also too much information is often freely given to competitors because careless and inexperienced stand staff did not know to whom they were speaking. The opening or VIP day is usually a social event at which the company chairman and other directors take the opportunity of fraternising with their opposite numbers and meet ministers, MPs and other personalities whom might be present. These occasions are well patronised by the media since this is the industry get-together where a careless or ill-considered comment or a hint of gossip could well be magnified, sometimes out of all proportion, in the next issue of an influential publication. More positively, useful joint ventures are often started as a result of a casual conversation at such events.

Exhibiting for The Right Reasons

Having decided to exhibit, it is necessary to establish your prime reasons for showing. These might be to:

- Introduce goods, products or services

- Demonstrate goods, products or services.
- Research goods, products or services
- Test market products.
- Meet old and new customers.
- Enter new export markets.
- Support trade associations.
- Sell more products profitably.

Now it is also necessary to decide which exhibition or trade show you will support. In many industries there are maybe one or two main trade shows, whilst in others there may be several to choose from. Trade associations can provide useful data to help in the choice. All exhibitions and trade shows also produce information relating to attendance, numbers of exhibitors – both national and international – and sometimes press cuttings. Exhibitions provide good opportunities for social interchange, new contacts names, new enquiries for products to be introduced and an opportunity to share a group brochures that could reach an important new trade audience.

Types of Exhibition

Trade and Industrial Fairs

Trade and industrial exhibitions and fairs fall into the following categories, whether in India or overseas:

- Trade fairs for a particular industry or related group.
- Travelling exhibitions for a group or one company. Hotel, universities and school exhibitions.
- Combined conference and exhibitions.
- Company product launches

Consumer and Public Exhibitions

Consumer shows are intended mainly to attract the public. They are staged in many ways and fall into several categories:

- Public exhibitions
- Garden festivals
- Agricultural and flower shows
- Department store exhibitions and promotions
- Shopping arcade or leisure complex events
- Local events such as carnivals and fetes

Company 'In-house' Events

These are often used as a method of recruitment for a local company. Prospective staff interviews can be conducted and the community introduced to a new company. They are more frequent at times of a strong economy when staff are in short supply.

Other Exhibition/Display Attractions

Department stores may use their windows and if they have an exhibition hall this can also be used to house manufacturers' promotions. For example, perfumery companies may arrange product promotions with quickly assembled travelling display stands. Such events can also be held in collaboration with the local newspaper. Television and video promotions can also be held in this manner. Cameras and associated equipment are products that lend themselves to this type of promotion. Cars are frequently displayed in shopping arcades. Special offers can

also be made with these clubs can use their grounds – especially in summer months – to encourage sporting goods manufacturers to display their products. With the growing number of hypermarkets and shopping malls, the opportunity for expanding exhibition capacity will increase as greater numbers of people are attracted by the visual potential. The greater opportunity of choice and the ability to touch and examine the products will attract the public.

The Exhibition Manager

The exhibition manager clearly carries a great responsibility. He or she must be in total command and the final mediator in all matters relating to the exhibition, with the authority to approach and negotiate with all concerned whether they be in-house executives or outside personnel. They must be recognised as the person who takes the ultimate decision. Control of the stand and the budget is his prime responsibility. If every person who is likely to come into contact with the stand builder is allowed to request additional items or alterations without consulting the exhibition manager the extra costs could undermine the project. Professional designers and contractors recognise that the exhibition manager has the final responsibility for all orders relating to the stand.

Once appointed, the exhibition manager (EM) must prepare a script, which will be developed into the exhibition brief. To do this, the EM needs to consult all the department heads and ascertain their opinions, requirements and the space they wish to have in order to accommodate their requirements. It is essential that the EM balances the requirements of the various departments in accordance with company policy and objectives. A great diversity of views will be found. The sales manager normally sees it as an opportunity to increase sales. They will all consider their view to be correct, which is why it is essential to have the company chief executive supporting the choice of the person deputed for this role. It is the firm that will be on display and the projected image should favour the company.

Collecting and Collating Information

As an example, assume that senior management has decided that the stand will focus on 'New products', 'Research and development' and 'Improved service facilities'. It might also be the intention to introduce an entirely new division. The EM is often faced with this type of problem. Space has to be allocated in the initial planning but an alternative scenario has to be ready for substitution at short notice. More often than not, this takes the form of duplicating a popular product item already shown in one display or area. All concerned, particularly the designer and builder, must have advance knowledge of any possible changes so they can plan accordingly. The initial script for large trade shows will have been drafted some months ahead of the event.

The EM must ensure that all items are documented as they arise, including any probable last-minute changes. Many managers will request more space than necessary for their products. The EM must argue the point and establish a fair compromise. All space on the stand is costly in its finished exhibition form. After discussions with all concerned, he should prepare what he considers to be a fair appraisal of the total requirement. After calculating and preparing a realistic

'guess estimate' of office and general space the probable area will become apparent.

The minutes of the meetings should be issued to all those who participated in the formation of the script since they will form the basis of the final details, such as the size of space required for each division's products, the time needed to prepare exhibits and all other relevant details. From this an exhibition 'brief' can be formulated.

Budgeting

When preparing your budget it is worthwhile to segment your direct and indirect costs into two areas. Firstly there are direct costs such as payment for stand space, construction and fitting out of the stand and other costs such as special literature. Secondly there are indirect or hidden costs such as staff time in preparing for the exhibition, expenses and other costs incurred while working on the exhibition and promoting it. When preparing your budget it is worthwhile to segment your direct and indirect costs on your budget sheet. Remember to include all fixed costs from advertising your presence at the event in national and local press.

An ideal break-up would be something like:

- Space rental-26%
- Stand services-9% (includes electricity, onsite handling and storage etc.)
- Stand construction-41% (design, construction, graphics, furniture etc.)
- Staffing and facilities-17% (stand staffing, accommodation, transportation, catering etc.)
- Publicity- 7% (related promotions and publicity for the event)

First consider the type of event you will be exhibiting at. Look at the literature sent by the stand organiser, which will show the number of visitors and the type of visitors. Like a sales forecast, create an exhibition forecast of the number of sales prospects and sales closures that you expect over the duration of the exhibition.

1. Creating a time-table
2. Budget headings
3. Controlling costs

Time Table

The brief is the culmination of ideas, suggestions and requests by all concerned to arrive at a suitable exhibition stand. It contains all product details, including the size, weight, colour and power requirements of all products, preferably illustrated by brochures. It should indicate which are to be working exhibits and which need safety rails or other precautions. It indicates the order of exhibit importance so that the designer knows which are to receive greatest prominence. Captions and copy should be included and where the final caption detail is known, an indication of the amount of copy should be provided. Slogans and headlines together with any associate colour and logo reference should be made available. The suggested number of 'selling stations' (depending on the product and stand size) should be suggested to the designer.

The office, storeroom and entertaining area should also be noted.

Machinery exhibits often need time to be plugged, while computers and some electronic equipment require 'clean' electrical points as well as absolutely level base. The designer must know this, just as he needs to know the electrical energy demand and if it should be single-or three-phase power.

Many companies like floral decoration or have a preference for a particular style of furniture. The brief must convey this to the designer. In preparing a brief it is customary, indeed essential, to start at the floor and progress upwards to the top. Nothing is then forgotten. Most briefings are written and then discussed face-to-face with the designer so that any nuances can be clarified. The brief usually contains six sections:

1. Site and show details
2. Exhibitors' general views
3. Definite requirements
4. Company particulars
5. Proposed budget
6. Timetable

After considering any comments made by the chosen designer, an appropriate stand site can be finalised with the exhibition or trade fair organisers. In the meantime, discussions can commence with the designer and a rough general visual of the proposed stand can be prepared.

Budget Headings

Most exhibitions and trade fairs contain very similar ingredients. It is possible, therefore, to devise a budget structure, which should meet the needs of most exhibitors, whether at trade fairs or public events. The costs will always be either 'bought in' or 'internal'. The headings in our sample format will provide a basis that can be used to meet most situations that will arise. However, because all exhibitions and trade fairs are different it is not possible to be totally accurate in allocating headings.

It is recommended that the budget column should be completed at the outset and the actual figures inserted as soon as they are known. This will establish a tight budget control.

Bought-in-items

- | | | |
|------------------------------------|---------------|-------------|
| 1. Organiser's charges | Budgeted cost | Actual cost |
| Exhibition space | ..... | ..... |
| Shell scheme stand | ..... | ..... |
| Tickets, passes and staff badges | ..... | ..... |
| Exhibition catalogue advertisement | ..... | ..... |
| 2. Specialist charges | ..... | ..... |
| Exhibition stand designer | ..... | ..... |
| 3. Stand contracting charges | ..... | ..... |
| Standfitting | ..... | ..... |
| Electrical | ..... | ..... |
| Plumbing | ..... | ..... |
| Furniture and floor covering | ..... | ..... |
| Floral decoration | ..... | ..... |

- | | |
|--------------------------|-------|
| Typesetting and captions | ..... |
| Photographs | ..... |
| Stand cleaning | ..... |
| Exhibit transportation | ..... |
| Machinery lifting | ..... |

- | | |
|----------------------------|-------|
| 4. Publicity and promotion | ..... |
| Newspaper advertising | ..... |
| Trade journal advertising | ..... |
| Design and production | ..... |
| Brochures and leaflets | ..... |
| PR staff and expenses | ..... |
| Photography | ..... |
| Special promotions | ..... |
| Entertaining | ..... |
| 5. Internal and staff | ..... |
| Exhibition preparation | ..... |
| Transport | ..... |
| Staff uniforms | ..... |
| Staff subsistence | ..... |
| Hotels | ..... |
| Temporary staff | ..... |
| Travel allowance | ..... |
| Provisional total | ..... |
| Estimated/actual total | ..... |

Controlling Costs

The space rental costs are determined by the stand size one needs. This is determined by the objectives, which in turn are dictated by the size and number of products the organisation wishes to display, the demonstration requirements (both static and moving), the targeted number of stand visitors and staffing members and whether one needs a hospitality area on the stand. Stand service costs

On site services can be expensive and this is where you must carefully determine what you need and what the organisation can afford. Good planning and awareness will help you control your stand services charge.

1. What will be the total requirement for electric power?
2. What are the start up and running loads for the machines?
3. Can some or all of the machines and lighting be run from a pre-wired and constructed control panel?
4. Will water and compressed air ratings enable to make multiple connections?
5. What have we chosen to display?
 - Photographs
 - Models
 - Static displays
 - Working displays

Venue

It is not always possible to choose the site at busy shows. Some organisers allocate sites according to their own judgement. Many exhibitions are categorised in product sections and the choice can be restricted.

Stand Options

Exhibitions normally offer the option of 'space only', where the exhibitor is responsible for all work and services, where a section of the exhibition has been allocated into simple uniformly constructed stands. These are usually compact smaller units with walls, floor covering, name board and simple electrical work provided to an identical style. They are an economical method of participated at an exhibition. The standholder is normally permitted to add to the 'shell' and decorate at his own expense. Stand fitters are adept at providing interesting interiors to these shell stands at reasonable prices. Many established exhibitors commenced exhibiting in this way.

Other Venues

Exhibitions and shows can be staged in many different venues. Circuses and fairs were the origin of exhibitions; in those days they were called 'goose – fairs'. Ships and trains have also been used as travelling exhibition halls. Even a Jumbo jet aircraft has been fitted out as an exhibition setting – particularly suitable venue if the product has no connection with aircraft. Any vehicle with sufficient space and novelty appeals has the potential for a travelling exhibition venue. In such cases, accommodation for the staff may need to be provided but on a train or ship this is not a problem. All of these venues have good publicity value and that is part of the requirement. The decision on whether or not to incur the expense of these operations depends very much on the product to be shown.

In all cases it must be remembered that adequate parking has to be provided for staff and visitors and toilets and catering facilities must be nearby. Leisure centres, shopping arcades, sports clubs and race courses have such facilities and are sometimes used as a showcase.

[illegible][illegible]

LESSON 23: EXHIBITIONS

Choosing the Designer

The designer's role is most important in contributing to the success of an exhibition project. Great care should be taken in selecting the best person for the event. Exhibition design is a specialised craft and should be carried out by a professional - not just anyone. You will have prepared a full and considered brief reflecting the needs of the people and departments who are involved, and this should now be passed to a competent exhibition designer. There are several ways of making a choice if you do not know of an appropriate designer. For example, advertising and PR agencies can usually provide names of people or design organisations they have used with success for other clients. Exhibition organisers will also be able to suggest people who have designed successful stands at their shows. For some industries, such as building and construction events, some architects will undertake exhibiting design.

The final choice of designer depends on your requirements. If you decide on a 'shell scheme' at a minor exhibition, you will probably need only to establish a simple setting by means of display panels, self-standing display pieces, graphics and interesting arrangements of your own products. A good designer can usually provide an adequate design at a realistic cost. Quite often the whole purpose of taking such a stand is to keep the cost down, often the case in a first-time exhibition. If you have booked 'space only', the whole stand has to be designed and built.

The exhibition brief you have prepared will indicate the considered views of your company. It details the stand size and position, your general and particular requirements. You may have appointed the designer before you finalised the brief and budget, in which case the design contribution will already have been made and incorporated in the brief. If not, the full value of the written brief will now become apparent. Successful designers will have several projects happening at the same time and, like all creative people, they will appreciate the requirements and details being gathered together in a logical order so that they can devote their time and talent to creative rather than administrative work.

Let us also discuss the following important aspects :

Designer's methods

Tendering

Timescale

Designer's Methods

Some designers are one-or-two-people operations; others are part of a large practice. They will each have different methods of working. The designer who is part of a large practice will possibly have the services of a commercial person whose task it is to gather all the information, brochures and technical detail so that the designer - the creative interpreter - has everything to hand to allow him to create the exhibition stand. The commercial

person will be the one who is in regular contact with the client - the exhibitor.

After the initial roughs are approved, the designer will usually prepare the final visual of the stand. Draughtsmen will prepare the working drawings and other details plus the specification, to the creative designer's instructions, when these are required. Upon approval of these, the commercial executive will tender the project to the chosen stand builders. These design teams can therefore work on several projects at once. For smaller stands it is not necessary to employ design groups but on a major international event or an Expo or other major trade fair, they often produce the better type of work. They are also likely to have greater knowledge of what is expected from exhibitors.

Designers usually prefer to sketch out a few ideas or rough thoughts and obtain the client's opinion before developing the final design. This will probably be in the form of a perspective drawing showing one or more frontages or sometimes the various elevations with a plan layout of the stand. Some exhibitors find it difficult to visualise plans and in such cases a simple model may be prepared. Models are an additional expense, warranted only if the client finds it necessary in the planning process for briefing the stand staff on the positions they will occupy within the stand, or maybe to explain the stand philosophy to senior management. They have little value to the designer or to the stand builders.

When the design presentation is approved by the client, working drawing and specifications are prepared. At this point the designer needs to obtain the organiser's and any other required approval. Working drawings and specifications are the most essential part of the design process. The drawings interpret design ideas in a realistic and practical manner, which the building contractors can readily understand. Just as the client 'reads' the story of the stand from a model or visual, the craftsmen who are building it 'read' or visualise the final job from these drawings, which are fully described in the specification.

On a larger exhibition stand the designer will probably produce a plan, an elevation for each frontage, one or more sections plus details of any special features or displays. Accompanying these will be the specification, colour and finishes guide, electrical layout and fittings plus details of any other special requirements needing separate layouts or drawings. These might include audio/video, compressed air, plumbing, floral décor, animation, hydraulics, etc. Smaller, less complex stands will require fewer drawings. From all this information the exhibition standfitter will have all the facts that are needed to estimate the cost and he and his workmen will be able to build the stand just as the designer visualised it.

Tendering

The designer is usually asked to tender the standfitting work after the design and working drawings have been approved by

the client. His standfitter recommendations are usually sought by the exhibitor. Because he has frequent dealings with these standfitters they are unlikely to upset a regular client. While tendering is the norm for official organisations and larger companies, many smaller exhibitors find it better to negotiate a contract. Negotiated contracts usually come about after a relationship has been established over a period of time between a standfitter and his client. The contractor will have shown that he is fair in his dealings and costings and can be relied upon to complete the work on time.

Experienced exhibition managers who are themselves capable of estimating a project at current prices often use this method. When considering estimates the old rule always applies - 'You always get what you pay for!' The main standfitting contractor will normally be able to cope with all aspects of the work that the designer has called for within the design. As a general example this will include floor coverings, furniture, plumbing, electrical or gas services, floral displays, compressed air, audio/video, television and satellite signals distribution, computer 'clean lines' and any other services. Stand cleaning is sometimes provided by the show organisers within the space rental and sometimes by specified contractors. Sometimes exhibitors may be required to make their own arrangements.

Timescale

Once the project passes to the designer, a strict timescale must be observed. This has already been indicated in the design brief detailed in the last chapter. The designer now has your proposals and he will confirm his acceptance of these together with the agreed timetable. While a little space will not prove greatly harmful, longer delays could. In preparing the brief, the exhibitions manager will have noted all his requirements and doing so a tentative critical path and timescale will have been created. This must now be completed. Since every case is different it is only possible to indicate how it might read.

For example, we now know the time the designer needs for each stage, usually 3-4 weeks. The standfitter needs 2-3 weeks to prepare an estimate. They prefer to have a firm decision on future work that has to be produced, say 6-8 months in advance of the exhibition opening day if this can be achieved. This allows time to plan their works programme and buy in any special items that may be required for the project. With this information a firm timescale and operational plan can be produced and circulated to the departments concerned.

The Standfitting Contractor

Having completed the design, working drawings and specification in accordance with the agreed timescale and obtained approval, the designer will submit the project to tender to an agreed number of standfitting contractors. The designer will choose those contractors he considers to be equal in ability and capable of building the project

Placing The Contract

The standfitting contractors need to know your decision as early as possible. They will be quoting for other work and need to balance their quota for various exhibition and fairs. If a designer has undertaken the work, he will have provided the specification and tender documentation. He will also reply to those tender-

ing. It is quite usual that standfitters are informed of other prices in a letter of rejection, but not who provided each price.

Logistics

Exhibitor's Manuals

Exhibitors are provided with a book of instructions and forms when they are allocated their space. This is referred to as the exhibitors manual, exhibition book or some similar title. It should contain all the information that an exhibitor is likely to need to build the stand. All organisers have their own ideas of what is needed, and the manual should carry an index of all their requirements and services, which typically would include the following:

Access plan to venue	Logo format
Accommodation details	Lorry passes
Advertisements	Machinery lifting
Badges and passes	Maintenance
Banking facilities	Name boards
Build-up and breakdown dates	Opening hours
Car parking	Organiser's contact names
Catering on stands	Organiser's forms
Checklist	-
Cloakrooms	-
Contractors	List of Photographs
Demonstrators	Post offices
Description of exhibits	-
Electrical contractors	Press and visitor promotion
Exhibition catalogue	Press office
Exhibitors' badges	-
Exhibitors' invitations	Press previews
Exhibits - delivery and handling	Private rooms and suites
Fire precautions	Product category index
First aid facilities	Promotional material
Florists	Registered Design Act
Food hygiene regulations	Restaurants
Forwarding/shipping agents	Sales training films
Furniture and floor covering hire	Security
Gas	Shell scheme contractors
General services and information	Shell scheme specification
-	Sponsors
Health and Safety at Work Act	Stand cleaning
Insurance	Stand plan submission
Interpreters	Storage
Technical services	Video advertising
Telephones	Visitor and buyer promotion
Toilets	Water and waste services
-	Workmen's passes

Exhibitions and trade fairs will carry different headings to accommodate the requirements of the industry, which is being displayed. Those shown above are merely indicative of a typical event but are among the most common. Quite often an organiser will carry different headings to accommodate the requirements of the industry which is being displayed. Those shown above are merely indicative of a typical event but are among the most common. Quite often an organiser will permit suppliers to advertise in the manual. This is a very good medium for the supplier since every person reading it is an exhibitor or involved in some way and therefore a likely prospect. There is little wastage. For the organiser the income from the advertisers can pay for the cost of the manual.

Apart from making the logistics manual, the exhibition manager has to :

1. Fill forms
2. Brief other departments
3. Arrange for badges, tickets and passes
4. Survey the venue
5. Notify staff requirements
6. Arrange for staff uniforms
7. Arrange for stand catering

Form Filling

The various forms relating to the subject matter of the exhibition need to be completed and sent to the organiser. Most people dislike filling in forms. Because of this, the EM will find it difficult to gather the information needed. The organisers have to have this information to open the exhibition or fair successfully on time. Most have a progress department whose task is to ensure the required information is received. Some organisers are now introducing penalties for the late arrival of forms; some don't even bother to chase the information at all. The latter is sometimes the case with overseas trade fairs, so that when the exhibitor arrives on site and discovers he has no lighting, floor covering or furniture he has to manage as well as he can! If he succeeds in persuading a supplier to provide the required item, the cost could be quite enormous and he may get the leftovers. Many trade fairs and exhibition organisers request exhibitors to submit a drawing of the stand will meet the requirements of the various authorities. Organisers do not want exhibition stands condemned at the last moment by a building inspector. If a double-deck stand is being used, for example, the constructional drawings may have to be approved by the local authority building inspectors and surveyors and, in some areas, also by the fire department. Regulations vary and a form and appropriate explanation will be supplied in the exhibition manual. If a shell scheme is being used, name board details will be required. When a choice of items such as furniture and display units are allowed and included within the shell-scheme, these also have to be detailed on the appropriate form.

Involving and Briefing Other Departments

To obtain the information needed to complete the forms in the manual, enquiries will have to be made of other people in the

company. This is a good time for the EM to comprehensively brief the others who are concerned. If the EM has circulated details of the exhibition or trade fair to all departments at an earlier time, he can now fill in all incidental details. He will need a list of the personnel attending and when they will be attending to ensure they have exhibition passes and car parking stickers. Their accommodation requirements also have to be established. Any special requirements stipulated by the organiser - for example, on electrical needs and other energy sources - can be discussed and, where necessary, the appropriate person can be put in direct contact with the designer. It is, however, likely that the designer will already have foreseen the need to speak with the various specialists and asked the EM to arrange a meeting.

Sometimes it is useful to photocopy parts of the manual to give to others involved in the stand. The organiser will rarely issue a second copy of the manual because this could cause duplication of an instruction. On a large project this could prove costly.

Badges, Tickets and Passes

Having collected all the information on requirements, the EM can complete the form requesting passes and badges. He must ensure that sufficient passes are ordered. They are normally included in the exhibition space charges so there is no excuse for shortages. The company's directors do become rather cross when, having decided to see how the stand building is progressing, they find they cannot gain access to the venue because they had no pass. It does happen frequently!

Surveying The Venue

The EM should survey the venue and surrounding district early in the run-up period. A decent hotel will be required for those who are away from home. If it is an entirely strange location, it is useful to spend a couple of nights at the chosen hotel to ascertain the level of the facilities. Some hotels offer a sports centre within the complex, which may be appreciated by staff who have been working all day in the dry atmosphere of an exhibition hall. Swimming pool or squash also explore the restaurants and cafes on offer.

By the time the EM has spent a couple of days in the area, visited the venue press department and the hotel and hospitality department that are present at the larger centres, he should have a reasonable idea of the facilities on offer. This information can be incorporated into an information book that may be issued to staff who are to work at the exhibition. The EM should also meet all the departmental heads, managers and foremen with whom he will be working at the time of the exhibition.

Notifying Staff Requirements

By this time, all departments will have details about the exhibition. Managers will have notified the EM of their ticket and staff accommodation requirements and other such logistical arrangements. Now is the time to ensure that the chosen staff know they are required to be at the exhibition or trade fair on certain dates in the future. It is amazing how many people will come up with reasons why they cannot be available when they are required. Holidays and weddings always seem to

intervene at exhibition times! This problem must be overcome by the departmental heads.

Having allocated staff, bookings must be made at the chosen hotel. This is not always easy since at exhibition times many regular exhibitors will have booked their hotel accommodation the previous year before they vacated.

Staff Uniforms

If it is decided to use a special uniform or dress now is the time to establish the requirements and order as necessary. Uniform dress does distinguish the staff and is therefore helpful to visitors. Name badges should always be worn, identical in style and in an identical position on the label. The visitor can then identify whom he is speaking to.

Stand Catering

Catering can be estimated and decided later. On a busy show, particularly public events, airline type tray meals can be provided for staff; if this is done, a private staffroom must be incorporated in the stand design. If it is intended to offer snack meals to visitors, the necessary requirements must be calculated.

Scheduling and Progressing

We have now reached the stage where we have arranged the design, ordered the stand building and become familiar with the needs shown in the exhibition manual. Many events leading up to the exhibition or trade fair are how happening and as the weeks pass by even more will need to be incorporated into our plans. The progress schedule provides the indication when the next item needs to be actioned. This schedule is in fact an extension of the work already done. The design brief established the requirements we decided were necessary, the drawings, which resulted, were tendered and a standfitting contractor appointed and the budget created.

We now have to continue that work and establish a list of action dates to ensure that the correct event happens when it should. This could be called a critical path, progress schedule or any other title that appeals. Its purpose is to indicate requirement, the planned date and the actual date the item is achieved. The headings here are similar to those we used earlier on in the budget:

1. Publicity, promotion and PR
2. Advertisements
3. Invitation tickets- mailing list
4. Brochures and leaflets
5. Organiser's promotional aids

Publicity, Promotion and PR

All exhibitors seek publicity for their products - that is one of the reasons they are attending an exhibition or trade fair: to gain publicity and exposure. Trade fairs need maximum exposure to their audience in the particular industry to which they are appealing and normally use trade journals together with quality daily and weekly newspapers, particularly those, which publish supplements or features. Direct mail plays a large part in trade and industrial fairs but not nearly as much in public events. If, however, tickets are being sent to selected retailers to distribute

to their special customers in order for them to visit a popular public event, direct mail can be of value.

Firms that are frequent exhibitors will have their own specialist department to prepare their advance publicity and promotional material - usually the publicity department or their advertising agent or sometimes a specialist exhibition promotion and/or PR agency. No matter which, they will all follow a similar path. PR is the starting point for all companies exhibiting. The very fact that the company is exhibiting means that they have something they want to show or say! It may be a new range of products, opening a new factory, going into new market areas - all of these are reason enough for publicising. With internet and TV it is essential to 'sell' the producer a good idea that could attract viewers. They will not consider an approach that is too blatantly commercial, but if it has novelty appeal it will stand a chance.

Advertisements

Most trade journals have at least one special issue devoted to the trade fair and usually publish a floor plan with a list of exhibitors and a summary of products. Reviewers provide opinions on products and services and evaluate industry developments. Such issues usually carry a 'bumper' crop of advertisements of the companies who are exhibiting. Special issues have become a ritual at most trade fairs and exhibitors do seem to support them. Usually only one or two major publications will attract the majority of exhibitors and buyers, so choose wisely. The national and international press should also be considered if the fair is a large major event. Whatever advertising is employed attention must always be drawn to the stand number, hall and any other quick identifying landmark - such as 'facing the entrance', 'near the canteen', etc. These may seem minor details but it is essential to take every opportunity to remind readers that you are waiting to give them every attention - on your stand! Any invitation tickets or letters that are sent should mention the stand number and hall and the easiest way to find it; letter stickers are often provided by the organiser for this purpose.

A plan on the back of the invitation ticket showing your stand is helpful. The timing of the advertisement is important. With the major public events, the consumer press, newspapers and popular magazines will be filling their pages with advertisements relating to the exhibition. All of these must be considered; they might be carrying stories praising the value of your particular product. The exhibition will have its own catalogue in which all exhibitors will be included with an entry describing their exhibit. This is usually restricted to a stated number of words, but it is usually also possible to advertise in this. Many visitors to trade fairs retain the catalogue as a product guide for use in their work at a later stage, and this should be borne in mind when advertising in it.

3. Invitation Tickets- Mailing List

Exhibition organisers make tickets available for exhibitors to send to their customers. List all the known users of the product into three categories :

1. Those who are regular customers already.
2. Those who are known and have been approached but up to now have not become customers for some reason.

3. Those who are known but have not been approached.

It will immediately be seen that groups 2 and 3 are clearly the people that could be most profitable and to whom a concentrated approach should be made. An effective way is to send personal letters to named individuals in group 2 suggesting that the recipients may find it useful to see the new range of products being offered for their industry. Also suggesting a time and date that you have pencilled in your diary for them to visit your stand - and enclose a personal invitation ticket. This personalised letter should be signed by a director or senior executive. Such invitations do attract a good reply ratio and experience has shown that the replies will fall into the following categories:

- 'Cannot manage the suggested time; can another date be made?'
- 'Not personally visiting the fair this year but could another person visit?'
- 'Not able to leave the office at this time; could you visit me at this office?'

All of these replies can be seen as positive and could lead to an enquiry from a newcomer. All orders from new customers are profitable! In practice it is useful to have the background notes about previous meetings. Psychologically, the prospect will be impressed that a director or senior executive has bothered to invite him by name for a special meeting to explain the products and has also demonstrated a good background knowledge of him and the company. It suggests that this is a company that cares about their clients.

Brochures and Leaflets

There will usually be a requirement for leaflets, brochures and other descriptive or corporate material. Much of this may be drawn from stock but some special exhibition material could well be needed. Do ensure that this print material goes to people who really want it. Enquiry pads or cards should be carried by all staff working on the stand, preferably on their person - never left loose.

Organiser's Promotional Aids

Most organisers will have various memorabilia available to their stand holders in the form of car stickers, posters, exhibition logo stickers, book matches, etc. Many of these are issued free; some may be special prices for items being merchandised at public shows, and may include T-shirts, photographers, pens, pencils, etc. Some exhibitors hold competitions for major prizes at public exhibitions and it may well be worth approaching the organisers to ascertain if they would like to be associated with such an event. In this way, greater prominence can be given to the idea.

Safety and Security

Before the exhibition opens, the fire and health and safety inspectors should inspect the complete show. Their duty is to ensure that the event is safe in every respect, and only when they have given their clearance can the event open to the public or trade visitor. The rules and regulations governing all aspects of fire requirements and health and safety needs are always fully stated by the show health and safety needs are always fully stated by the show organiser. Professional exhibition designers

and standbuilders follow as a matter of course to ensure the safety and comfort of everyone involved at the exhibition. Fire inspectors will particularly look for fire traps, the gaps between stands which could become filled with rubbish, boxes, papers, wrappings and similar material that a carelessly discarded match or cigarette ends could easily ignite. Paper and card and other materials, which catch fire easily, should never be used. If they are the inspector will require them to be removed before permitting the show to open. Health and safety inspector should have a comprehensive list of requirements, which will be stated in the exhibition rules and regulations. They are meticulous where the preparation of food and drink and other catering details are concerned.

Whatever be the venue see to it that a doctor and a nurse are always ready in case of any emergency. Contact the nearest police station, fire station and hospital in advance to prepare for any kind of emergency. At large shows where maybe several hundreds of people are visiting, accidents are inevitable. All exhibition organisers can quote cases of every description, from broken limbs and heart attacks to babies being born! Therefore appoint people exclusively for each one of these functions.

Never leave parcels or goods unattended on the stand or in the gangways. Always have atleast one person on the stand - particularly at lunchtime when many thefts occur. If the exhibits are small enough have them locked in a secure store. Secure should mean solid and firm and not something fragile.

Most exhibition and trade fairs have security guards patrolling day and night. They cannot easily spot a thief if he appears to be working on your stand during daytime but at night they will certainly challenge and usually request identification. Newer exhibition venues also have video cameras that scan the halls by night. These are remotely controlled from the security room and can film a theft-taking place.

Staff Tidiness

At a busy exhibition, a stand can very quickly become untidy. Dirty cups, saucers and plates should be cleared when the visitors depart, ashtrays should be emptied frequently, the stand should continue to look inviting at the end of the day, not like a refuse dump. It is all too easy to let this happen, and you should constantly emphasise the value of good housekeeping. Staff will get tired: they should be allowed breaks when they can sit and relax away from the 'business end' of the stand, either in a staff room built into the stand or one of the cafes or restaurants within the venue. In no circumstances should they lounge around on the stand, as this does not create a good impression. Staff should be discouraged from smoking on the stand. Many people find this offensive.

Also, do not forget to replenish supplies. Brochures and leaflets quickly run out. Catering supplies should also be ordered a day in advance.

Dealing with the Visitors

The stand or sales manager should brief the stand staff everyone knows their stand station — everyone should be in position at least 15 minutes before the opening time. The first visitors will soon arrive? How should they be approached?

The salesperson should first discreetly note the product that appears to interest visitors and then approach them with an appropriate comment product such as 'we have a whole selection of sizes if this is of interest to you.' Or By the way, my name is so and so, I'd be glad to help you in any way that I can'. This type of approach is positive and helpful, and seen to be so – much more so than the commonly used but ineffective 'can I help you?'

Dealing with Disabled Visitors

Special needs of disabled visitors should also have to be considered by the event manager.

Specially parking spaces adjoining the entrance are essential. These spaces should be wider than normal to allow wheelchairs to be off-loaded. Disabled people need rather more room when entering or alighting from a car. Healthy visitors should on no account occupy the disabled parking spaces – regrettably this happens all too frequently and not just at exhibitions!

In the building, all entrances and exits should have slope – it is not easy for the handicapped to use steps and stairs. Slopes should not have a steep incline. Gate entrances should include at least one with wider access for wheelchairs to pass through. All toilets should incorporate facilities for the disabled and doors should be wide enough to allow wheelchairs easy access. Doors should not be too heavy to push or pull open since disabled people find this a frequent problem.

Display Work for Your Exhibition

All exhibition stands will have some display work. It is not possible to describe every type of display technique that is available since there are so many and the list grows as new creative ideas enter the market place. It should be kept in mind that the whole reason for being at the exhibition is to show goods, products or services and to attract the attention of potential goods, products or services and to attract the attention of potential buyers.

Smaller products can be shown on shelves, in showcases, mounted on panels. Larger pieces of machinery may stand in a prepared decorative bed on the floor of the stand. If it has moving parts and is to be demonstrated in a working state it will need protective railing or fencing to prevent accidents. It may need toughened glass screens, grinding or similar operations are involved. Amplification of the demonstrator's voice may be necessary if the machine is noisy.

Photographs of alternative models may be displayed adjacent to a demonstration. They should be wet-mounted on separate panels, which can then be pinned to a wall in the appropriate position. This is useful if the photo panel is to be retained after the exhibition. If the product is uninteresting in appearance it will be the task of the designer or display artist to find a means of enhancing the product interest.

Lighting is all-important. Displays should be well illuminated. Low-voltage spotlights are a most effective light source. They can be adjusted to throw a circle of light the size of the actual item being displayed or to give a general spread of light. It should be remembered that the ambience of fluorescent light is cold. It can be provided in various tints of white but it does not emit any heat at all whereas tungsten lights are warm in

every sense. They can transform a product display if well used, but if they are used as roof lights shining down on people's heads they will cause glare and headaches, and will become a nuisance to visitors and staff alike. Lighting is a specialized art and proper advice should be sought. Electrical energy can be very expensive at exhibitions and the inexperienced exhibitor can waste a great deal of money.

Animation and Colour

Movement and colour attract attention. Colour can also be used through floral displays or with coloured lights, perhaps changing colours on different displays or products.

Most animation is based on switches and relays, combined with varieties of turntables driven by electric motors, often with variable speed capability. Lights and mirrors can also be used to good effect. Video projection and multi-screens, laser theatres, holograms and talking heads are some of the animation effects commonly being used. Using all these basic techniques animators can create almost any effect. As well as animated and electrical effects exhibition model agencies can now supply specialist staff like walking clowns and robots – indeed, mechanical figures of any desired character – which are especially effective for children's events and promotions.

The tourism market is just as affected as any other, here is an article to help you understand how.

Exhibitions Create Ripples In Tourism Markets

Trade fairs, like the Arabian Travel Mart, have rewritten the tourism fortunes of countries they are hosted in. There's a message in it for India, says Raadia Mukadam



To illustrate the importance of trade shows in the global tourism industry today, let's take the example of the Arabian Travel Mart (ATM) and compare it with the success of the Dubai, which hosts ATM, as a tourist and now MICE destination. A country that was once no more than a good employment opportunity has evolved into one of the world's premium tourism products, thanks to ATM. Similarly, one can see that countries hosting such travel events share a similar fortune – be it Dubai, United Kingdom, Germany, Australia, New Zealand or even Africa. Each have registered colossal growth in the tourism industry, not only of their individual countries but also the entire region, clearly indicating how one big travel event can change the face of the entire region's tourism.



Even if they are billed as national events, most travel trade shows tend to be heavily regional involving the broader territory in which they are held. Trade fairs like the World Travel Mart (WTM), International Tourism Bourse (ITB) - Berlin, Arabian Travel Market (ATM), INDABA, Australian Tourism Exchange (ATE), TRENDZ, New Zealand and the like are premier events that showcase the outstanding opportunities for the travel and tourism sectors in the whole region. They present a result-oriented forum for both the exhibiting and visiting participants, through special partnerships and promotions on both local and global scale. More than a trade exhibition, these events provide delegates with an environment dedicated to business networking, and an opportunity to participate in comprehensive programmes like business seminars run by key industry associations and leading travel trade representatives. These events usually witness a quality audience which include travel agents, tour operators, conference organisers, eco and adventure tour operators, travel ground handlers, group travel organisers, hotels, inbound and outbound tour operators, incentive travel operators, on-line Internet travel services, retail travel agents, sporting holidays specialists and technology and reservation systems. The ATM is a prime example of the 'power' of trade exhibitions.

ATM - A Decade In Transacting Tourism

As stated earlier, the ATM's significance is evident in the pivotal role it has played in writing Dubai's success story. The first ATM in 1994 introduced the global travel industry to the potential held in the Middle-East region for inbound, outbound and intra-regional tourism. ATM has since grown to become a truly international and all-encompassing travel trade event.

Having made Dubai its permanent home, ATM has grown in strength with each passing year. Dubai leads the way in regional tourism with pioneering infrastructure developments. With the Middle-East's tourism industry offering sound potential for growth, Dubai is focusing its marketing efforts on working with the travel trade in target markets and are always on the look out for new source markets while constantly diversifying and enhancing its attractions for tourists. The ATM perpetuates this role of Dubai and highlights the major role that travel and tourism plays in the economic and social development of the Gulf region.

Says Matt Thompson, group exhibition director, Reed Travel Exhibitions, "Despite the Gulf crisis following the Iraq War, ATM 2003 is bang on schedule with a healthy participation of 736 exhibitors from 55 countries." One would think that an otherwise cautious Indian tourism industry would be sceptical about participating this year, but the truth is otherwise.

According to him, Indian participation has actually increased this year by 160m2 to reach a total of 280m2.

More Than Mere Exhibitions

If ATM is Asia's big travel event, the rest of the world has trade shows playing an equally vital role for tourism in those regions. In the words of Dr Guenter Krueger, director general, Indo-German Chamber Of Commerce, "There is no tourism without promotion and trade fairs by and large are probably amongst the largest and most significantly effective of all such marketing tools." Trade fairs and events draw the perfect audience that any country, region or continent needs to augment their tourism numbers. They provide an ideal platform for a range of businesses involved in tourism to meet with the top buyers from across the globe. It is at such forums that tourism products are showcased and new itineraries made.



Though an established destination like London barely needs to be marketed, fairs of mammoth proportions such as the World Travel Market (WTM) impact not only the tourism industry in London positively, but that of most European destinations. Explains Prem Subramaniam, manager, British Tourist Authority, India, "Besides providing a model arena for members of the travel trade to transact tourism, the very proportions that WTM assumes each year are bound to grow the number of inbound tourists into the country, as it solicits a traffic of not less than 30,000-40,000 participants each year."

Franesco Frangialli, secretary-general, World Tourism Organisation, lauds the ATM's role in tourism promotion. He says, "Since its inception a decade ago, the ATM has grown at a phenomenal rate, averaging a double-digit growth year-on-year, mirroring the rapid expansion in tourism of the Middle-East and the Pan Arab region."

The Australian Tourism Exchange (ATE) plays a similar role for that continent. It is easily the biggest tourism trade event in the Southern Hemisphere providing a forum for the Australian tourism businesses to showcase their product, meet overseas contacts and negotiate business deals. Commendably, the Australian Tourist Commission (ATC) also invites the Australian government and business leaders to ATE to help generate awareness about the importance of Australia's tourism industry, which is the nation's fourth largest industry.

Pieter Coetzee, consul, Consulate General of The Republic of South Africa feels that though any destination is not solely dependent on a trade fair, one cannot underestimate the magnitude of its impact on the overall image of the destina-

tion. Citing the example of INDABA, Coetzee says, "INDABA is the biggest African buyer-seller meet enjoying participation from a cross section of buyers worldwide. Besides being an ideal platform to showcase the packages of the leading suppliers from Africa, it is also an ideal arena to transact business, and strike alliances with African suppliers."

Unlike international trade fairs like WTM, ITB or ATM, and more on the lines of INDABA, New Zealand's TRENDZ is specific to the local market.

Kiran Nambiar, country manager, New Zealand Tourism Board (NZTB), India, explains, "Though small, with an approximate representation of 150 suppliers and as many buyers internationally, TRENDZ has become a significant meeting ground for negotiating travel deals from and to New Zealand. It has undoubtedly had a positive impact on inbound tourism to the country. Over the years, Indian participation has been gradually increasing. Promotions like taking a delegation of 15 tour operators from India to New Zealand this year, results in the augmentation of outbound numbers to New Zealand. The tour operators would tie-up and have alliances with New Zealand suppliers and subsequently promote the destination. NZTB opened its office in India earlier this year."

It is not necessary that every product on display at trade fairs be new; some may have been around for a while. Similarly, not all newcomers to the event are new companies. Some are long-established enterprises that have realised the value of the event only recently and are presenting their products to the international marketplace.

The Cost-Effective Plan for Tourism Promotion

Mega events may incur huge expenditure, but it is outweighed by the long term returns that they give. Trade shows provide an opportunity to meet a large number of people within the period of a few days. According to Maggie White, GM, Australian Tourist Commission South and South East Asia, "The ATE is a cost-effective means of bringing the world's most important buyers together with Australian sellers. Compared with making individual sales calls to international markets, this is a cost-effective measure, particularly for smaller or new operators to exhibit their product."



Lending an entirely new perspective, Subramaniam adds, "Considering that WTM is always held in the lean season, the otherwise staggering occupancies of hotel properties in London get a much-needed boost. In fact, most exhibitors, which amount to representatives of almost 2,000 booths, have to visit several times and stay longer to organise various paraphernalia and support. Besides, the WTM being an unparalleled event in

terms of transacting core and allied travel trade deals, it is also an efficacious boost to the economy"

Augmenting Tourism Numbers

Another positive fall-out of travel trade fairs is an increase of tourism figures. You cannot hope to augment tourism in any country or region without addressing travel agents, and what better forum than a trade fair to meet and interact with agents from across the globe. "ITB is a one-stop shop, not only for buyers and sellers but for us, the government, to promote various products our country has to offer. Berlin and Germany are perceived essentially as MICE destinations. We are turning our focus toward tourism and are using ITB to communicate that for us," adds Krugger.

ATE also provides an opportunity for Australian tourism delegates to meet with ATC international executives and attend briefings on the latest information on international tourism markets as well as the ATC's plans for marketing overseas. "Besides, pre-arranged appointments, sellers and buyers are also given free time to make unscheduled appointments. This is a good opportunity to research tourism trends and product and destination updates," reveals Maggie White.

Trade fairs are the ideal business catalyst for the tourism industry to generate billions of dollars, albeit over a few years, as a direct fallout of the event. Says White, "Holiday packages sold by the international delegates attending ATE deliver around 2.3 million international visitors to Australia, each year, close to half of all inbound visitors. And, these travellers inject around US\$ 4.9 billion into the Australian economy. No other event delivers this kind of return for inbound tourism to Australia."

Since more than two-third of trade visitors are decision-makers of managerial status or above, the hosted buyer programme of these exhibitions includes more than 60 of the global industry's most powerful and influential buyers, with an annual purchasing power in excess of US\$ 500,000.

According to an official report from Reed Travel Exhibitions. In 1998, almost two third of the visitors questioned said that they had not previously done business with the Middle-Eastern and Arabian Gulf states and were looking for regional business partners, new travel and leisure opportunities, incentive breaks and conference venues. Eighty-six per cent of those said that they would be investigating new business opportunities in the region as a direct result of attending the show.

Says Coetzee, "Given the fact that INDABA showcases various travel products from all parts of Africa, it enables visiting tour operators to draw out itineraries incorporating Africa in their yearly brochures. This exercise naturally augments tourism into not only South Africa but the entire continent. In fact 'Fundi' our specialist training programme for the travel trade will be launched this year at INDABA 2003."

Providing The 70mm Experience

The benefit to the host country can hardly be overlooked, since it benefits directly from the event, enjoying the enviable opportunity to showcase their destination to the world's buyers. While attending these events, buyers have the opportunity to visit the city's attractions and become more accustomed

to the city and surrounding areas. The positive impact of experiencing a product first-hand, living the 70mm experience, and encountering various hotels, spas and convention centres, restaurants, taxi and transport services, etc, that the city or country has to offer can hardly be underestimated. It is statistically proven that this is a great exposure for destinations that host such events.

Dubai and the United Arab Emirates have not only had a jump start in augmenting tourism to the region but are today preferred MICE destinations. Dubai is also scheduled to host the International Spa Association 2004 Annual Congress which will attract increased conference business to Dubai. The success of Dubai can be attributed to an aggressively successful marketing campaign and an effective showcase of all their tourism products, infrastructural developments and competent conferencing facilities. Awadh Al Seghayer, DTCM's manager, heritage sites and events, says, "To ensure that Dubai attracts more meetings and conferences, DTCM showcases facilities and services at the ATM that have made Dubai the Middle-East's leading conference and exhibition venue."

Conclusion

Viewing what ATM has done for the Emirates, WTM for UK, ITB-Berlin for Germany, INDABA for Africa, TRENDZ for New Zealand and ATE for Australia, one cannot but observe the vacuum of a trade fair of similar magnitude in the Indian sub-continent. India must realise that these kind of showcases are vital for augmenting tourism to the Indian sub-continent. The time and market is right for India Inc to launch a trade show, something which is big enough to redefine the fortunes of Indian tourism.

The Indian Viewpoint



A regular user of and a strong believer in trade shows, **Arvind Tandon, managing director, Faraway Places P Ltd** has participated in local and national shows for years. Like any businessperson, he wants to get his money's worth, but does he? "In most cases I certainly do, because trade shows are more than exhibits and meetings. They set obtainable and measurable objectives. Most buyers use trade shows to introduce new products, distribute sales literature, scope out competitors, hold sales meetings with representatives or just make an appearance. Whatever the case may be, it gives them the opportunity to swap information, and check out the competition. The immediate discussions that result from this can be very productive.



Anju Desai, a senior buyer and general manager, JetAir Tours believes that very few exhibitors plan much beyond creating a good exhibit. She says, "A high booth traffic may not necessarily ensure high returns on investment. Some trade shows allow and encourage selling from the floor. Others forbid it. In both cases they provide a real time synergy as most exhibitors also sell other related products that are often being exhibited at the same show. Travel agents visiting these trade shows do so primarily so that they can schedule meetings with representatives, customers, prospects and others most conveniently. The larger shows usually bring together people in the same field from all over the country. Participants plan and schedule buyer-seller meetings in advance to capitalise on this."



Says **Suneet Goenka, joint managing director, Red Apple Travel Pvt Ltd**, "The success of a show is measured in more than numbers. There's more to evaluating a trade show than counting booth traffic, or by using any other quantitative measure. It provides a 70mm platform to showcase your ware. It is a highly recommended practice to attend these forums to help your business succeed and prosper and has become the winning formula to many a success stories. Through several programmes and day-long seminars, participants engage in face-to-face discussions with experts and key decision-makers in areas vital to the growth of tourism of the concerned country or region. Participation at events like WTM, ITB and ATM amongst others provide valuable marketing opportunities and resources to help you capture a larger share of the visitor dollar. A resource for travel agents, tour operators and wholesalers, trade shows promote member businesses to travel planners who can make referral to their clients."

The government of India as does any government works towards increasing the influx of trade and therefore revenue. The government encourages exhibitions and fairs in order to increase trade.

Given below are some of the measures taken by them:

1. Enhanced Interaction

2. Institutional Mechanisms:

A. Joint Commissions

- a. Indo-Argentine Joint Commission
- b. Indo-Argentine Joint Trade Committee
- c. Indo-Mexican Joint Commission
- d. Indo-Brazilian Commercial Council
- e. Indo-Cuban Joint Commission
- f. Indo-Cuban Trade Revival Committee
- g. Indo-Suriname Joint Commission
- h. Indo-Guyana Joint Commission

B. Joint Business Councils

The FICCI/ASSOCHAM to have increased interaction with

their counterparts and hold the meetings of the Joint Business Councils (JBCs) at regular intervals. The CII also to have regular interaction with their counterparts in the LAC region with whom they have signed MOUs. Simultaneously, seminars & conferences will be organised within the country for creating awareness on emerging markets of Latin America.

C. Commercial Attache

India has set up Missions in 13 major countries in the LAC region. Recently post of Marketing Assistants, one each in nine focus countries viz. Argentina, Brazil, Colombia, Chile, Mexico, Peru, Panama, Venezuela and Trinidad & Tobago has been provided.

D. Special Cell

The CII and FICCI to have a separate cell to look after exclusively the trade promotion and development matters pertaining to LAC region. The Latin America Committee in CII would be activated. The India-Latin America Interest Group in FICCI would also be activated. CII/FICCI would organise seminars at main centres in India/LAC on potential of enhancing trade. These would be followed by major product specific buyer-seller meetings (BSMs).

3. Trade Missions

4. Exim Policy initiatives

A. Textile quota policy

Textile exports to the identified Latin American countries have been accorded double weightage for the purpose of determining entitlements under the non-quota exports entitlement system in the Textiles Quota Policy.

B. Double weightage

For the purpose of recognition to the Export House, Trading Houses, Star Trading Houses and Super Star Trading Houses, double weightage is given on FOB or NFE basis on exports to Latin American countries provided such exports are made in freely convertible currency.

5. Trade Promotion Measures

- Participation in specialized and commodity specific fairs & exhibitions in the countries of the LAC region.
- Special promotion and publicity in the Latin American countries.
- Indian Promotion in Departmental Stores in respect of consumer products.
- Organising Buyer Seller Meets.
- Promotion by Indian Mission by organising catalogue/ brochure exhibitions.
- To award top export performers to the Latin American region.

6. Market Development Assistance:

The MDA guidelines have been reviewed and proposals have been formulated especially for LAC region, namely:

- a. Under Focus Area Programme viz. FOCUS:LAC 90% of the cost of built up stalls alongwith international air fare in economy excursion class, if eligible, shall be reimbursable to the exporting companies with an upper ceiling of Rs. 1.40

lakh per exporting company per event while participating in approved MDA activities.

- b. Air travel by air liners other than Air India shall also be permissible provided air fare in economy class is not more than Air India and subject to a cut of 10% of the payable air fare with a maximum ceiling of Rs. 81,000/- for countries in the LAC region.
- c. Single country tour to all countries in the LAC region with a minimum stay of 4 days excluding journey period shall also be permissible.
- d. A maximum of three activities in a financial year, combined of sales tours/participation in fairs abroad shall be permissible for MDA assistance. For undertaking second fair participation or sales tour in a financial year, a minimum 5% export growth is required during the last financial year. One additional sales tour/fair participation would also be permissible to countries in the LAC region without a condition of 5% export growth.
- e. Status holder exporters, approved organisations and recognised consortium of SSI units shall be given assistance for opening/ maintaining a warehouse in the Latin American countries, on a declining scale of 75%, 50% and 25% in three successive years for meeting the rental expenses subject to the condition that the quality of warehouse and the fairness of the rent is certified by the concerned Indian Mission. This provision shall be available only for a period of three years starting from 1st April, 2000.
- f. A provision of Rs. 2 crores corpus per year was made starting from year 2000-2001 which was further enhanced to 4 crores in 2001-2002 and kept at 4 crore in 2002-03 for supporting market promotion activities in the LAC region through EPCs, ITPO etc. by way of organising specialised Made in India Exhibitions, translation facilities in Spanish/ Portuguese and vice versa, market survey, setting up of warehousing facilities for three years, preparation of product catalogue in CD Rom form. These activities would be supported from MDA to the extent of 60% of the total approved cost except in case of Warehouse and Market Survey. For Warehouse, expenditure on approved percentage basis would be entirely met through MDA and Market Survey in the LAC region would be financed at enhanced rate of 80% from MDA.
- g. Inviting foreign delegations/buyers (one person from each organization) from LAC region under FOCUS:LAC Programme for participation in Buyer-Seller Meets, exhibitions etc. would be assisted in meeting their return air travel expenses in economy excursion class upto the entry point in India. The other expenses relating to their stay, per diem allowance, local travel etc. would be met either by the concerned EPC or by sharing between the organizers and the foreign delegates/buyers.
- h. Opening up of foreign offices: Recognized Indian export houses and trading houses, recognised consortia of SSI units shall be given assistance for opening and maintaining foreign office in Latin American countries with 50% assistance for one year for rent etc.

- i. Training in Spanish/Portuguese language for the exporters to the LAC are being conducted in IIFT of 5 month long duration, thrice a week in the evenings/full time courses of 2 ½ months duration.

The following amendments in the MDA guidelines have also been made w.e.f. 1st May 2002 and 1st July 2002 respectively:

1. Assistance on travel allowance (airfare) while travelling in economy excursion class would be eligible under Marketing Development Assistance to the exporting companies having an annual export turnover of Rs. 4 crore or less in the preceding financial year both for sale cum study tours/trade delegations and participation in international trade fairs/exhibitions/participation in Council's sponsored buyer seller meets abroad. However, assistance on charges of built up furnished stall for display of products would be eligible for assistance as given in the MDA code for participation in trade fairs/exhibitions/Council's sponsored BSMs abroad. The assistance from the MDA would be available on percentage basis as provided in the MDA code with unchanged upper ceilings for events indicated in the MDA Code.
2. Exporting Companies having an annual export turnover of more than Rs. 4 crore in preceding financial year will be eligible to avail MDA assistance for two participations in international trade fairs/exhibitions/Council's sponsored BSMs only on charges of built up furnished stalls for display of products on percentage basis as mentioned in the MDA Code and with unchanged upper ceilings mentioned for such participations in the MDA Code.
3. One additional activity permissible for Latin American Countries will also be admissible on the parameters mentioned against (i) & (ii) above.

7. Institutional support

The ECGC has undertaken a review (Nov' 2000) of the ratings of the Nine Latin American Countries, identified as thrust countries.

LESSON 24:

ITPO



India Trade Promotion Organisation (ITPO) is synonymous with the country's trade promotion around the world all round the year. Indeed at ITPO, the promotion of trade is an exacting mission, translating into a search for new frontiers and new horizons in the world of commercial interactions, both at macro and micro levels. A mission that finds expression in the successful organisation of trade exhibitions in India and abroad, buyer-seller meets, promotion through department stores, contact promotion and product development programmes apart from dissemination of information on products and markets.

As the premier trade promotion agency of the government of India, India Trade Promotion Organisation provides a broad spectrum of services to trade and industry so as to catalyse the growth of bilateral trade, particularly India's exports, and technological upgradation and modernisation of different industry segments. ITPOs programmes are carried out in close cooperation with the Indian industry whose promotional needs it seeks to serve.

As an apex agency of the Government, **ITPO** accords approvals for holding of international trade fairs in India in order to ensure and facilitate, inter alia, customs clearance of imported exhibits.

ITPO has been conferred the status of **Mini Ratna** by the Government of India. This honour is bestowed on select Public Sector Enterprises which register profits for three years in a row.

ITPO has taken a lead in promoting the Fair Culture all over the country. Major initiatives have been taken through negotiations and discussions with the State Governments for setting up of exhibition complexes in West Bengal, Assam for the

North-Eastern region. A significant achievement has been the setting up of Regional Trade Promotion Centre in Chennai as a joint venture between **ITPO** and the **Tamil Nadu Industrial Development Corporation**. The centre has been set up in Jan., 2001. This is in consonance with ITPO's policy to provide an impetus to the country's overall export efforts. A similar centre is also nearing completion at Bangalore, Karnataka.

Pragati Maidan-Fair Worthy At All Times

ITPO manages India's only world class exhibition complex which is being renovated, modernised and upgraded from time to time to keep it in a high standard of fair-worthiness. Spread over **149 acres** of prime land in the very heart of India's capital and bustling megapolis, New Delhi, **Pragati Maidan** offers 62650 sq. meters of covered exhibition space in **17 halls** besides 10,000 sq. meters of open display area. New halls have been added recently.

These state-of-the-art exhibition halls have enhanced the appeal of Pragati Maidan as an ideal business proposition for an increasing number of fair organizers and business visitors from different parts of the world. In general, Pragati Maidan offers the kind of ambience that is conducive to an increasing variety of exhibitions featuring gigantic machinery and equipment to delicate exhibits like watches and jewellery having handle-with-care tags besides a whole range of precision engineering products. Every year as many as 50 exhibitions are organised at Pragati Maidan by ITPO and other agencies.

Exhibitions in India

ITPO's exhibitions at New Delhi and in other parts of the country effectively mirror the latest developments in various sectors of industry and cater to both export and import requirements. The international events that have, over the years, developed an



institutionalized character include **International Security Exhibition, Aahar (Food Expo), Printpack India, Delhi International Shoe Fair, Tex-Styles India, the India International Trade Fair, Prakash (Lighting Exhibition)** at Pragati Maidan, the **India International Leather Fair (at Cheenai)** and **International Leather Goods Fair (at Calcutta)**. These exhibitions enjoy tremendous industry

support, both from the point of view of participation and visitor turnout from India and abroad. ITPO's magnum opus, the India International Trade Fair continued to be a major business attraction in 2003 with a turnout of 100,000 business visitors from India and overseas.

Exhibitions Overseas

ITPO has a major programme of organising participation by Indian companies in over **50 international fairs** in various parts of the world. These fairs offer exporters a fora for an array of merchandise ranging from textiles and garments, leather goods, handlooms and handicrafts to engineering goods, hardwares, hand and machine tools, electronic and computer items. Over the years, **ITPO** has regularly taken Indian products, technologies and services to more than **100 cities** in different parts of the world.

India Pavilions set up by **ITPO** have won Gold Medals at **Vietnam International Trade Fair, Hanoi (Vietnam)**, April 6-10, 2000 and at **TIBCO-Bucharest International Fair, Bucharest (Romania)**, May 31- June 5, 2000. A significant feature of the year was the organising of an epoch making exclusive Indian Trade Exhibition at Tel Aviv (Israel) during May, 2000. As part of the Commerce Ministry's focus-LAC (Latin American Countries) Programme, a major Indian Trade Show was organised by ITPO at Santiago (Chile) during July 2000. Another high profile exclusive Indian Show organised at Kathmandu (Nepal) during September 19-24, 2000 was highly successful with a surfeit of agency contacts and joint venture agreements concluded apart from sizeable business generated. A major Indian Exhibition is also scheduled to be organised by ITPO in Dubai (U.A.E.) during February 2001. As the Government of India's chosen agency for national participation in World Expos ITPO has also organised India's participation in Expo 2000, Hannover, June-November 2000.

The identification and selection of overseas fairs is based on the opportunities that these exhibitions offer to Indian exporters. ITPO extends a variety of facilities to participants including market information, publicity and visitor promotion, design and display inputs, freight handling and clearing and insurance of cargo.

Buyer-Seller Meets (BSMs)

Buyer-Seller Meets organised by ITPO have been a highly successful method of market penetration. The popularity of the BSMs can be gauged from the fact that the number of Indian companies aspiring to participate has been increasing each year and many companies have, in fact, to be kept on the waiting list. Significantly, the profile of buyers has improved substantially to include some of the best importers, wholesalers, trading companies, department stores, supermarkets and other retailers.

Promotion Through Department Stores

ITPO has been organising India Promotions viz., the promotion of Indian merchandise exports in association with leading overseas department stores like **bloomingdales, JC panny, Harrods, Galleries Lafayette, Liberty** and so on. This mode of export promotion not only generates impressive order

bookings but also creates substantial spin-off effects translating into unquantifiable future business.

Contact Promotion Programmes

Under this programme, a team of industry representatives, accompanied by an **ITPO** official, visits identified markets to establish contacts with pre-identified buyers and transact business. Before such overseas visits, ITPO carries out in-depth research about the market in order to derive maximum benefit for the Indian industry delegations.

CPPs have been undertaken recently for select **engineering products, bicycle components, electrical equipment, handtools** and **industrial castings** besides consumer products in **Africa, Latin America, CIS countries, Japan, Australia, West Asia** and Far East with varying degrees of success in terms of booking of on-the-spot orders and collecting of samples and catalogues for development of counter-samples in India.



Membership of International Organisations and Bilateral Agreements

ITPO's truly international character is attested and reinforced by its association with several prestigious global agencies either through membership of in the form of **Memoranda of Understanding**. ITPO is a member of **Union des Foires Internationales, France, Asia Trade Forum..** Likewise, the Organisation has signed MOUs with Chamber de Commerce et d'Industrie Franco-Indienne, France (**CCIFI**); Korean Trade Promotion Organisation (**KOTRA**); Hong Kong Trade Development Council (**HKTDC**); Japan External Trade Organisation (**JETRO**); Banco Nacional De comercio Exterior (**BANCOMEXT**), Mexico. Besides, an Information Exchange Agreement with **Singapore Trade Development Board** has also been entered into.

Surfing the Information Net

Business Information Centre is ITPO's initiative in providing trade information services with electronic accessibility. BIC addresses the new challenges and methods of doing business using reliable trade information and support services. BIC provides on stop point for varied trade information and services on India by serving overseas importers to source from India and Indian exporters to expand business. BIC provides efficient management of trade information services besides connectivity and linkages to trade organizations in India and overseas and facilitates greater market access for Indian business.

BIC Focuses on Following

- Make information available in interactive mode

- Provide useful linkages to trade and trade related institutions
- Provide access to current market information and specialized online data bases.
- Ensure information is easily retrievable and deliverable online
- Identify global trading opportunities.
- Facilitate use of existing data and ease of updating content by various users in multiple locations.
- Support development of active information networks at regional, national and International level.

Support Services offered by BIC

- Physical Library
- Electronic Library
- Online Databases
- Internet
- Market Intelligence

The centre hosts the first Trade Portal in INDIA www.tradeportalofindia.com which provides reliable information access both off-line and online by addressing the entire spectrum of trade information among the other wings converging Product Profiles, Supplier profiles from India, Country profiles of major trade destinations, Global Importer's directory, World economic environment, Overseas Market Situation, Trade Fairs & Exhibitions, Market Surveys (Product-wise), Trade and Investment Policy, Trade statistics, Tariff and Taxes etc.

BIC thus, is the one stop for varied trade information and services on India serving overseas importers and Indian exporters in expanding business. BIC envisages encompassing specialized services like video conferencing, language translation, virtual office, virtual trade fair and in due course e-transactions.

In keeping with the times, ITPO is on the internet with its own web page <http://www.indiatrdefair.com>. Access to trade-related information is an area that is being accorded increasing priority by ITPO. With the setting up of the National Centre for Trade Information (NCTI), jointly promoted by ITPO and the National Informatics Centre of the Government of India, at Pragati Maidan in October 1994, ITPO apart from maintaining its own databases with regard to products and markets, is also regularly interacting with NCTI for supplementing its information base.

In fact, ITPO's Trade Information Centre is well equipped to provide up-to date information on world markets and product requirements as well as built up data on the Indian Industry. The Centre meets the information requirements of a growing number of Regular and Associate Members of ITPO through the Indian Export Bulletin (ITPO's weekly journal.) ITPO also publishes a bi-monthly journal "Pragati India" to disseminate information on export capabilities of the different sectors of industry to overseas readers.

Main Activities and Services of ITPO

- Organising various trade fairs and exhibitions at its exhibition complex, Pragati Maidan, and other centres in India.

- Extending the use of Pragati Maidan for holding trade fairs and exhibitions by other fair organisers both from India and abroad.
- Identifying and nurturing specific export products with long range growth prospects.
- Cultivating overseas buyers through timely and efficient services.
- Establishing durable contacts between Indian suppliers and overseas buyers.
- Assisting Indian companies in product development and adaptation to meet buyers requirements.
- Organising Buyer-Seller Meets and other exclusive India Shows in order to bring buyers and sellers together.
- Organising India Promotions with Department Stores and Mail Order Houses abroad.
- Participating in overseas trade fairs and exhibitions.
- Arranging product displays for visiting overseas buyers.
- Inviting overseas buyers and organising their meetings with Indian suppliers.
- Providing assistance in locating suitable foreign collaborators for transfer of technology, joint ventures, marketing tie-ups and investment promotion.
- Organising seminars/conferences/workshops.
- Encouraging and involving small and medium scale units in export promotion efforts.
- Conducting in-house and need-based research on trade and export promotion.
- Enlisting the involvement and support of the State Governments in India for promotion of India's foreign trade.
- Promoting establishment of facilities and infrastructure for holding trade fairs in State Capitals or other suitable locations in India, in consultation with State Governments concerned.

LESSON 25: BAN ON ADVERTISING

The government has banned advertising and publicity for Alcohol and Tobacco. Which means that companies have to stay away from mainstream media and adopt methods and ways by which they can keep their brands top of mind and also maintain their market share.

They create events like the Enrique Iglesias show discussed later in the lesson. They create brands that support the brand name but have to connection whatsoever with the brand they are trying to sell, the connection is purely perceptual, but then in the business of communications and marketing – Perception is key. For example Wills the brand ITC sells most needed to be supported, what did Wills do? They created a clothes line called Wills Lifestyle. Where they used the name therefore the brand does not die a natural death, but retains itself through a diversified line.

Lets go ahead and study this in detail and also read some articles that have been published by people who have been evaluating this predicament faced by companies not allowed to communicate their presence.

Tobacco Advertising and Promotional Activities

The Global Scenario

Tobacco advertising boosts consumption. A report prepared with the co-operation of the tobacco industry concludes “advertising was found to have a statistically significant impact on industry sales”.

The tobacco industry commented that a recent rise in tobacco consumption in Greece was “basically due to advertising”.

In 1988, Philip Morris paid US\$350,000 so that their brand of cigarettes would be shown in a new James Bond movie “Licensed to Kill”. In 1979, Philip Morris paid US\$42,500 to have its Marlboro cigarette appear in the movie “Superman II” while in 1983, another cigarette manufacturer, Liggett, paid US\$30,000 to have its cigarettes appear in the movie, “Supergirl”. These are movies with major child and adolescent audiences.

Children smoke the most heavily advertised brands of cigarettes. Tobacco sponsorship of sport acts as cigarette advertising to children. The children who watch the sporting events on television readily recognise those cigarette brands which sponsored the event.

Within six years of the tobacco companies introduction of feminine cigarettes and accompanying advertisement, the number of girls smoking increased by 110 per cent.

The tobacco industry constitutes of the largest advertisers in the world. In 1996, Philip Morris, the world’s largest multinational cigarette company, spent \$ 3.1 billion advertising its tobacco and food products, while the British American Tobacco spent \$459 million on advertising its cigarettes alone.

Tobacco Advertising in India

Tobacco advertising contributes Rs. 300-400 crore to the Rs. 8000 crore-strong Indian advertising industry. With an increase in the number of tobacco advertisements, manufacturers of gutka and other tobacco products have raised their advertising budgets. The following table indicates the astronomical figures cigarette companies spent annually on advertising their brands against the proven health and social problems that they raise:

Cigarette Brand Advertising Expenditure	
Gold Flake	Rs. 50 crore
555	Rs. 10 crore
B&H	Rs. 10 crore
ITC brands	Rs. 40 crore

Forms of Tobacco Advertising in India’s Direct Advertising

Newspapers and Magazines

There is no net figure available on the expenditure incurred by cigarette and Gutkha companies on advertising. Of late, cigarette companies have started sponsoring the sports page of different newspapers. This trend was started in the wake of the proposed ban on tobacco sponsorship of sports events. Except for magazines on health-related issues, few newspapers or magazines have any policy prohibiting advertisement of tobacco products. There have been reports of Gutkha advertisements on the cover pages of school notebooks from Nagpur District in Maharashtra.

Outdoor Advertising

International and domestic cigarette brands compete with each other in billboard advertising while oral tobacco brands resort to transport vehicles. Point of sale advertising flourishes adjacent to schools and colleges as also in restaurants and kiosks.

Promotional Activities

Sponsorship of Sports and Cultural Events

The Nineties witnessed tobacco companies fighting for sponsorship rights of various sports and cultural events. Subsequently, the Indian cricket team came to be sponsored by Wills, the flagship brand of ITC until its withdrawal in March 2001. For every test match that India played, Wills (ITC) doled out Rs. 33 lakh; for every one-day match, it paid Rs. 32 lakh. The major tennis tournaments in the country were sponsored by Gold Flake whereas boat racing was sponsored by Four Square cigarettes.

On the cultural front, Manickchand, manufacturers of gutka, patronises the Filmfare Awards in the country. Ironically, the national bravery award recognizing heroes for courage, adventure and spontaneous physical action is sponsored by Red and

White cigarettes, capitalizing on the positive image and the good will the event fetches. In several parts of India, major state festivals like Ganesh Chaturthi and Navratri have come to be celebrated with great fanfare at the behest of Gutkha companies.

Surrogate Advertising in Television

Gutkha companies like Simla, Goa 1000 and Pan Parag skirt the ban on tobacco advertising in Television channels by resorting to surrogate advertising in the name of pan masala bearing the same brand name. Cigarette companies resort to tobacco sponsored cultural events like the Red & White Bravery Awards

Contests

The Wills "Made for Each Other" campaign of the Eighties with lucrative offers, including a holiday abroad, had courted much controversy over glamorising and minimising the dangers of smoking filter cigarettes. In December 1999, Four Square of Godfrey Philips India, an affiliate of Philip Morris Inc. ran the "Gold in Gold" Contest offering gold gift options, on the stipulation that entrants in the contest, besides being tobacco users, were to collect 4 inserts from Four Square Gold Cigarette packs.

Product Placement in Movies

Several leading filmmakers and popular film stars have indirectly promoted cigarette brands by consciously placing cigarette packs or brand names/ logos in movie scenes as was observed in movies like God Mother, Tere Mere Sapne, Chasme Baddur and Katha.

Free Sampling

Earlier, this tactic of initiating the young into tobacco was restricted to handing out free samples of cigarettes. Recent press reports from Nagpur indicate that Gutka sachets are given out for free near schools and colleges. Strategically, youth in outfits bearing tobacco brand names and logos are engaged in these promotional campaigns. In Mumbai, several discotheques and restaurants witness regular Benson & Hedges promotional activities, including giving free samples.

Brand Stretching and Diversification

Perceiving an imminent ban on tobacco advertising, several tobacco companies are promoting other consumer products, which bear the same brand name or logo as their popular tobacco products. These logos or brand names can easily be spotted on clothing, sports apparel, hats, trays, posters and stickers affixed to sports vehicles and backpacks.

The Indian Tobacco Company, already holding investments in the hotel and tourism sector, is to set up 125 lifestyle stores selling apparels in the country in the immediate future. The plan include spreading out to greeting cards business and experimental kitchens. Manickchand, the domestic gutka major, has diversified to tea, windmills and construction industry.

Corporate Philanthropy and Public Relations

The earthquake that ravaged parts of Gujarat was fully exploited by gutka manufacturers; they distributed food packets with gutka sachets to build up their social image. All the major gutka firms are actively engaged in supporting local youth clubs in organizing their annual sports events and religious festivities. The Indian Tobacco Company claims that they invest in

education, immunisation and family planning programmes in communities near to their factories.

State-patronised Tobacco Promotion

Though lamentable, the State responsible for the health and well being of its citizens, also often acts as a vehicle for tobacco promotion. The obvious examples are the BEST buses plying in Maharashtra and the railway stations and bus stops across the country displaying huge tobacco hoardings. Doordarshan, the national television channel, transmits advertisements of Cavenders Cigarette brand disguised as adventure gear. Sports and cultural events on the channel are often sponsored by tobacco companies.

Trends in Tobacco Advertising

Following the announcement of the recent Tobacco Products Bill proposing a ban on tobacco advertising, there has been an upsurge in surrogate advertising and sponsorship of entertainment events. Recent marketing figures indicate that the market spending on tobacco products declined by 2 % over the year, while the spending on tobacco brands grew by 28 %. This is illustrative of the increasing reliance of tobacco companies on sponsorships, restaurant and hotel programmes, public relations and direct marketing programmes these days.

Impact of Tobacco Advertising and Promotional Activities

In a study conducted in Goa among students immediately after watching tobacco-sponsored cricket matches, 15-20 per cent students surveyed felt that smoking and chewing tobacco improves memory. Some students even felt that if you smoke, you will become a better cricketer. A 1992 review of 19 studies of cigarette advertising by the British Department of Health revealed that advertising does have a positive impact on consumption. A 1995 study indicates that advertising is more likely to influence teenagers to smoke than even peer pressure, while a 1996 study published in the Journal of Marketing found that teenagers are three times as sensitive as adults to cigarette advertising. The escalating annual advertising budgets of tobacco companies are enough proof of the impact this component of marketing has on increasing consumption rates.

Existing Advertising Regulations in India

The Cigarettes Act, 1975, merely stipulates the statutory warning on cigarette packets.

The Cable Television Networks (Amendment) Act, 2000-prohibits direct and indirect tobacco advertising on Cable Channels.

Advertising Standards Council of India Voluntary Code, 1998-envisages prohibition of advertising targeting underage consumers; suggests that using tobacco products is safe, healthy or popular; enhancing courage; or featuring the young. Being a voluntary code, it has little enforcement value.

The Tobacco Products (Prohibition of Advertising and Regulation of Trade, Commerce and Supply) Bill, 2001, announced by the Cabinet, pending enactment in Parliament provides for banning direct and indirect tobacco advertising in media, prohibition of tobacco sponsorship of sports and cultural events, banning smoking in public places, banning sale of tobacco products to persons below 18 years of age and

repeats the existing labeling provision. The States of Goa, Punjab, Uttar Pradesh and West Bengal have agreed to adopt this Bill, which is currently before a Rajya Sabha Standing Committee.

Goa has an Act prohibiting smoking in public places, but it is poorly enforced. The same fate has been suffered by the Maharashtra Government Resolution banning sale of gutka within 100 meters of schools, hospitals and government offices. Goa, Kerala, Madhya Pradesh and Karnataka have a ban in place on smoking in public places.

FCTC and Tobacco Advertising

Advertising being a transnational issue in the information age, beyond the regulatory scope of individual countries, the efficacy of stringent provisions thereof in the Framework Convention on Tobacco Control (FCTC) is undisputable. Efforts should therefore be geared at motivating geographical regions en masse to opt for tight provisions in the Convention. Individual nations could also be prevailed upon to tighten their national laws to match with International standards to be set out in FCTC.

Interventions

Effective lobbying strategies to enable the enactment of the Tobacco Products Bill, 2001.

Activating State level advocacy to overcome the jurisdictional restrictions on policies regulating oral tobacco products and Bidi. Building a vigilant civil society to provide effective monitoring and prompt reporting of violations under the existing laws. Addressing transnational advertising through strong provisions in the Framework Convention on Tobacco Control. Mobilising Support from Entertainment-Celebrity endorsements of Anti- Tobacco policies.

Involving youth icons in spreading anti-tobacco messages.

Tobacco ad ban to cost Rs 250 crore

With the blanket ban on tobacco advertising through all media coming into effect from May 1, the advertising industry is set to lose nearly Rs 250 crore (Rs 2,500 million). Tobacco companies too are now banking on aggressive customer contact programmes to get access to their buyers.

"We support the ban and such pressures are not new for the industry. We will have to look at the point of sales promotion and go for innovative inserts in cigarette packs," said a Godfrey Phillips India (GPI) spokesperson.

GPI, the second largest cigarette manufacturer in the country, spent roughly Rs 20 crore (Rs 200 million) on advertising in 2003-04. Market leader ITC refused to comment on the issue, but the ad industry estimates that it will lose business worth Rs 80-90 crore (Rs 800-900 million) this year when ITC pulls out its ads.

International cigarette giant Phillip Morris which started marketing the Marlboro brand directly in the country earlier this year, has gone on an outdoor advertising overdrive to make the most of the remaining few weeks before the ban takes effect.

"We deal with such regulations in various markets internationally. But the good thing is that this regulation is uniform and there is a level playing field," said Ajit Sahgal, GM Philip Morris (India).

But Ashok Aggarwal, president DS Group, the largest chewing tobacco company in India said that it will be very difficult to monitor surrogate advertising.

The DS Group's turnover from its leading tobacco brands like Baba and Tulsi was close to Rs 400 crore (Rs 4,000 million) last fiscal and it spent Rs 20 crore (Rs 200 million) on advertising.

"It is easy for companies to launch non-tobacco variants with the same brandname and continue advertising. The government should ban all such promotions," he said.

"The worst affected will be the outdoor advertising companies as tobacco products relied heavily on this medium. Some companies spend as much as 45-50 per cent of their ad budgets on outdoors," said CVL Srinivas, managing director, Maxus.

He added that tobacco companies are sure to come up with innovative marketing plans to counter the ban on both regular and surrogate advertising.

"Outdoor tobacco advertising accounts for nearly Rs 45 crore (Rs 450 million) or more than 20 per cent of the entire tobacco advertising," said an executive from Madison Outdoor Media Services

The Information & Broadcasting Ministry, under the Cable Network Rules, 1994 has imposed a ban on advertisements of tobacco and liquor products on satellite channels effective from 6th October 2000. The government's aim obviously is reducing the exposure of such ads to teenagers in habit forming years. While advertising on Doordarshan has always been banned, the restriction on private channels has done away with one of the most effective channel of communication for the players in this industry. The ban includes both direct as well as surrogate advertisements in its ambit. Additionally there is also pressure from public interest groups to ban print and hoarding advertisements too. If the Government does accept it that would close all the doors of communication for the industry, which would then have to solely depend on their established brand equity or direct promotions to grow their markets. Coming at a time that it has just a few months before the sector is opened up for free imports (March 2001), one really wonders if there hasn't been some lobbying by the local players themselves for imposing this ban.

Why would the players be in favor of such ban? Infact the ban has divided the entire industry between multinationals and local home grown companies. From the point of view of Indian players', the biggest threat today is the entry of global majors who will have an unrestricted licence to sell once the free import regime as per the WTO commitment comes into force from March 2001. These MNC's not only have well known brands, but also have deep pockets. And advertising is their most potent weapon. Television would be the quickest and the most effective way to reach the maximum number of people, throughout the country, in the shortest possible time. Print media has its own shortcomings, with the multiplicity of languages that people speak in India. Also print media cannot beat the effectiveness of the audio visual medium of television.

Adding to the woes of the international players would be the legislative hurdles in setting up a distribution network. Given the fact that liquor distribution remains a state subject and

involves several restrictions and legal impediments, building a distribution infrastructure is a long term game plan, which would take a few years atleast. Resorting to a retail push therefore would be a difficult proposition for the new entrant. So the best bet for him would have been that of generating a consumer pull through effective advertising. And that no longer exists.

For the existing domestic liquor players, such as United Breweries, McDowell, Shaw Wallace, Radico Khaitan, Jagatjit Industries etc, who have a strong brand equity, as well as an established distribution network, the impact of the ban would certainly not be so severe. of course new brand building and relaunches would certainly become difficult. However, the ban is likely to have a positive impact too. Besides keeping the foreign competition at bay, it is also likely to help improve margins of these domestic players.

The domestic players have established a strong equity for their brands like KingFisher, Haywards, Royal Challenge, McDowell No.1, Aristocrat, Bagpiper, Contessa, 8 PM, etc in the national and regional markets. Ad spends of leading player's range anywhere between 7% to 13%. Infact UB spends about 28% of sales on advertising and sales promotions.

Company	Year	Selling expenses	% of sales
McDowell	03/00	Rs1089mn	13%
United Breweries	03/00	Rs737mn	28%
Shaw Wallace	06/99	Rs565mn	7%
Radico Khaitan	12/99	Rs78.1mn	8%
Jagatjit Industries	03/99	Rs523mn	13%

Source : Indiainfoline Database

The above table gives adspends of major players in absolute as well relative to sales. If a player on an average spends about 10-12% of sales and assuming that 50% of the spend would be on direct consumer promotions and surrogates such as sponsorships, the rest would be spent on advertisements. While this would be shared between the print (mainly magazines) and the television media, television advertising would certainly form a larger proportion in value terms. If this advertising is done away with, it would mean a saving of atleast 3-4% of sales. For companies like McDowell, whose operating margins hover around 6%, this could mean upto 50% gain in margins. More importantly, the anticipated rise in spending on television media expected in future would not happen. This would certainly help these companies prop up their bottomline.

Global players who are already in the market such as Bacardi, Pernod Ricard, UDV, Fosters, etc, who would have been relying on building up their brand equities in the local markets are in for a tough time. It could even have some fall out on the considerations of some global players who have not yet firmed up India plans. Another big advantage that smaller domestic players will have is that they will become more attractive acquisition targets, if not for their brands, atleast for their distribution reach which will now be even more critical in a scenario of restricted advertisements.

Behind The Smoke Screen

The days of debating the health side-effects of smoking are going up in smoke. The world over, it has been recognized and

indisputably established that tobacco consumption kills.

Tobacco is already the biggest cause of premature death worldwide, and the human toll is projected to rise to 10 million per year before 2030. Stricter laws are being designed and implemented across continents - in the US, in Europe as also in India. The biggest role in controlling tobacco has been played by litigation and legislation.

A case in point being the US Engle class-action suit which assessed \$ 145 billion in punitive damages for Florida smokers adversely affected by cigarettes. The US government has also clamped down on big tobacco conglomerates by making them cough up millions of dollars in health damages. In 1998, the industry agreed to pay a total sum of \$ 251 billion to cover past Medicare costs of treating tobacco-related diseases. Connecting the producer (tobacco companies), the user (consumer), and the health services, where the buck ultimately stopped, a foolproof trap has been laid to get the tobacco companies to pay for what they sow, literally. Earlier they were coolly reaping the benefits of their Machiavellian manoeuvres by catching the unwary consumer and then making him pay for killing himself. The health authorities were left nursing the ill-effects of the expensive addiction while other social sectors trailed behind picking up the pieces. Now the vicious circle has successfully been disrupted and blame is beginning to be pinned on the real offender.

In Europe, the scene is even more interesting. The European Union has taken upon itself to fight tobacco and smoking. In legislation approved in May 2001, it was made mandatory for all cigarette packets sold in the EU after September next year to have health warnings covering at least 30 percent of the front and 40 percent of the back. Current EU rules state such warnings must cover 4 percent of packets. By the end of 2002, the 15 EU governments will be given the option of requiring the addition of photographs showing stained teeth, diseased lungs and other smoking-induced health effects. Tobacco companies will also be forced to cut the level of tar and nicotine in cigarettes, list all ingredients of cigarettes and stop the use of terms such as "mild" and "low tar" on cigarette labels.

Canada is also planning to use graphics on cigarette packs to deter smokers from buying cigarettes. Things are not getting any better for tobacco companies in Australia either. Smoke-free zones in restaurants and other public places are being created and the rules being enforced strictly.

In India, the NDA government has introduced the Tobacco Products Bill which bans tobacco advertising including surrogate advertising and smoking in public places. Cigarette packets will also be required to indicate nicotine and tar contents on packaging and health warnings will be made mandatory. Also, sale of tobacco to people below 18 will be banned.

The WHO has launched its Tobacco Free Initiative and the Framework Convention on Tobacco Control is a comprehensive step towards stemming tobacco growth.

Tobacco Tactics

Its clear that the noose is tightening around big tobacco and the trend is here to stay. It is also interesting to note tobacco response towards these initiatives that sound a death-knell for their profit-making activities. The industry has adopted a new

we care approach and has joined the chorus of MNCs parading as custodians of the public and safeguarding its health while they are actually exploiting it as an opportunity to fudge their role as terminators. By pretending concern, they are making even more money out of scared addicts.

Our company has long been committed to developing cigarettes that might present smokers with less risk.”, said Seth Moskowitz, an R.J. Reynolds spokesman. R.J. Reynolds is testing *Eclipse*, a product that heats the tobacco rather than burns it, while Philip Morris is testing *Accord*, a similar product that uses a special \$50 battery-operated lighter - another expensive and polluting additional product to an already expensive addiction!

Whether these safe cigarettes are really safe is still being debated and preliminary tests and studies are still in the process of being conducted in the U.S., where these products have begun to hit the market. R.J. Reynolds is already selling the product all across the U.S. through its website.

Other new tobacco-substitutes are entering the market by the dozen everyday and one of them is Nicotine Water. Each bottle of Nicotine Water contains the nicotine equivalent of 2 cigarettes and regular bottled water. Manufacturers claim that no other chemicals or substances have been added. It comes in mineral-water like packaging and can be sold to anybody above 18 years of age. This product has been especially designed for smokers who cant smoke in smoking-restricted areas, restaurants or on planes. Never letting the consumer have respite or some forced relief from the addiction, is obviously the idea. If the consumer can lay off the habit for, say a few hours of flying, the thought might cross his mind that maybe he can try out longer breaks from the addiction, eventually kicking it altogether. Supplying substitutes and projecting themselves as really caring for your needs while the rest of the world gets harsher and less tolerant is the trick behind the move, even while it is an opportunity to fight legislation on its own ground. The legal authorities can now get busy trying to ban the substitutes as well.

There is a new market, not for tobacco but for nicotine and the tobacco industry has pounced on this opportunity, making social and health claims and asserting allegiance to consumer right to healthy products. One of these products like Ariva by Star is called cigalletts and is mint-flavoured. It is an attractive alternative to smoking and analysts fear that products like these have the potential to entice children into consuming nicotine. Earlier, in one's childhood one remembers being sold candy in the shape of cigarettes and the tiny tots getting a real kick out of dangling these obnoxious “pretend” cigarettes from their baby lips. What is amazing is the fact that nothing, absolutely nothing, is sacrosanct to such players in the market.

It is very important for the anti-tobacco initiative not to feel smug about what it has already done to curb tobacco and smoking but to pre-empt the industrys moves to present such dubious products to the public. The tobacco industry has neither lost sight of its maximum- profits-at-all-costs objective nor has it suffered a sudden change of heart in favour of public health. It has only found a new way to make its image more consumer-friendly and acceptable, both to the people and to governments.

Some Conventional Tobacco Strategies

Big Tobacco has always known that nicotine is addictive and smoking causes diseases and death. The question before them was how to sell death? They found a clear answer in making tobacco advertising as subtle as possible and building connection with peoples fantasies and sources of entertainment. Sports sponsorship and tobacco have been virtually inseparable over the past half century. Advertising is critical to tobaccos ability to expand the geographical presence of its brands and sustain their premium image, as admitted by Philip Morris itself in 1993.

In India, the Indian cricket team has for long been promoted by tobacco money, namely the company ITC. ITC was the official sponsor of the cricket team but withdrew its sponsorship after the recent NDA government move to ban tobacco advertising - surrogate or otherwise and sponsorship of cultural and sports events by tobacco companies.

The tobacco industry draws up an immaculate and well-researched game plan to identify what it is going to sponsor where, depending on a certain sport or cultures popularity among the local population. The Marlboro soccer cup in Hong Kong and China, World Cup tie-ins and the inaugural Marlboro Dynasty Cup in 1990 are examples of how Marlboro is associated with the regions favourite sport and Marlboro is positioned as the principal contributor to football development in Asia.

Similarly, in Turkey and the Middle East, soccer was sponsored and in turn Marlboro was itself promoted by publishing expensively-produced World Cup supplements which targeted the youth and soccer fans. In Kuwait, 260,000 copies of the guide were produced in 1990, making it the largest print run for a magazine in the Middle East!

Motor racing is another sport with which thrill, adventure and masculinity are associated - the very qualities that tobacco claims to promote. It was therefore very natural for the tobacco industry to link the two, by way of sponsorship in Taiwan and Malaysia in early 1990s. It also played on the minds of young consumers, daring them to smoke if they wanted to be macho and not mamas boys.

Other Ingenious Ways to Promote Tobacco

In Lebanon, Philip Morris planned some novel ways to advertise Marlboro. Marlboro branding was placed at the entrance of two major tunnels with Drive Safely statements. The tunnels illumination system was provided by PM.

In the 1970s, the tobacco industry openly began to align with tobacco cultivators and growers, pretending to have developing countries economic best interests at heart. They played on peoples fear of economic backlash if tobacco was to be controlled. This was done by hobnobbing with political lobbies and approaching people through agricultural forces of the respective countries, and keeping Big Tobacco image and names out of the picture.

Light and low-tar cigarettes were the precursor to the present-day variants of cigarettes like Nicotine Water and mint-flavoured cigarettes. In 1960s, the industry was working on introducing a

medically-acceptable cigarette. The idea was to reduce tar levels but maintain or even increase nicotine levels. Consequently, more and more smokers switched to these varieties thinking they ensured decreased risk to their health. But the end-result was that more and more non-smokers ended up as smokers, and habitual smokers inhaled more deeply and smoked more to get their nicotine-fix. People only over-compensated nicotine.

Godfrey Philips to Slash ad Budget

Financial Express

Kumarkaushalam

New Delhi

The blanket ban on the advertising of tobacco products is seeing cigarette-makers like Godfrey Philips to relook its advertising plans. With less compulsion to outspend the competition, every penny rescued from huge advertising and promotion (A&P) budget could either add to the bottomline or will be put to some other developmental work.

Godfrey Philips' A&P budget will shrink to Rs 60 crore in 2004-05 from Rs 80 crore in 2003-04.

Says company's spokesperson: "We had taken a conscious decision to reduce our A&P expenditure. Our A&P spending decreased from Rs 97 crore in 2000-01 to Rs 88 crore in 2002-03 to Rs 80 crore in 2003-04." He adds: "With no options left to advertise now, we would deploy the available fund for other developmental work. Around 20 per cent of our A&P was accounted for by print and outdoor advertising."

"With no options left to advertise now, we would deploy the available fund for other developmental work. Around 20 per cent of our A&P was accounted for by print and outdoor advertising."

As a percentage of sales (net of excise), Godfrey Philip's A&P spending came down from 18.48 per cent in 2000-01 to 12.94 per cent in 2003-04. At the same time, the company's PAT jumped from Rs 46.56 crore in 2000-01 to Rs 52.04 crore in 2003-04.

Godfrey Philips adheres to Philip Morris global guidelines which stipulate that the company's brands can not be extended to non-tobacco product categories. This has clearly prevented the company from exploiting the fuzzy logic that surrounds surrogate ads in the country. Earlier, the health ministry had proposed to set up a committee to look into the issue of surrogate ads, including definition of ads for liquor and tobacco industries.

Surrogate Ads May Help Circumvent Tobacco Ban

NEW DELHI: With glossy tobacco advertisements going up in smoke following the enforcement of a ban across India, experts say firms would go all-out by using surrogate promotional activities, to keep their brands alive in the minds of customers. Although the ban, which came into effect on Saturday, will sharply reduce the marketing activities of tobacco companies — running into millions of dollars — it would not have a major impact on their revenues, they say India has joined the league of select countries like Britain, New Zealand and Sri Lanka that

have gone beyond curbing smoking in public places to banning tobacco promotion directly.

State governments like Delhi have been issuing advertisements warning of stringent action if any company is caught flaunting the ban. "Even in countries where tobacco products were banned years ago, sales haven't come down sharply," said Anil Rajpal, a senior consultant with retail research firm KSA Technopak.

"Tobacco companies will find one way or the other to keep their brands alive in the minds of target consumers. The ban will not affect the earnings of companies in a major way," said Mr Rajpal. Marketing experts say that tobacco companies will seek to keep the brand alive through surrogate advertisements.

"Big companies like ITC will try to highlight their Wills brand of cigarettes by increasing advertisement spends on its apparel retail business that also carries the name 'Wills'," said an official with a marketing research firm.

Indian Broadcasting Federation (IBF) the Indian television industry's official body, has just announced their proposed code for regulation of content for satellite TV channels. Billed as the 'mother of all codes', this set of rules is part of an ongoing attempt at self-regulation by private Indian electronic media.

Considering that IBF's guidelines are more stringent than the Indian Government's "programming code" and that IBF had earlier published norms for surrogate advertising, it certainly seems like the industry is serious about self-regulation.

On another front the Indian Editors Guild has announced a draft code for Print & TV journalists. Earlier, a former Press Council Chairman had suggested setting up of a Media Council to keep watch on the electronic & print media.

Towards this end, the Govt's proposed Media Council Act will lay down guidelines to regulate content for the media & media persons, as Cable Television Network Act has no where specified provisions for the regulation of content.

For good measure, the Indian Government has also announced a watchdog body to keep an eye on & monitor television channel content.

The United Kingdom

Meanwhile, in the United Kingdom, considered as one of the more advanced 'television' countries, the recently appointed media regulator Ofcom, has plans for giving the ad industry a strong role in policing television advertising — albeit without referring it to as "self-regulation". (The draft communications bill unveiled by the Govt. in 2002 did not specify who is responsible for policing broadcast ads — this led to intense lobbying by the advertising industry for self-regulation.)

Ofcom has proposed setting up of a television industry body to be manned by the industry, with Ofcom's involvement limited to auditing this body periodically.

At the same time, the U.K. Government has declared February 14, 2003 as the date for **enforcing** the Tobacco Advertising & Promotion Act 2002 — which will effectively ban tobacco advertisements, including the most intricate forms of surrogate advertising & sponsorships in the United Kingdom (in a phased manner over the next 6 months).

Co-Regulation - A Practical Solution

Back to India. Although the television industry is relatively new, it has already set up IBF – the industry body which amongst other roles, is also to serve as a self-regulating watchdog. (This is notwithstanding the fact that the alcohol brands continue their 'surrogate advertising campaigns' on Indian television, despite IBF's attempt at self regulating of "surrogate ads"!)

On one hand, expecting a TV channel to refuse lucrative business based on noble principles is unrealistic. As unrealistic as expecting an auditor to go against management to protect the shareholders' interest, when in reality, his fees are sanctioned by the same 'management'!

On the other hand, absolute dictatorship of TV channel content by Govt. is hardly acceptable. (As happened recently, when the Lebanese Govt. unilaterally blacked out private channel New-TV.)

A practical solution is to have an industry self-regulatory body (like IBF) who plays the role of policy maker & day-to-day watchdog. Along with a 'higher authority' (Government body) who will periodically audit the watchdog and ensure that it stays in line.

The Tobacco Ad Ban Copyright Mediaware Infotech Pvt. Ltd.

India has just announced its first step in banning advertising of tobacco products from May 2004. This is a good time to take a look at the progress that other countries have achieved in this initiative.

Many may be aware that the U.K. Government has banned tobacco advertising from 2003, and is steadily driving forward towards a "comprehensive ban" by 2005 to phase out tobacco sponsorship at sports events and ban all forms of surrogate branding & retail displays.

Yet U.K. is no leader in this regard. Why, 8 EU member states have introduced bans many years before U.K. and these include Portugal and Sweden where approximately 10% of the population are smokers (as compared to 27% in U.K.). And there is Romania who introduced its first anti-smoking law as long back as 1978! Amongst other developed countries, Australia was one of the first to introduce bans on tobacco advertising. And certain states in Canada have already implemented laws to restrict display of tobacco products & billboards in retail stores. Meanwhile, the effect of tobacco advertising on tobacco consumption continues to be a controversial issue. The basic logic of this school is that tobacco advertising is not designed to attract new consumers but to attract smokers from other brands. (However, there is no denying that a cigarette brand like Charms (India circa 1980) was targeted at first-time smokers like college students & young professionals. Or that U.S. cigarette brand Virginia Slims, created to make cigarette smoking "stylish" for women - was designed to make smoking acceptable to women. Or the simple fact that without new recruits, the universe of diminishing smokers would have become extinct by now!)

No Business Like Tobacco Business !

Like any business, the tobacco industry is constantly on the look out for new consumers - the sad difference is they require new

consumers not just for business growth, but to replace their diminishing consumers.

Tobacco Advertising Ban could actually increase Tobacco Consumption

One of the authoritarian studies in this field is by Michael J Stewart (Abbey Management Services, London, UK). His study is based on 27 years (1964 to 1990) data of private final consumption expenditure on tobacco collected from 22 OECD countries' statistical offices. By 1990, 6 of the OECD countries had already implemented a ban on tobacco advertising. His definitive conclusion based on statistical correlations: the study of tobacco consumption data showed no negative effect on consumption after implementing tobacco advertising ban, the advertising ban did not produce any reduction in tobacco consumption.

Mr Stewart has offered a significant argument, which is quantitative in nature-

- If health warnings in tobacco ads have some deterrent effect (else why have they been enforced by so many Governments?)
- And if tobacco advertising is designed primarily to make existing smokers change to other brands (the old logic again!)
- Then it is logical that the minimum space of each advertisement that is now required to be publish health warnings would also be done away with! (In EC states, which mandate that at least 10 % of ad space be devoted to a health warning, this translates to millions of EC citizens being exposed to on-going, anti-smoking health warnings.) !

Thus Mr Stewart also concludes that abolishing tobacco advertising could actually increase tobacco consumption!

Children Do Not Necessarily Become Smokers After Seeing Likeable Cigarette Ads

Another well-quoted reference in this field is by Prof. Sydney Houston High (London: Institute of Economic Affairs, 1999).

In addition to repeating the now familiar line that the goal of the tobacco advertiser is to induce customers to purchase the product of the advertiser in preference to the product of rival sellers. (This being so, according to the Professor, because tobacco is a "mature" product category.) Consequently, advertising does not serve to increase total consumption of tobacco products, but increases market share of the brand advertised at the expense of rivals.

A few new insights offered by Prof Houston:

- In OECD countries with advertising bans, the average adult is observed to consume approximately 3.3 % more than in those countries without advertising bans.
- Children recognize tobacco advertisements, may even like such ads, but most studies of children have pointed out that recognition is not consumption: although children recognize adverts, they may not necessarily consume tobacco as a result thereof.

Based on solid studies, Prof Houston also concludes that tobacco advertising has little relation to tobacco consumption.

Global Regulation of Tobacco Consumption

Despite opposition (mainly by the tobacco industry), the wheels of tobacco regulation are grinding slowly, but surely. And the contrary opinions on tobacco advertising ban notwithstanding, more & more nations are adopting tobacco regulation, starting with ban on advertising of tobacco products.

The FCTC adopts a framework convention (protocol) approach allows law-makers to progress incrementally, beginning with a framework convention that establishes a general system of governance for an issue, and then developing more specific commitments and institutional arrangements in protocols. This method which makes implementation of complex laws a smooth process, has been used with considerable success in other areas like environmental protection.

As more & more countries start adapting the framework, tobacco regulation is expected to evolve as a viable legislation over the next decade.

FCTC : Global Regulation of Tobacco

The idea of an international instrument for tobacco was initiated in May 1995 (World Health Assembly). Eight years later, on May 21, 2003, 192 member states of the 56th World Health Assembly unanimously adopted the Framework Convention on Tobacco Control (FCTC) - the world's first global health treaty. FCTC is a new legal instrument to address issues as diverse as tobacco advertising and promotion, agricultural diversification, smuggling, taxes and subsidies.

Tobacco and Alcohol are not the only product categories that are banned from publicizing themselves, another category that has come under the judicial hammer is baby milk supplement. Given below is an excerpt from an article that was published.

Infants Have A Right to Be Breastfed

There will be no more Farex babies on television. Baby food companies will be prohibited from advertising their products on TV, radio, newspapers or any other form of mass media from Jan 1, 2004. The government imposed this ban after it realised that more and more mothers are getting influenced by these ads and turning to tinned baby food instead of breastfeeding their babies. The ban has been brought about by making an amendment to the Infant Milk Substitutes Act, 1992.

There are several individuals and organisations that state it is a woman's right to choose not to breastfeed a child but there is a possibility of viewing this particular situation through a different perspective. Infants have a human right to be breastfed, and women have the right to be empowered to fulfill this duty. A woman's right not to breastfeed should not be an issue. Governments and international bodies have the obligation to respect, protect and fulfill an infant's right to be breastfed and a mother's right to be supported during breastfeeding.

Bottle-feeding of infants may be a common practice, but what is little known is the fact that its promotion is not permitted under the Infant Milk Substitutes, Feeding Bottles and Infant Foods (Regulation of Production, Supply and Distribution)

Act, 1992. And, now with the Act having been given more teeth with a few amendments to include the advertising of bottle-feeding of infants and infant foods through the electronic media, health workers and even drug stores in its purview, the manufacturers of these products may now find marketing a difficult task.

The Infant Milk Substitutes (IMS) Act was enacted in 1992 to promote breast-feeding and ensure the proper use of infant foods. However, over the years it was realised that implementation was not easy since the telecast through electronic media, health workers and promotion at drug stores was not covered under the Act.

Several findings by international agencies as well as researchers revealed that ideally infants thrive best on exclusive breast-feeding for the first six months of birth and continued breast-feeding with complementary foods for the first two years. It was on May 4, 1994 that the World Health Organisation called upon its members to encourage complementary feeding practices for the infants from six months but promote breast-feeding along with safe local foods until the age of two.

With the amendments in the Act - the scope of advertising has been increased to cover electronic transmission (audio and visual) and the definition of the infant has been changed from earlier four months to six months.

Healthcare workers, pharmacies, drug stores and professional associations of health workers have been brought within the purview of the Act and hence will not be allowed to promote bottle-feeding or any infant milk substitute or infant food.

If found violating the provisions, these will also be liable for punishment ranging from six months to three years and a fine of Rs 2,000.

The Act has the following provisions:

1. It bans all advertisements of infant milk substitutes and feeding bottles.
2. It forbids display of posters/placards for promotion of infant-milk substitutes, infant foods or feeding bottles in hospitals or other health care facilities.
3. It does not permit the container or the label to have picture of an infant or a woman or both.
4. It makes it mandatory for every container to carry the message "Mother's Milk is Best For Your Baby", and the tin food should be used on the advice of a health worker.
5. It prescribes measures to ensure that in the marketing of infant milk substitutes, no impression is given that feeding of these products is equivalent to or better than breastmilk. No words like "humanised" or "maternalised" can be used on the tin.
6. It forbids the manufacturer, distributor or supplier to give any direct or indirect financial inducements to health care personnel for the purpose of promoting the use of infant milk substitutes, infant foods or feeding bottles.
7. It forbids all persons from supplying or distributing samples of infant milk substitutes, infant foods or feeding

bottles, to give any commission or financial inducement to the workers for promoting sales of these.

Besides being the ideal way of feeding the infant, breastfeeding also provides a unique biological and emotional basis for the healthy development of the child. In view of changes in society and social institutions, breast-feeding practice is being given less importance among certain groups of women. Other factors such as women's education, media and workplace environment also influence their decisions to breast-feed. But if breast-feeding mothers are aptly supported by their family members, friends and health workers and by the community at large, this practice could regain its importance. Therefore it becomes our prime responsibility, as members of the community, to support breast feeding culture so that the young and newborns grow up to become healthy citizens.

We need to stand up against the aggressive marketing of infant milk formula products. Every citizen must monitor the implementation of the Act. Conflicting messages on infant nutrition over the years have caused a great deal of confusion among mothers. It is the baby who loses out.

Therefore the community as whole has the responsibility to protect the infants of this nation. So share the message with every mother you come across, "Breast-Feed Because Every Baby Deserves The Best Start in Life."

The writer is an advocate with Centre for Enquiry Health and Allied Themes Email:kamayani—@yahoo.com

Beware - The Latest Amendment To The Infant Milk Substitute, Feeding Bottle, Infant Food Act

Government of India puts Health before Profits

Baby food manufacturers will no longer be permitted to promote their products like infant formula, infant foods (complementary/cereal foods), and other packaged foods for consumption below the age of two.

Both the houses of the Parliament of India took historic action to approve the Infant Milk Substitutes, Feeding Bottles and Infant Foods (Regulation of Production, Supply and Distribution) Amendment Bill, 2003, strengthening the existing Act of 1992. The Amendment Bill 2003 is now passed and will effectively ban the advertising all kinds of infant milk substitutes, infant foods, and strengthens the IMS Act to comprehensively protect, promote and support breastfeeding in India. The amendments also prohibit companies from funding of meetings, conferences or any other activities of health workers and their Associations.

The Amendment Bill, 2003 recognises that breastfeeding is best. In fact breastfeeding has been our culture since ancient time. But in modern times our babies were deprived this gift of God due aggressive promotion of infant formulae and packaged cereal foods, which resulted in increased infant morbidity, malnutrition and mortality. Recognizing this as a major public health problem, the Government of India had enacted the IMS Act 1992 to prevent such improper practices. This Act sought to regulate production, supply and distribution of Infant Milk Substitutes, Feeding Bottles and Infant Foods, but unfortunately the Act left certain loopholes, which were continuously exploited by babyfood manufacturers. To

plug these loopholes, a multi-sectorial National Task Force constituted by Department of Women and Child Development, Ministry of HRD, Government of India suggested amendments. Based on these recommendations with inputs from the National Commission for Women, Amendment Bill 8 of 2002 was proposed in Parliament on March 8, 2002. It was then referred to the Standing Committee of the Parliament for its report, which was submitted to the Parliament on 12th December 2002.

As both the Lok Sabha and Rajya Sabha have finally approved the Amendment Bill, 2003, now after the Presidential assent, it will become a LAW. In addition to the prohibitions contained in the IMS Act as enacted in 1992, the Amended Bill 2003, prohibits the following:

- Promotion of all kinds of foods for babies under the age of two years
- Promotion of infant milk substitutes, infant foods or feeding bottles in any manner including advertising, distribution of samples, donations, using educational materials, and offering any kind of benefits to any person,
- All forms of advertising including electronic transmission by audio or visual transmission for all products under its scope, i.e. infant milk substitutes, infant foods or feeding bottles, Promotion of products under its scope, i.e. infant milk substitutes, infant foods or feeding bottles, by a Pharmacy, Drug store or a Chemist shop.
- Use of pictures of infants or mothers on the labels of infant milk substitutes or infant foods.
- Labeling of infant foods for use before six months.
- Funding of health workers or an association health workers for seminars, meetings, conferences, educational course, contest fellowship, research work or sponsorship.

Says Dr. Arun Gupta, the National coordinator of the Breastfeeding Promotion Network of India (BPNI), the premier national organization that works to promote breastfeeding, "Today, one more battle has been won in the field of protecting, promoting and supporting breastfeeding in India. The Amended Bill strongly directs that infant foods could only be sold for consumption of babies who are more than six months of age and marketing of infant milk substitutes or infant foods is now prohibited for babies up to the age of two years. This comes in support of World Health Assembly's Resolution 54.2 that defines the period of exclusive breastfeeding to be first six months. It removes any ambiguity whatsoever about the fact that complementary foods should only be introduced after age of six months along with continued breastfeeding for two years or beyond." This is a major change for better health and development of infants and young children: mother's milk is all that a baby needs for first six months and introduction of complementary feeding is now recommended after the age of six months, rather than the earlier recommended at 4 months. This recommendation was adopted by the World Health Assembly resolution 54.2 in May 2001. The Government of India took significant steps to implement this.

Another major change is removal of commercial influence on infant feeding. The delegations of Government of India made

the most critical intervention at the World Health Assembly 55 in May 2002 while discussing the adoption of resolution 55.25 and called for removal of the term 'commercial' saying 'Commercial enterprises by definition are profit driven entities. It is neither appropriate nor realistic for the WHO to expect that commercial groups will work along with governments and other groups to protect, promote and support breastfeeding.' The Government of India today implemented the WHA resolution 55.25 and set aside all commercial interests to give the best opportunity to infants by amending the IMS Act, 1992.

According to pediatrician Dr R. K. Anand of Mumbai, the Founder President of Association for Consumers Action on Safety and Health (ACASH), a key organization that works to check compliance with the IMS Act, 'The amendments are a right step towards removing commercial influence on health workers by the baby food industry. This makes the World Health Assembly Resolutions of 1996 and 2002 a reality in India. Companies continued to exploit the loopholes in the 1992 Act. To reach people with pieces of confusing information they used all kinds of means to push their market, and blatantly violated many provisions of the IMS Act.

Therefore, it became necessary to plug these loopholes to stop these improper practices to protect the lives of infants and young children. An activist associated with Court proceedings to enforce the IMS Act points out that 'another plank used by companies to promote their infant foods is portrayal of the ubiquitous 'mother and child' picture which plants the insidious suggestion that what is contained in these tins will produce a chubby, smiling baby radiating health and vitality. The IMS Amendment Bill, 2003 bans the use of pictures of infants or mothers or both not only in infant formula, but also on infant foods (complementary/cereal/weaning foods).

According to Vandana Sabharwal, who monitors the IMS Act in BPNI 'This amendment clearly states that companies cannot advertise to promote in any way whatsoever, the infant foods (cereal foods/ complementary foods) meant for children up to two years of age. Thus the advertisement and marketing of infant foods like Cerelac, Nestum, Farex, Weano, Infacare, Dexrice, Easum, Firstfood, Veelac etc. which was highly stepped up in the past is now completely banned. This is also in addition to similar ban infant milk substitutes and feeding bottles.

The Government of India and the Department of Women and Child Development have shown its strong commitment to improving infant and young child health and development by amending the Act. Now the responsibility lies on all of us to make it work.

The Infant Milk Substitutes, Feeding Bottles and Infant Foods (Regulation of Production, Supply and Distribution) Amendment Act, 2003

An Act to amend the Infant Milk Substitutes, Feeding Bottles and Infants Foods (Regulation of Production, Supply and Distribution) Act, 1992

What You Should Know About It

Salient Features

Introduction

- Breastfeeding is the natural and ideal way of feeding the infants and provides a unique biological and emotional basis for healthy child development. Its anti-infective properties protect children against disease. Its effect on child spacing and health of mothers is well recognized. Breastfeeding is a key aspect of self-reliance and primary health care.
- The increased availability of infant milk substitutes in the market has led to extensive promotions by the infant food manufacturing companies, through advertisements, free samples, gifts to mothers and health workers to convince them that bottle feeding is as good as breastfeeding. This undermines breastfeeding in many ways and has contributed to the decline of breastfeeding rates. This is assuming dangerous proportions, subjecting millions of infants to great risk of infection, malnutrition and death.
- In view of the vulnerability of young infants to the aforesaid risks it became necessary to regulate the marketing of such products. Recognizing this fact, the World Health Assembly adopted the International Code of Marketing of Breastmilk Substitutes in 1981. The Indian Parliament enacted the Infant Milk Substitutes, Feeding Bottles and Infant Foods (Regulation of Production, Supply and Distribution) Act 1992 (IMS Act) which came into force on August 1st 1993

Objectives of The Act

- Prohibit the promotion of infant foods, infant milk substitutes and feeding bottles. The Government is committed to promote and protect breastfeeding. The advertisement of infant milk substitutes such as Lactogen 1 & 2, Nestogen 1 & 2, Lactodex 1 & 2, Amul Spray, Zerolac, Dexolac, ProSoyal, Simyl - MCT, Similac Neosure, Infant Foods like Nestum, Cerelac, Farex, Weano, Veelac, Infacare, First food, Dexrice, Easum and of bottle-feeding is prohibited.
- Educate pregnant women and mothers of infants about breastfeeding. By creating awareness among pregnant and lactating mothers about the benefits of breastfeeding and by providing accurate and factual information the government is striving to reverse the decline in breastfeeding.
- Ensure the proper use of infant milk substitutes and infant foods. Feeding babies with infant milk substitutes and infant foods. Feeding babies with infant milk substitutes and infant foods can be harmful. The idea of the government is to restrict and control the use of these products by advocating their use only on the advice of a health worker.
- Define the role and responsibilities of health care institutions and health workers to ensure the proper use of infant milk substitutes, feeding bottles and infant foods.

Highlights of The Act

- Prohibits the advertisement of infant milk substitutes, feeding bottles and infant foods to "ensure that no impression is given that feeding of these products is equivalent to, or better than, breastfeeding.

- Prohibits providing free samples and gifts to pregnant women, mothers of infants and members of the families.
- Prohibits donation of free or subsidized supplies of infant milk substitutes, feeding bottles and infant foods and educational material related to these products to any person
- Prohibits display of posters at health care facilities / hospitals / health centers/ pharmacy/ chemist shop.
- The Act also prescribes that all labels of infant milk substitute and Infant food, must say in English and local, languages that "Mother's milk is best for the baby". Also, the labels must not have pictures of infants or women or phrases designed to increase the sale of the product.
- The Act lays down clear guidelines for every educational material as well as advertisements, whether audio or visual dealing with prenatal or postnatal care or with infant feeding.
- The Act prohibits any person from giving direct or indirect financial inducement to health workers for the promotion of infant milk substitutes, feeding bottles and infant foods including funding of seminars, meeting, conferences, educational courses, fellowship, research work or sponsorship.
- No infant food manufacturing company will link its employees' salary or other benefits with the volume of sales of infant milk substitute, feeding bottles and infant food.

Penalties For Contravention

- Violations of the Act attract imprisonment for up to three years and/or fine up to Rs.5000.
- Penalty with regard to the label on container or quality of infant milk substitute, feeding bottle and infant food is punishable with imprisonment up to 6 month extended to 3 years and fine at least Rs.2000.

What You Can Do

- Seek correct and scientific information about breastfeeding.
- Understand the hazards of using infant milk substitutes, feeding bottles and infant foods.
- Create awareness and public opinion on promotion and protection of breastfeeding.
- Help to form groups or working with NGO, which can support hospitals & maternity homes.
- Educate people on the provisions of the Act and on the procedures for reporting violations.
- Form Community Watch Groups for identifying and reporting violations.
- Report violations to the right authorities. Inform/publicise addresses and names of organisations where you can report violations.

Role of Industry

- Should not give samples of their products to mothers or health workers.
- Should not advertise infant milk substitutes, infant foods or feeding bottles.

- Should not give free or subsidized supplies of products to hospitals and maternity homes.
- Should not give health workers money or gifts of any kind.
- Should not visit hospitals or maternity homes to talk to mothers.
- Should not promote their products in shops through special display discount or other gimmicks.
- Labels should not have pictures of baby, nor idealized bottle-feeding.

Examples

Infant Milk Substitutes

Nestle: Lactogen-I, Lactogen-II, Nestogen-I, Nestogen -II, Nan-I, Nan-II

Amul: Amul Spray, Amul Milk Food

Glaxo: Glaxo-I, II

Dalmia Dairy: Milk Care

Raptakos Brett: Lactodex-I, II, Zerolac

Wockhardt: Dexolac, Nubsobee

FDC Ltd.- Prosoyal, Simyl- MCT

Infant Foods

Nestle: Nestum, Cerelac

Amul: Amul Spray

Glaxo : Farex

Dalmia: Weano

Raptakos Brett: Veelac

Nutricia: Infracare

Wockhardt: First Food, Dexrice, Easum



Raising the bar : India sets even higher standard for breastfeeding protection

Breastfeeding provides the best possible start to life, a foundation for fulfilling the rights of the child. It provides ideal nutrition to the babies, protects them against infections, allergies and asthma. Exclusive breastfeeding during the first months and continued breastfeeding for the next year or beyond along with adequate and appropriate complementary feeding promotes physical, psychological, motor, mental and psychosocial growth and development. Breastfeeding contributes to enhancement of cognitive development and better visual acuity. It gives a head start and prepares babies for better learning.

If infant feeding practices are suboptimal, it increases the chances of diseases and death. WHO estimates that 1.5 million infant lives could be saved each year through increased breastfeeding.

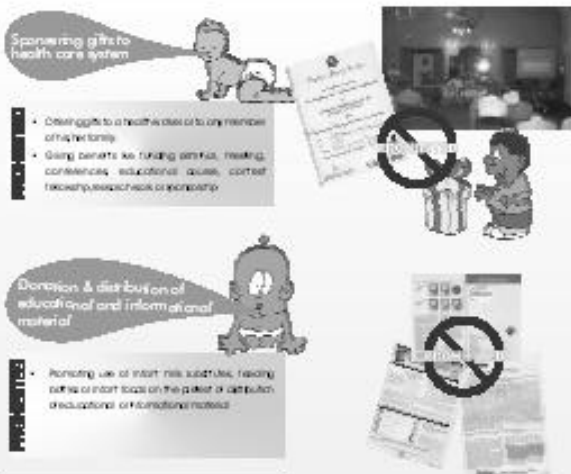
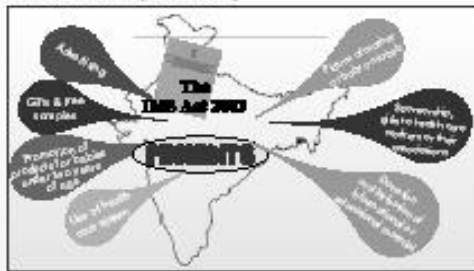
It is essential to protect and promote breastfeeding and protect pregnant women and nursing mothers from any influence that could undermine the practice of exclusive breastfeeding. It also protects mothers of companies undermines breastfeeding leading to increased infant mortality, morbidity and malnutrition. Recognising this to be a major public health problem, the Government of India enacted the law in 1999 known as the Infant Milk Substitutes, Feeding Bottles and Infant Foods (Regulation of Production, Supply and Distribution) Act, 1992. This was further strengthened in June 2020. This is known as the Infant Milk Substitutes, Feeding Bottles and Infant Foods (Regulation of Production, Supply and Distribution) Amendment Act, 2020. It will be notified and will take effect immediately.

Products under the scope of the Act



What is Prohibited

A view of how the Act prohibits manufacture of infant milk substitutes, feeding bottles and infant foods from undermining breastfeeding



References

The Infant Milk Substitutes, Feeding Bottles and Infant Foods (IMSBF) Act, 1992 and Amendment Act 2003, Sec. 4(1) (Updated Edition 2003), Edited by Dr. Arun Gupta, Dr. Suresh Jindal & Dr. J. P. Dandekar.

Analysis of the IMSBF Act, after amendment in 2003- Electronic copy available on request.

If you notice any violation report to us with proof.

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The Breastfeeding Promotion Network of India (BPNI) is a registered, independent, non-profit, voluntary organization that works towards protecting, promoting and supporting breastfeeding and appropriate complementary feeding of infants through legal action. BPNI believes that breastfeeding is the right of all mothers and children. BPNI works to ensure that every mother, child, and community has the right to breastfeed. BPNI works to ensure that every mother, child, and community has the right to breastfeed. BPNI works to ensure that every mother, child, and community has the right to breastfeed.

BPNI does not accept funds or sponsorship of any kind from the companies producing infant milk substitutes, feeding bottles, related equipment, or infant food (see also 4(1)).

So what happens in a category such as this, which has a propaganda as large as this. The product becomes a “prescription drug” or a commodity that is available only through the prescription by a doctor, the decision maker becomes the person who is given the responsibility of giving the prescription – the doctor. That is then the only way they can retain their market share.

What must a company like Nestle do?

Clearly we can only speculate since there is little of the trade secret that companies like that would share. They woo the doctor through posters, gifts etc.

And that's as far as a company selling a category like milk substitute can go!

Enrique Iglesias to Perform in India

Pop star Enrique Iglesias, who became a household name with his hit single 'Rhythm Divine' a few years ago, will perform in India on April 11 and 13, 2004. The concert, to be held in Mumbai and Bangalore, has been organised by event management company DNA Networks, with the Vijay Mallya-promoted UB Group as its main sponsor. Associate sponsors include Pepsi and CHannel [V], and, according to the organisers of the show, the pop star will take listeners through his latest album Seven, apart from belting out hot favourites such as Escape, Hero, Bailamos, Be With You, Addicted, and of course, Rhythm Divine. According to Venkat Vardhan, managing director, DNA Networks, the company's commitment to promote and produce the best in international live entertainment continues even as the sector has undergone significant changes over the last decade or so. “Entertainment has become an alternative medium for brand associations. New technologies, sophisticated lighting, elaborate sets and audience awareness has done a world of good in promoting international shows in India, and this awareness only challenges us to become bigger and better in the field,” he adds. The first concert on April 11 will be held at the MMRDA Grounds at Bandra-Kurla Complex, Mumbai, while the second on April 13 will be at the Palace Grounds in Bangalore.

5. Ties up with McDowell's for Enrique Iglesias concert

Mumbai: This summer Mumbaiites are going to feel sizzling Latino heat in a big way. Pop sensation Enrique Iglesias will perform in the city on 11 April at the MMRDA Grounds in the suburb of Bandra. After that he travels to Bangalore on 13 April.



As with the successful Rolling Stones concert last year, the event is being done by McDowell's in association with event management company DNA Networks. The broadcast partner is Channel (V). Iglesias' three albums have sold nearly a million copies in India. The event, which is part of his Seven World Tour will see him perform a mix of new tracks and favourites like Addicted, Bailamos, Be With You. (V) will air the show a month after the concert has taken place.

Speaking on the occasion last evening, UB Group chairman Dr Vijay Mallya admitted straightaway that somehow the

news had been leaked in advance. “sAll day I have been receiving SMS’ from people urging me to confirm the news. People are going to be in a tizzy when the singer comes down. For us, the mega entertainment platform gives us an opportunity to keep the brand contemporary, meet the changing lifestyles of our consumers and also keep up with the emerging trends. Iglesias’ music transcends geographical boundaries and languages. Similarly our brand cuts across different sections of consumers.”

DNA Networks MD T Venkat Vardhan said that around 6000 kilos of equipment would be flown in. “For the first time, an Indian concert will feature three upstage ramps. That is because Enrique loves interacting with the audience. His band comprises ten members and the percussion will be one of the major highlights of his performance. The tickets will be priced at Rs 1200 and Rs 800. A campaign to create awareness about the same will kick off on television and in print from 23 March.”

Channel (V) head honcho Amar Deb added that its request show gets a request for an Iglesias song everyday. “ We will be running a contest whereby winners can get backstage passes for the event. The great thing about Enrique is that he is very much a fun loving outgoing person and it will not take long for fans to get a sense of that. To millions of female devotees the object of devotion is coming. We had earlier partnered with McDowell’s and DNA Networks for the Bryan Adams concert and that was a fantastic experience for us.”

Pepsi is one of the co-sponsors for the event, which is not surprising. Iglesias is one of its brand ambassadors. In anticipation of the event Universal Music another partner is coming out with a special CD Enrique Iglesias Seven: The Tour Package.

But The Event Wasn’t All A Success



Charming His Fans: Enrique Iglesias

Eight days after Enrique Iglesias performed at the MMRDA Grounds in Bandra Kurla Complex, one lucky girl must still be sailing on cloud 18, hundreds of unlucky girls may have turned parrot green with envy, and hundreds of men may have heaved a sigh of relief that their girlfriends weren’t called on stage by the pop superstar.

A few people who actually went to listen to the songs are now tuning in to the new hits Addicted and Not In Love, and some

others are going on and on about how pop shows need a code of conduct.

To state the obvious, Enrique charmed his target audience — largely comprising females between 13 and 23. Apart from wowing them with his looks and sex appeal, he presented all his hit songs — Bailamos, Rhythm Divine, Hero, Escape, Love To See You Cry, One Night Stand and Don’t Turn Off The Lights, besides numbers from his new album 7. Naturally, organisers McDowell’s and DNA Networks will claim that this show — like the subsequent one at Bangalore — was a huge success.

Yet, a few lessons have to be learnt from Enrique’s Mumbai concert. Here are three points we’d like to make:

Tickets Were Overpriced

After all the hype and expectations, one still found huge empty pockets at the venue. The back portion of the Rs 1,200 section was empty and in the Rs 800 segment, only the front portion was full. No matter what the attendance was (claims of 25,000 seem grossly exaggerated), the fact is that the venue could have easily filled up twice the number of people.

There could be three reasons for such an attendance. One is that it was a long weekend, beginning with Good Friday. However, this doesn’t seem like a major factor, as the real fans would have definitely stayed back for the show. The second was that for many teenagers, it was exam time.

When classic rock acts Roger Waters and Rolling Stones came down in April 2002 and 2003, attendance wouldn’t have been affected as their main audience comprised employed people. But in the case of Enrique’s concert, it was sad that many youngsters had to miss the show because of wrong timing.

The third reason is, of course, very important. Enrique’s audience largely comprises students, and for them, it is difficult or even impossible to shell out Rs 1,200 or Rs 800 for a show. If two or three siblings have to go per family, such rates become totally unaffordable. As such, there should have been a much lower denomination, in order to fill the venue.

SHOW WAS TOO SHORT: Look at this. Enrique performed for an hour and 15 (or maximum 20) minutes. Though his arrival on stage was badly delayed because an amplifier blew up, it was way too short for an international act.

At twice Enrique’s age, Roger Waters performed for three hours with a break in Bangalore, and members of the Rolling Stones for two hours without a break in Mumbai. Michael Jackson performed for two hours and 15 minutes non-stop, and Deep Purple an hour and 45 minutes. If Enrique had played a few more songs from his new album, he could have stretched his performance and provided true value for money.

WHO’S COMPLAINING?: A lot of noise is being made about Enrique’s on-stage proximity to singer Laura and lucky fan Vrinda Gupta, with people even saying there should be a code of conduct for concerts.

Well, while making that noise, let’s suggest that these people watch our own music videos and film songs, some of which are much more vulgar, before complaining that only foreign pop stars keep doing such things.

LESSON 26:

LAWS GOVERNING THE ENTERTAINMENT BUSINESS

As with any business, it is important as it is hated to have laws that govern it. So events too have to be governed by laws and taxes.

Some of them are listed below

1. Entertainment Tax
 2. Service Tax
 3. Permissions etc.
1. Entertainment Tax: Varies from region to region. But generally it ranges from 30 – 40%. This is a government tax and is levied on all entertainment, like movies, live shows etc.
- Lets read some articles published on the matter by people who are practicing professionals in the business.

Live Entertainment & Shows: Engaging the Audience

Prohibitive entertainment tax and other regulatory issues choke the industry. How can we build media brands through events?

Do events like LIFW deserve tax exemptions?

May 06, 2004

The Lakmé India Fashion Week, organised by the Fashion Development Council of India, has been in the news, not so much for what it aims to achieve but because of the recurrent controversies associated with it.

Touted as a move to place India on the fashion calendar of the world and to provide an impetus to fashion tourism and the domestic industry, the LIFW has been embroiled in a series of controversies since its inception.

The exemption from entertainment tax granted by the Delhi government is the latest controversy to hit the LIFW and ensures that the fashion extravaganza remains in the news for all the wrong reasons.

The Delhi Entertainment and Betting Tax Act, 1946, says that entertainment tax can either be levied with reference to the ticket sales or to the sponsorship amount where there are no ticket sales.

It further empowers the government of the National Capital Territory of Delhi to exempt any individual or class of entertainment programmes from the liability to pay entertainment tax where such activities are propelled by a desire for the promotion of arts, culture or sports.

Further, the exemption can also be extended to entertainment activities, if they bear an educational character, are carried on for scientific purposes, promote agriculture or manufacturing activities, or are undertaken by non-profit making bodies.

In those cases where the activities are conducted with a profit-making motive, the exemption can be granted only if the proceeds thereof are devoted entirely to philanthropic, religious or charitable purposes.

The decision of the Delhi government to grant entertainment tax exemption to the LIFW needs to be looked at from two angles. The first aspect relates to whether the activities proposed to be exempted fall within the legal ambit of the exemptions.

Second, whether, given the history of the LIFW, the legal controversies associated with it, and the fact that the matter is already sub-judice, it was appropriate for the Delhi government to grant exemption.

One does not have to go far to seek an answer to whether the LIFW actually deserves to be granted entertainment tax exemption on legal grounds. The history of the LIFW and a look at all media reports will make it clear that the event partakes of the character of a sophisticated five-star *tamasha*, giving another opportunity for the city's glitterati and P3Ps to drink, party and make merry.

These activities can scarcely be deemed to fall within the category of either the promotion of art/culture/sport or of an educational character or promoting scientific purposes/public health or the interests of agriculture/manufacturing industry or its associated activities.

Nor can these activities be said to be propelled by a desire to push philanthropic, religious or charitable purposes. Proponents may say that the LIFW is motivated by the desire to place India on the fashion map of the world, at par with other major centres and, consequently, provides the much-needed support and boost to the domestic fashion and garment industry.

However, lofty as these ideals may seem, it would be clear to any dispassionate and neutral observer who has been tracking the LIFW since its beginning that it can by no stretch of imagination fall under any of the areas that can legally be covered by the exemption.

Indeed, if a gathering of celebrities spread over a couple of days is to be classified as a philanthropic/educational activity and so on, it would be stretching the limits of judicial interpretation beyond the imagination of normal human intelligence.

That apart, the propriety of the Delhi government in granting exemption at a stage when the issue is already sub-judice needs to be deliberated.

Given the history of the LIFW in first obtaining an exemption from the government of Maharashtra, it reneged from the commitment to hold the annual jamboree in Mumbai. The timing of the decision—considering the present politically-charged scenario—is also suspect.

Nevertheless, the controversy over the LIFW apart, there are lessons to be learnt from the entire episode, the most important of which being the need to frame a set of well-defined, coherent, logical and, above all, transparent guidelines and policies to deal with such issues and prevent such needless controversies in the future.

Michael Menezes, Managing Director, Showtime Events

It is sad not just that the industry cannot think beyond films and television, but sadder still that the masses are beginning to forget there is life outside a film theatre or beyond the idiot box. There is no live entertainment happening. There is an odd music concert in Bangalore, an odd play in a Mumbai theatre, but go beyond to a Kanpur or a Nagpur or a Coimbatore and you come up against a blank. Yes, there are local little events that happen, but nothing that is structured, nothing of national level quality, nothing at an international level.

“There are one billion people in this country. There is an audience dying for live entertainment and yet we are doing precious little about it. Of course, we need the government to step in. We know one reason the live entertainment industry doesn’t take off is the fact that we have absolutely ridiculous entertainment tax structures. And all over the world, live entertainment works on ticket sales. It’s only in our country that ticket sales don’t happen. “It is important to get people to start experiencing things. People have forgotten what it is to experience music, to experience theatre, to experience a carnival, the experience of a festival. Because of the idiot box people have stopped talking to each other. “We don’t have too much data per se on live entertainment, but it constitutes 3 per cent when it is grouped with [some other categories]. But in the US, the average citizen has 180 live entertainment options in a year. That means every two days there is a separate live entertainment option available to him, whether that’s sport, whether that’s theatre, whether that’s music. Don’t you think our citizens deserve at least one a month?”

“How can the government step in? I think, it needs to look at giving incentives to create Indian entertainment. I think it needs to make it simpler and easier for international artistes, performers and sportsmen to come in. Reduce the entertainment tax to a level that will actually bring in more revenue. We are grouped with the cinema industry, but in the case of live entertainment the tax needs to come down to a zero or a 10 or a 20 per cent so that ticketed sales make sense to people.

We need to have new stadia for live entertainment. Every country in the world has arenas where concerts happen, where theatre can happen. We have no arenas except some for capacities of 2,000-3,000. The stadia we do have, thanks to the Asian Games, are reserved only for cricket. You don’t have venues in a place like Delhi, which is unbelievable.

“Why can’t the music industry look at a partnership with the live entertainment industry? It could bring stars on stage at a much more affordable level. It could do great things for their record sales. For the marketer it makes eminent sense. You can rise above the clutter in conventional media by creating experiences. And experience through entertainment is a very power tool.”

Brian Tellis, Chairman, Fountainhead

“Whether it is a ten-year-old, a 40-year old, an 80-year-old, in whatever we do – whether eating, or shopping – we want to be entertained. We want that experience around us. And we in the entertainment or the events industry need to broaden our perspective.

“It is said in management books that as a consumer, from the time I wake up, go through my morning papers, get into my car or train or bus, get to work, finish a day of work and get back home, watch a bit of TV and go to sleep, I go through about 1,000 to 1,300 messages. Be it through advertising and the print, be it through outdoor hoardings, be it through conversations, there are brands pushing their agenda forward. Clutter. So we are looking at Generation Y saying, see no brand, hear no brand, and speak no brand. How do we tackle this? As a brand person, we either shout louder, or behave differently. We need to create new experiences for the end-consumer. If the end-consumer doesn’t buy it, it isn’t there.

“There are various ways of attracting a person. You watch a cricket match, India up against New Zealand, and every once in a while when you don’t want it, you get advertising which is when you switch to another channel. It’s what is being called interruptive advertising.

“To get out the clutter and get into the brand bubble is the key. Any sort of relationship with your end consumer is better than no relationship. We have to find the appropriate space and time in a consumer’s life, find out his need, and then plug the need.

“We need to create an experience for the end-consumer that allows him to sense, to feel, to think, to act, to relate to the brand. Often, we get lost in this clutter of events; we actually plan an event and then take it out to potential sponsors. Sometimes we need to stop, sit back, think of a brand, put ourselves in that brand manager’s shoes, actually see what the brand is trying to say to the people, then create the experience. We need to engage the consumer emotionally with the brand. If the end buyer is willing to buy it, the brand will put money behind it.

When doing an event, there are three stages we are talking about. The first is the invitation where you create the hype around it, you market it; develop a whole lot of public relations around it. Then, milking the experience is very important, the cost to contact, and there are various ways of measuring it. Then, of course, capitalising on it, which is your brand engagement. Actually getting people to experience that brand bubble, the brand experience.

“At the end of the day, you are playing with the sensibilities of the end-user. You must keep those sensibilities in mind. Hype doesn’t work if the product is not there. You must keep the end product in mind. It is very, very critical to any plan.”

Sanjoy Roy, Managing Director, Teamwork Films

“There are a billion people out there, and every one billion of us Indians think we are talented. We sing, we write, we perform, we do our Ramleela or we do our Natak because it is in our blood. In India we have a ceremony every day, we have a festival every day, we have a birthday every day. Everybody likes to get together and do something and yes, every one of us is talented. But there are not enough platforms to showcase that. It is easy to blame government, and it is easy to blame each other, but we all need to make an effort to actually break out of the apathy that is surrounding us.

In the eighties when television first came into being, it immediately became competition for theatre, for music, for dance. Regional theatres in Calcutta and in Maharashtra and down South suffered the most. Many halls closed down, many theatre companies went bust, or some of them moved to television and hoped to move on to films.

However, today with the number of news channels, there is more of an opportunity for theatres and events to actually get in people, to attract people. News channels today, more and more, look for that soft story, look for that glamour, look for something that's interesting outside of politics. And they have been covering the arts to such a large extent that it has meant more audiences in theatres, more people coming out to buy tickets, or even more people coming out to ask for free tickets.

Internationally, a festival has become, in a sense, symbolic of that city or of the town and in a sense has become a branding activity for the city council or the town council or the country. Edinburgh, not known 50 years ago, today is known principally because of its festival, and that's one of the reasons why it has drawn people to it. Barcelona hosted the Olympic Games and from then has moved on to become the cultural capital of Europe. It has made that effort, put in money, done advertising, built auditoria, and created enough infrastructure to attract people. This year, the Barcelona Festival attracted 1.5 million visitors. That's a lot of people. And if you look at these tourists spend at an average \$ 50-100 a day, that is one hell of a lot of money. Money that is going to not just support the city, but money that will support the infrastructure and, more importantly, money that can revive the traditions, the architecture, the heritage of that place.

"In places like Edinburgh, in Rome, in Barcelona, in Paris, people understand and value heritage. They value their buildings, the architecture. Because they understand, they are able to revive their architectural heritage. And one way of doing it is to mix it with the festival, to actually place and use their architectural buildings, their palaces, and their churches for alternative uses. Across Europe, more and more churches are becoming defunct because less and less are people are going there for the right reason, which is to pray. But more and more people are now going there to see a show, or to eat food, because it has been converted into an interesting place.

"In India, we are immune to architecture, to our heritage. There is so much of it around. In every corner, every building, every wall has a story waiting to be told. What we do? We pee on it often, we stick posters on it, and we hide any semblance of that heritage. If we look at the architectural splendors all our cities have – whether it is Bombay, Delhi, Calcutta, Hyderabad or Madras – you have magnificent buildings, havelis, palaces, courtyards, streets. And we look at these places as places for alternative use, we find laws that ban us from doing so. Laws that do not allow us to serve liquor, to serve food, do not allow us to have a function in that place.

"What are the main issues that confront us today when we are doing a show? It takes roughly 100 man-hours to get the entertainment tax exemption, or an exemption from paying entertainment tax, or an entertainment tax commission, because you have to go the fire station, the police, the traffic police... We

need to streamline specifically the commission structure in the country. We need to put it all under, as far as possible, one window. As a body, as an association, if we can come together and actually influence policy at some level and make sure that happens in one city to begin with, we can set a precedent. People are beginning to understand the need for this, the need for entertainment, the need for reviving cities.

The second thing hampering us is the lack of space, the lack of auditoria, the lack of stadia, the lack of equipment, the lack of infrastructure. Nobody is taking this seriously. Yes, land is expensive and it is going to be ridiculous to think that there will be companies, however big, putting in money to build an auditorium where they can build a multistoried office complex or an apartment complex. On the other hand, if these are clubbed with multiplex cinema complexes, with restaurants, with shopping complexes, it all comes together. You go and see a show, but what goes with that? You want to have a great evening. You want a great restaurant to go to. You want to have a glass of beer.

"We must look at inner cities to see the regeneration that is required there. And one of the ways to do it is by attracting people. Yes, they are congested, yes the streets are narrow, but they do have a charm. There is nothing to rival the streets of Chandni Chowk in Delhi, or to rival Hyderabad. We need to refocus on the reuse of space, and that again is a whole policy question we have to address, the whole aspect of heritage. If you were able to use these spaces, they will only help the space. Yes, we need to put in safeguards so the space is not in any way damaged. But they must be used. We must make them alive. We must ensure that the people understand the value of the space and reinvest the money they were making whether in terms of selling, hiring it out, setting up restaurants etc.

One way of focusing this is to replicate festivals like Barcelona, like Edinburgh, in inner cities or in other cities that need to be regenerated. It is not always a formula that works. It is a very difficult process. Edinburgh has taken 50 years, Barcelona an equal amount. London, for example, has a plethora of festivals, none of them as successful as the London City Festival. But it is the way to go forward, and we need to look at it jointly with tourism, with culture, with the other ministries involved. And these festivals can also look at films. Film festivals are big things across the world. Films today continue to generate a huge amount of tourism."

Bharat Dabholkar, Managing Director, Publicis India Communications

"Earlier I used to see theatre as if you are doing a play, our competition was other plays in town. It was almost a watertight compartment. As time went on, we realised other plays were not the only competition we had. We had competition from television. From films. From cricket. Our competition was everything in the entertainment world. When I do a play at 7.30 on a Sunday evening, I am taking away a thousand people from television, I am taking away a thousand people from a film, I am taking away a thousand people from a cricket match. None of us has the guts to put on a play when a cricket match is on. No one has the guts to release a new film when a cricket cup/series is on. Yet, last week I met somebody from the Marathi

theatre industry who said he had three shows of his play, at 11 o'clock, 1 o'clock and one at 4 o'clock, all housefull, on the day of the India : Pakistan match. Which means that if you have something great, you can get your audience because not all of it watches cricket.

I think competition from sports or films or TV is just an excuse. If you have a good product, there is a good chance people will forget everything else. In my experience, if you are a sponsor, you are far better off sponsoring plays than sponsoring films. We are all talking to the same person, we are all trying to get the same person to buy our tickets and come and see our shows. I may be doing a theatre once a week for one show. But if I can wean away a thousand people from television, if I can wean away thousand people from films, I am in competition to those guys."

- Festivals can be made in such a way, or projected in such a way, that you do the live event but you have restaurants, you have eateries and all of the other entertainment that goes with it. If the event manager is able to structure and conceive an event that's not only interesting to corporate sponsorship, if you actually get the consumer to buy a ticket and come, he values that event."
- "The problem is, unless large shows are done in English, they don't get written about. People do brilliant work in languages, which nobody knows about. It's only when you do it in English you get interviewed in the right kind of papers and people think you are a great guy. But, in fact, you are not really. Much greater guys are doing much better work in languages in little pockets. One never hears about this."
- "When people come to an event, as a person who has put or invested money or time in an event, you must capitalise on the fact that you have X number of people there who have come to experience what you have to offer. And it is not just the activity, as we know it, it is about the experience. It is making the most of the monies invested and the time invested and the concept invested."
- "The future, or part of the future, of entertainment is actually creating your own brands, but there are a whole lot of variables around it that either ensure its success or break it. More people need to create their own brands, or create their own events, and eventually build them into modules or revenue models or stand-alone projects that don't require extraneous sponsorships."
- "As a person who watches live entertainment programmes in the city of Mumbai, there are at least 30 shows available in the weekends –Marathi plays, Gujarati plays, Hindi plays, classical concerts, all paid events where everybody buys a ticket and goes to the theatres. That makes it around 120 shows in a month, 1,200 shows a year, which are paid for. Branded, commercial entertainment already exists."
- "There are a lot of events happening but they are not structured or organised. They are happening at regional levels, they are happening in Bombay, but they are not happening in smaller cities. What we are looking at is structured, organised events that everybody has an option to attend."

- "The Event Management Association was formed to get a voice for event managers having problems with government regulations, the number of permissions required, entertainment tax and all of that. At least in Maharashtra, Karnataka, Andhra Pradesh and Tamil Nadu, and in Delhi, we have been able to get relief in most instances."
- "Event management needs to be a part of the curriculum of any other management class."
- "Part of the curriculum of any event management institute should be full-time involvement in an event management company, where you get the complete experience – right from pitching to a client to what it takes to create an idea for a brand or for an investor, down to the production and execution of an event."

Event Management is the new off shoot of advertising/PR Industry. With the advent of satellite television Indians are now getting exposed to mega events being held all over the world. Suddenly, award ceremonies have become more polished. Car launches are rivaling the derby in terms of glamour. So the demand for individuals specialising in Event Management is on the rise.

As an Event Manager you'll conceptualise an event for your client in terms of theme, content and visualisation. You'll also look at the minute details like décor, furnishing, design, caption, visuals, feedback, scripting, invitation cards and also the medium of presentation.

Event Managers organise everything be it marriage reception, trade show, exhibitions, conventions, road shows, product launches, public entertainment shows, concerts, high profile parties, awards functions and even sporting events.

Your job starts at least 2-3 months ahead of the actual date of the event. The amount of work will depend on the magnitude of the event. For instance if you are getting in Britney Spears for a concert in India, you will have to get in touch with Britney, coordinate her dates, book tickets, take care of her accommodation in India, get the requisite legal permissions, select and book the venue, get the sponsors to pay up in time, etc.

The real work happens on the D day when you will have to check the sound, lights, set design, security and the works. Mainly your job would be to work out the actual logistics and co-ordinate between the various parties, generate hype and spread the word around.

Don't take the word hype lightly here. It's the single-most important factor in this business. This industry thrives on hype - the more the better. Basically get anyone and everyone (even those who are not remotely connected to the event) talk about the event.

Trouble shooting is another important function of an Event Manager, as you never know when things might go wrong. Here, security is the buzzword. A really good event can be marred by poor security. If you are arranging an event for the 31st night the drunkards will have to be taken care of. Gate-crashers will spoil a perfectly arranged marriage party. You have to take these things into account when you arrange a big event. Last but not the least, you have to make sure that all the requisite permissions have been sought. You'll often have to

deal with spoil sports like cops. Basically, an event manager's job is to see that all things are taken care of.

Sunny Days Ahead For Event Management

It looked like any other fax message lying on my table, one working day in end-December last year. There was nothing unusual or attractive about it. On closer scrutiny however, I found that the message was an invite to attend a function organised by Balaji Telefilms, a company floated by *Bollywood* heart throb of yesteryears, Jeetendra and his glamorous daughter, Ekta. The function was a press conference to announce the fact that Balaji Telefilms was foraying into "event programming".

Balaji Telefilms has not been the first to do so. With the plethora of television channels in the country, programming houses have been on the rise. What is new, however, is the trend of these high-flying programming houses to venture into the arena of programming for events, a task hitherto handled by a cluster of event-management companies.

Earlier, media mogul, Mr. Subhash Chandra, had already entered this segment through group companies, Zee Event and Zee Telefilms. They recently managed a music awards ceremony for which the former managed the event and the latter did the programming.

Australian media mogul, Mr. Kerry Packer, had his company Channel 9 tie up with state-owned television channel, Doordarshan, to telecast a special event, where leading *Bollywood* heroines were asked to dance to songs of the dancing queen of yesteryears, Helen. This was an event that took the television ratings of the state-owned channel to dizzying heights.

While event management companies like Wizcraft Entertainment, GS Entertainment, J&M Events, DNA Networks, Cineyug, Fountainhead, Showbiz and Showtime have been around for some time, the entry of leading software programming houses into this segment is a recent trend.

Why The Big Rush?

So why is there such a big rush for event management? Is it because there is big business potential? The answer is a big **YES!**

A very nascent segment of big ticket entertainment business, the live entertainment and event management industry has the potential to gross more than Rs 3,350 crore in less than five years from now, says a report prepared by the Federation of Indian Chambers of Commerce and Industry (FICCI). Almost a decade ago the industry was estimated at only Rs.20 crore in size, but has grown to become a Rs.200 - 250 crore industry today.

It continues to grow exponentially, with increasing number of companies coming forward to sponsor events, shows and programs. Points out Mr. Jitendra Mirwani of J&M Event, "At last event management has come to be recognised as an industry by companies and individuals alike. The dynamics of organising an event are so high that people have begun investing in it."

Says Mr. B. R. Jaju, executive president finance, who has been asked to overlook Zee Events division, "The whole dimension of events will undergo a change. Event programming helps us to improve content quality and generate additional viewership. This activity remains a major focus area for the company."



Adds Ms. Gopi Shah, general manager-events, Zee Network, "Organising and successfully managing large programs and events enables us to not only improve upon our TRP ratings but also in keeping in touch with the film industry." So bullish is Zee on events that it has established a separate division, Zee Events, to work on not only programming but also on the physical part of managing events. It has transferred Ms. Shah, who was earlier in London managing the network's UK operations, to India to manage the division.

Added Ms. Shah, "I have come in to plan and create events for various Zee Network channels, which will enable us to increase company's revenues." She further said that handling the physical part of events helps the company to not only save on costs but also exercise better control on the show. Zee, since 1998, has been organising important and very popular events and programs such as the Zee Cine Awards and Zee IMI - Sangeet Awards among others.

The network is gearing up to organise at least one mega event every month, if not more, exclusively for its channels. The division is already contributing about 20 per cent to the revenues of Zee Telefilms.

Due to increased globalisation, the number of international performers visiting India to promote their albums and films has increased. Big and small companies in India also view such events as means of reaching out to large and selected audience and promote their products. In recent years, with the increase in the number of satellite channels, the awareness and interest in international and domestic artists has got enhanced, resulting in rapid growth in live entertainment and event management industry. There has been a flurry of activity, and event management agencies are mushrooming.

Advertising and marketing opportunities have opened up for event management companies, primarily as a result of satellite channels increasing awareness of the various events being held within the country.

The Dynamics

Event management companies involve themselves in the planning, organising and execution of an event, which could include a product or a brand launch, an exhibition, a concert or even a conference. Events are basically an extended form of advertising, allowing brands to associate directly with the consumer. Says Mr. Mirwani of J&M Events, "It is a form of

interactive advertising. There is a very clear trend of promoting products and brands through live events.”

This novel way of packaging entertainment has its roots firmly embedded in advertising and public relations. Corporate houses consider sponsoring events featuring popular artists as a means of reaching their target consumers.

Therefore corporate sponsorship of events to promote products has also seen a big spurt. A recent trend amongst multinational companies, especially the fast moving consumer goods companies entering India, is to promote their products through a tailor made event. In 1998 Coca-Cola alone sponsored 70 music related events across the country. Suffice to say that this industry is primed for a big boom in corporate sponsorship. Reasons Mr. Mirwani, “Advertising through live events creates an instant response in the audience and hits the target immediately.”

The Multinational Effect

“It was liberalisation of the economy and its opening up way back in 1992, which gave the much desired impetus to the event management industry”, pointed out Mr. Brian Tellis, director and founder member of Fountainhead Promotions & Events.

Fountainhead is a leading name in the industry and is known for organising events for the Times of India group, including the *Smirnoff war of DJs* and the *Brand Equity Quiz*. The company also provides “event support” to two of the most well recognised events in the country - the *Femina Miss India* contest and the *Filmfare Awards* function. Events like *Femina Miss India* and its male equivalent *Graviera Mr. India* contests have started pulling in larger than ever crowds and corporate sponsorships. Reminiscing, he pointed out that, as the economy began opening up, a lot of multinationals came into the country and brought with them the culture of promoting their products and brands through events and programs. “Product managers for Indian brands looked around and followed suit. The trend truly caught on. A positive fallout of this has been the fact that the approach to events and programs became more structured, something which was missing earlier”, explained Mr. Tellis.

As it usually happens with most sunrise industries, the influx of new people in the sector has simmered down substantially with time and the present players can be truly addressed as survivors. Points out Mr. Mirwani, “In 1995-96, almost 15 new companies were being formed everyday. However, most of them have downed their shutters. Today the numbers are low. The industry is looked upon as a serious business venture, where gross returns are in the order of anything between 15 per cent to 20 per cent. Projects are not of long term nature and returns as well as results are almost instantaneous.”

The Fastest Growing Segment

The live concert circuit is probably the fastest growing segment of the business. As per industry estimates, it has grown more than 200 per cent between 1995 and 1999. The last three years have witnessed a spate of international artists coming to India to perform in live events.

With Indian films and film celebrities always being close to the heart of Indians, wherever they may be located, there is a huge potential for the event management industry to organize live

shows abroad. The last few years have seen a plethora of such shows held in countries like the US, UAE, UK and South Africa, where there is a large non-resident Indian presence.

These shows have evoked tremendous response not only from the Indians settled there but also from Pakistanis, Sri Lankans and UAE residents. Shows already organised in the US featuring leading film artists have been a complete sell-out, with people craving for more. The UAE with a large concentration of South Indian population has been a favourite stop over for South Indian film artists who have always performed to a full house. Moreover, with the growing expatriate population in countries like Australia, Canada and New Zealand, there is a huge untapped potential for shows/events to be organized abroad with Indian “stars”.

Organising international artists to perform in India is very expensive. Accordingly, many companies now prefer organising promotional events featuring domestic artists thereby adding a new dimension to the event management industry. However there are companies which still prefer to have international artists perform in India. For example, Pepsi aims to bring at least two internationally renowned performers to India each year.

The Future

If the projections made by FICCI is true, the biggest gainer in all this would be the government, which collects taxes on such events. According to FICCI, from Rs 100 crore collected in 1999, the tax revenue can rise to about Rs 1,007 crore in the year 2005.

Industry experts, however, feel that if this growth is to happen, certain anomalies are to be cleared:

- Entertainment tax rates, which forms a big chunk, needs to be rationalised across the country. Presently different states levy different tax rates, with southern states levying lower taxes. Funds thus saved can then be reinvested in more “Events”, which will help generate more revenues for the government.
- Apart from the tax rates, the payment of entertainment tax also poses a major problem to the organisers. Currently the tax has to be paid before the tickets for the event are sold and the relevant department stamps the tickets for the tax paid. This means that if the amount of tax paid is lost if the tickets remain unsold. The government should only levy tax on the exact number of tickets sold.
- In addition to the entertainment tax, an event management company is also required to pay service tax. A clear case of double taxation, the service tax element should be withdrawn.
- For holding such events a large number of permissions need to be sought. These include permissions from the police departments (for use of loudspeakers, traffic etc.), customs (in the event of foreign artists being used), local municipal corporation and central government among others. This imposes unusual hardship on event management companies as well as the artists. The industry feels that instead the government should introduce the facility of single window clearance, which will expedite matters and reduce the time taken for such permissions from the current one month to a few days.

Professional charges by organisations like Indian Performers Right Society or IPRS and Indian Music Industry or IMI are unjustified and arbitrary, almost amounting to dual form of taxation, allege industry sources.

But, despite these hurdles the industry is poised for significant growth. Says Mr. Tellis, "I see phenomenal growth ahead. More and more brands are coming into the country and more and more are realising the potential of exposing and promoting their products through events on a 1:1 basis with target audiences. Brand custodians are realising that if they have Rs 100 in their kitty to promote their products, then some part of it must be earmarked for events in addition to the print and the television media."

According to Mr. Tellis as compared to advertising in the print or television media, events tend to hit the target audience spot on. "Here the conversion rate is much higher and, therefore, to that extent, return on rupee is also much higher."

However, industry players are unanimous that promoting brands through events is definitely not a replacement for the print and the electronic medium. They can at best supplement the two streams. That in any case is good enough!

FICCI - E&Y entertainment report anticipates growth opportunities for the Indian Entertainment Industry

Future of entertainment industry lies in distribution and integration, says FICCI - E&Y Report

Mumbai, March 15, 2003: The Union Minister for Information and Broadcasting, Shri Ravi Shankar Prasad today released a report by leading professional services firm Ernst & Young on the "The Indian Entertainment Industry: Emerging Trends & Opportunities", at the inaugural session of FICCI Frames Summit here. It has projected that the industry will grow from Rs.19, 200 crores (US\$ 4,267 mn) in 2003 to Rs. 42,300 crores (US\$ 9,400 mn) in 2008, (at a compounded annual growth rate of 17%).

The report, provides an insight into the industry's major segments, comprising Films, Television, Music, Radio and Live Entertainment and takes a detailed look at the current state, emerging trends, key drivers for growth and opportunities. Ernst & Young spoke to over 50 industry leaders and also conducted an on-line survey of more than 400 respondents to compile this Study.

Mr. Kashi Memani, Ernst & Young India's Chairman and Country Managing Partner, who was also present at the launch of the Report said, "We are honoured to be associated with FICCI in its continued efforts to support and nurture the Indian entertainment industry". Added Mr. Farokh Balsara, Ernst & Young India's Leader for the Media & Entertainment Industry Practice, "With the country's GDP expected to grow at a healthy 8 per cent, increasing consumer spending, growing penetration of television, expanding international markets for Indian entertainment and the Indian government's progressive policy measures, the future holds significant opportunities for this industry."

The industry out-performed the economy in 2003, by growing 15 per cent to Rs 19,200 crores (US\$ 4,267 mn). "An increase in television viewership and improved realisations from television

subscriptions and film exhibition were the primary drivers for this growth." says the Report.

Changing distribution landscape, a key industry fundamental, is also propelling growth across all segments. These include steps taken towards addressability in a highly fragmented cable television market, introduction of Direct-to-home (DTH) services; the multiplex boom, the experimentation with digital cinema to expedite film exhibition in semi-urban/ rural markets and FM Radio. In fact, distribution has been voted as the most important driver for growth by the respondents of Ernst & Young's web survey. "An increasing focus on the distribution chain, with a view to improved transparency, accountability and organisation, will enable fair sharing of revenues across the value chain and foster growth," the report says.

According to Mr. Balsara, "The evolving efficiencies in distribution, better use of technology, consolidation, progressive policy initiatives to attract new players, rationalisation of entertainment tax in some states, infrastructure sops for spurring exhibition infrastructure will provide a fillip to the industry. The government will need to continue its proactive approach and increased collaboration with industry."

The recommendations put forward by Ernst & Young on the policy front are a rationalisation of the entertainment tax, extension of concessions offered to multiplexes, a Common ticketing platform for film tickets and a relook at the current licence fee regime for the FM radio players.

The Report also calls for the government to empower a central body that would issue licences to cable operators, based on certain mandatory information such as entertainment duty registration, service tax and income tax registration and details of subscriber base. These licences could be free of cost to existing operators in the area and auctioned to new entrants. These details would be open to scrutiny by the independent body and the Report sees it as a significant step to inducing organisation and transparency.

Excerpts From The Report

According to the report, the key trends seem to be the change in the distribution set up across all segments and consolidation through vertical and horizontal alignments through players straddling segments from films to television or vice versa or film producers getting into distribution and film distributors getting into the exhibition space. A robust macro economic environment with GDP target at an annual 8% growth will not only ensure a conducive environment for the Indian Entertainment industry to grow, but also result in an increased demand for entertainment.

Films

2003 was a good year for the Indian film industry. There were 16 Bollywood films that had a grossed more than Rs 10 crores from domestic exploitation compared to 13 films in the previous year. Since a good large proportion of these were medium to low budget affairs, the return on investment ratio was also higher. Revenues from international markets have been impressive with four films crossing US \$2 million mark in gross collections from the USA and UK market alone. The total revenues of the industry in 2003 are estimated at Rs 4,500 crores

(US\$1,000 mn) and are expected to grow at a compounded annual growth rate of 18% to gross Rs 10,100 crores (US\$ 2,244 mn) by 2008. The key growth drivers in this segment are increase in multiplexes, advent of digital technology, creating films as brands through corporate tie-ups, merchandising etc, and corporatisation with producers adopting a more structured approach to film production

The few critical issues which need attention:-

- **Piracy** is cannibalizing 60% of the film industry's revenues. Unless strong penal action is taken to stem this revenue loss, film makers will be unable to unlock the full value of their creative product.
- **Entertainment Tax** in India is amongst the highest in the world. These rates need to be rationalized to provide relief to existing players and attract new players in audience tastes and the growth of multiplexes.
- **Institutional funding** for film production forms only 5% of the total industry size. An increased proportion of organized funding will help strengthen the business model for film making and raise the standard for accepted financial and accounting practices across the industry.

Films continue to reign as the entertainment medium closest to the masses. However, it is imperative that the industry gets its business fundamentals right in the coming years so that it can provide sufficient opportunities for all existing and potential players to grow.

Television

With approximately 8.5 crore-television households, India is the third largest television market in the world only behind China and the US. Of the total television households, 4.4 crore households receive cable television services. From a single public service broadcaster, television has grown into a thriving industry with over 300 channels being beamed across the Indian footprint. Revenues from television are expected to grow at a compounded annual growth rate of 17% over the next 5 years to gross Rs 28,852 crores (US\$ 6,411 mn) by 2008, and a significant portion of this growth is expected from the subscription stream.

Cable television reaches around 50% of the total television households (and only 20% of the total households in the country). A survey conducted by Ernst & Young indicated that a 'strong cable distribution system' is the most pertinent driver for growth, with more than 80% of the respondents endorsing this view.

The implementation of Conditional Access Systems (CAS) dominated headlines for the most part of the year. Though the intention was noble, implementation was half-hearted. As a result, after more than one year of introduction of the Bill, it appears that nobody wants CAS – yet everyone needs it – to bring in choice for the viewer, transparency for the broadcaster and the Multi System Operators (MSO), revenues for the government and fair sharing of revenues across the value chain. Notwithstanding the fact that CAS has proved to be a non-starter, the amount of time, effort and money invested by the various stakeholders in the industry indicates that the industry

has felt the need to organize and strengthen the cable distribution leg.

The launch of DTH opens up a new era for satellite television in India – it eliminates the need for a 'last mile' operator, provides choice to a consumer, increases transparency and product offerings. Other technologies on the horizon such as wireless will bypass the physical form of distribution and hence are expected to be highly scalable models.

With the emergence of new distribution platforms like DTH, consumers will finally have a choice of service providers. Existing cable networks will expand their services to provide value-added services such as pay-per-view, internet over cable, etc to retain market share and compete with emerging platforms. These offerings will, in turn, enable cable operators to increase their realization from consumers. To do so, the infrastructure will have to be upgraded to expand service offerings as most of the cable networks have been installed / commissioned in the mid 90s and have limited capability to provide value-added services. Accordingly, only serious players with deep pockets will be able to invest in the upgradation of infrastructure, thereby bringing a much-needed consolidation in cable distribution. Further, addressability in cable distribution will increase transparency and will enable equitable sharing of pay channel revenues among various players.

A broadcast regulator's biggest challenge will be to provide a level playing field to all stakeholders in the industry and at the same time, ensuring the availability of television service offering of entertainment, education and information at reasonable prices. Further, with convergence appearing to be imminent, the effectiveness with which the interim regulator can achieve its objectives would also decide the future of the Convergence Commission.

Music

The Indian music industry has stabilised in 2003, after recording a significant correction in 2002 – the revenues for 2003 are estimated at Rs 1,040 crores (US\$ 230 million), of which 40% is considered to be pirated by the industry. Comparatively, the global music industry has shrunk to US\$ 28.2 billion in 2003 – down by 9% as compared to 2002.

The legacy of problems due to the highly fragmented and unorganized distribution, continues to persist, with music companies still taking the entire risk in the value chain. The sale of physical formats of organized players, cassettes and compact discs, continues to be under pressure due to the opening up of the private FM radio stations during the last 2 years especially in the urban markets, coupled with the impact of high copyright prices and piracy.

As in other segments of the media business, distribution is expected to fuel growth in the music business as well – the Indian music industry will have to evolve new business models to monetise their content in the non-physical format over the emerging distribution platforms like music over net, music over mobile (ring tones, song dedications and downloads) and the development of private FM radio, subsequent to the proposed changes in the FM licencing policy. Consolidation of distribution amongst organized players will provide the industry with

increased bargaining power when dealing with the traditional distribution network. Lastly, changes in the legislation would be imperative to enable the music industry to address the issue of piracy.

Based on the above, it is estimated that the industry will grow to Rs 1,217 crores (US\$ 270 mn) by 2008. The ability of the music companies to exploit non-physical formats, effective monetization of content from the play out by the upcoming private FM radio stations and most importantly a radical change in regulation seems to be the key to the Indian music industry's success.

Radio

FM radio in India is a nascent segment and clearly the industry has tremendous opportunities for growth. The ad-spend on radio in 2003 was approximately Rs 180 crores (US\$ 40 mn) or less than 2% of the total of Rs 9,600 crores (US\$ 2,133 mn) ad spend in India. There is tremendous bandwidth for radio to grow and the future looks bright as the revenues of radio are expected to rise to Rs 689 crores (at 30% per annum compounded growth) post the increase in the number and quality of players in the industry. The potential of radio cannot be undermined because its strength is inherent in the very nature of the medium. Indian radio network covers 97% of the country's population through 24 languages and 146 dialects. The vast coverage provided by the medium can help broadcasters target the audience in a superior way as compared to any other media.

Given the medium's inherent strengths of reach, captive audience, affordability and potential for interactivity, radio in India has tremendous potential. However, the nascent industry has a long way to go and much will depend on the license structure and legislative framework that is created for the industry.

Live Entertainment

The Live entertainment segment has grown by 60% over 2002 and is expected to sustain this growth over the foreseeable future. This segment includes corporate events, sports, arts and theatre, felicitations and contests, festivals and personal events. Of these, corporate events and festivals of a smaller scale are primarily managed by small operators in the unorganised sector.

For the organized sector, revenues stood at nearly Rs 580 crores (US\$ 129 mn) in 2003. This number is expected to more than double in size by 2008 to Rs 1,443 crores (US\$321 mn). Many event managers believe the "next big thing" for this segment will be sports-based events, celebrity management and conventions and seminars – both on a national and international scale. Across the segment however, growth is dependent on rationalization of the entertainment taxes which are as high as 50% in certain states, and the development of a single window to obtain permissions / licenses from different government departments - currently 15-20 permissions are required to host an event.

Live entertainment has always been directly linked to stability in the economy and economic growth. India is shining, and the live entertainment segment is shining brighter.

Moving On...

The Indian Entertainment Industry is in an enviable position – it operates within a robust macro economic framework and the Indian creative product is fast becoming a global power-brand. The domestic scenario is bursting with prospects and the industry seems ideally positioned to capitalize on them. With its increasing focus on organized and innovative delivery mechanisms, the industry is setting higher standards for itself and for its deliverables to the end consumer. Whether it is infrastructure that will guarantee an improved cinematic experience or a television distribution mechanism that provides choice to a consumer at an affordable price and ensure fair sharing of revenues across players - by strengthening its fundamentals, the Industry is preparing to up the ante for itself.

Consolidation, within segments and across, will also bring its own set of associated advantages – risk mitigation, the ability to build scale, the ability to compete on a global platform and the luxury to experiment with the creative product.

Competition will be another impetus for increased efficiencies and new media such as CAS, DTH and Digital cinema will force the more conventional formats to rethink their strategies. To best exploit the opportunities that are on the horizon, the Industry requires a fair, progressive legislator that will ensure a level playing field for the entire ensemble of players. The Government of India has taken constructive steps towards this objective, however like all enabling activities, its purpose is best served by an evolving, flexible approach that is responsive to market dynamics and international best practices.

What lies ahead for the entertainment industry in India is a period of opportunity –the industry has the mettle to grow and the ability of the industry to exploit the opportunities created by these changes will be critical to its success.

Entertainment Tax snips off Cine Zing

MUMBAI: Even as the election fever is gripping the city slowly, cinema halls here are wearing a deserted look for the last one week. It isn't as if theatres are bare because stars are busy hobnobbing with politicians. Also, it isn't as if people have decided that if they can now have a direct glimpse of their favourite stars on platforms of political rallies, from just a few feet away, they don't need to go to cinema halls just to see their moving images. In that sense therefore there is no connection between the polls and the closure of movie halls. The Cinematographic Exhibitors' Association and The Theatre Owners' Association has pulled down shutters on nearly 900 cinema halls in Maharashtra, including about 150 in Mumbai, since March 19 to protest against the government's failure to meet their main demand of reduction in entertainment tax.

Cinema halls in the city are facing a stiff competition from multiplexes and entertainment centers, which are on the rise in the city. Additionally, multiplexes have been given tax holiday and concession by the government for the first five years. As against this, the old style cinema halls are paying 55 per cent entertainment tax. Cinema hall owners want it reduced to 45 per cent. A few years back, the Maharashtra government allowed theatre owners to charge Rs 2 per ticket as the service charge. This, they want to be increased to Rs 3 for non-AC theatres and Rs 4 for AC theatres. In competition to multiplexes, theatres are

being forced to run shows before half empty houses that is eating into their profits and sometimes, not even letting them recover their running costs. As a result an estimated about 40 cinema halls in the city and around have closed down over the years.

Interestingly, as far as reduction in entertainment tax is concerned, the government has completed all formalities. Only the final notification is to be issued. Since election code of conduct is one reason which authorities always cite for not doing things during election time, it can very well be that there is some relation between the elections and closure of cinema halls. As far as the public goes, it sure is getting its fair share of star gimmicks off screen, in the political arena.

FORM X

(See Rule 43)

Provisional Certificate for Exemption from Entertainment Tax

The Proprietor having paid to the Local Authority the prescribed fee of Rs.5/-this is to certify that the entertainment more particularly specified below having been reported by the proprietor to be done :-

- Of a wholly educational character
- Provided for purposes which are partly educational, cultural or scientific by an institution not conducted or established for profit.
- Provided by an institution not conducted for profit and falling within the scope 37(1) of the Kerala Local Authorities Entertainment Tax Act, 1961.

(Strike out such of the items as are not applicable) is provisionally exempted from the levy of entertainment tax:-

Description

Date

Place

- The Proprietor should maintain such accounts and submit to the Officer issuing the Certificate such returns, as are prescribed by him.
- The certificate is subject to the confirmation by the competent authority, such confirmation shall be made after the accounts are checked and if the competent authority is satisfied that the conditions relating to the grant have been fulfilled.
- This Certificate must not be used for any entertainment other than that specified above, and it must be exhibited in a prominent position of the public entrance to the place of entertainment at the time public are admitted and during the entertainment. No correction or censure of any kind may be made in the certificate, except under the initials of the Officer issuing the certificate.

Signature of the Officer
issuing the Certificate

Film Industry - Gets A New Facelift

So finally, the country's film sector seems to be heading for better days. Many of the ills that had been afflicting it for several decades are expected to find a solution as a result of the Centre's decision to confer the status of an 'industry' on the film sector.

The decision would meet a longstanding demand of what had always been known popularly as the "film industry" but ironically was never treated as industry in the strict sense of the term.

As Information and Broadcasting Minister, Smt. Sushma Swaraj told Parliament recently, the primary objective of the Government's move was to make film production and other related activities eligible for institutional and bank finance.

Film Development Council & Export Promotion Body

The step also envisages setting up of a Development Council for the film industry to address the various issues and problems faced by it and suggest appropriate measures for the overall growth and development of the industry. This Council would consist of 25 members from the tinsel world. Besides, an export promotion body is proposed to be constituted to actively promote the export of Indian films and other audio-visual products in a coordinated manner.

Rationalisation of Entertainment Tax

The Centre has written to the states to consider, inter-alia, grant of industry status to the film sector so that the attendant benefits could be available to film-related activities. Besides, the question of rationalising the existing Entertainment Tax structure has also been taken up with the State governments. However, steep rates of taxes have impeded the industry's growth.

For instance, State governments are collecting Entertainment Tax ranging from 30 to 150 per cent. And the rates vary from State to State. This is in sharp contrast to the TV and satellite communications which come freely without any tax imposition. This calls for an urgent review of the concept of Entertainment Tax.

In a communication sent to the States, the Centre has made out a strong case for rationalisation of the present Entertainment Tax structure, pointing out that at some specific place the levy was as high as 167 per cent which was counter productive. The I&B Minister has announced in unambiguous terms that she has emphasised the contentious Entertainment Tax issue and made a strong plea for putting film on the concurrent list. Concessions Granted in the Union Budget

In addition, the Finance Minister, Shri Yashwant Sinha, while presenting the Union Budget announced several concessions for the Film industry with the objective of streamlining the functioning of the sector. The minimum period of amortisation of costs incurred on production of films has been reduced from 180 to 90 days. Besides, film producers who were earlier required to furnish information in respect of all payments over Rs 5,000 would have to do so only for payments of Rs 25,000 and above.

Demands of the Film Industry

Some time back, the Film Federation of India (FFI) in conjunction with the Federation of Indian Chambers of Commerce and Industry (FICCI) had, in a memorandum to the Government, made suggestions with a view to giving the Film industry a critical push and to enhance the investment and employment opportunities. These included, besides demanding institutional finance for film production - distribution, film production and licencing of cinema houses in the concurrent list, insurance coverage, induction of venture capital to finance first generation entrepreneurs, liberal finance for construction of cinema houses and encouragement to innovation and experiments in the film sector. This would reduce the risk and encourage many film companies to go to the public and mobilise resources. Review of entertainment tax was another contentious issue.

Another important demand was to encourage the Film industry to upgrade its technology and modernise itself. The industry should be granted tax reliefs for import of equipment and raw stock. Lack of availability of finance from banks and financial institutions had been the single biggest factor responsible for most of the problems which had been plaguing the industry all these years.

Film industry being highly capital intensive, the makers were forced to borrow huge amounts from private money lenders at usurious rates of interest. It is estimated that on an average, as much as 25 per cent of the total cost of production of a film was being spent on interest alone.

But more than anything, the private money lenders were often imposing unwarranted conditions on film-makers, sometimes to the extent of seeking to tamper with the script of the story to suit their personal whims. The borrowers were finding it difficult to resist the pressures.

Thanks to the Government's decision, film-makers would now be saved of this humiliating ordeal. The move would enable them to obtain the required funds from financial institutions and banks.

There is a well-meaning assurance from the Government that the move reflects Government's commitment to 'good cinema'. The other day, while responding to a question relating to the role of black money in the production of films, Mrs. Sushma Swaraj told the Lok Sabha, 'Well if we want good cinema, we should provide good money as well'.

Implications of Granting Industry Status to Films

The importance of this decision can be understood from the fact that Indian films were increasingly finding market abroad. During the last decade, exports have grown from Rs.10 crore to Rs.150 crore. But full potential has yet to be tapped. There is scope for even international movies being shot in India under joint ventures and global tie-ups. It is encouraging to know that even during the short period since the Centre made its decision known, the film industry has welcomed the move granting it the status of an industry. The universal feeling is that with availability of cheap capital, the industry could expand.

All said and done, there is a streak of scepticism also mainly in regard to the likelihood of the banks losing their lendings due to the high rate of failure of films.

However, the Government feels that there is no room for such pessimism as the funding agencies are expected to thoroughly examine the proposals for borrowings for their viability before deciding whether or not to extend credit.

2. 3. Service Tax: A 8% service tax is levied on all bills raised by agencies, events managers etc. given below is the law as stated for your clearer understanding.

4. Existing scheme for levy, assessment & collection of Service Tax in India

Levy and Assessment

Service tax is levied on specified taxable services and the responsibility of payment of the tax is cast on the service provider. System of self-assessment of Service Tax Returns by

service tax assessee has been introduced w.e.f. 01.04.2001. The jurisdictional Superintendent of Central Excise is authorized to cross verify the correctness of self assessed returns. Tax returns are expected to be filed half yearly.

Central Excise officers are authorized to conduct surveys to bring the prospective service tax assessee under the tax net. Directorate of Service Tax at Mumbai over sees the activities at the field level for technical and policy level coordination.

Legal Provisions

The provisions relating to Service Tax were brought into force with effect from 1st July 1994. It extends to whole of India except the state of Jammu & Kashmir. The services, brought under the tax net in the year 1994-95, are as below:

1. Telephone
2. Stockbroker
3. General Insurance

The Finance Act (2) 1996 enlarged the scope of levy of Service Tax covering three more services, viz.,

4. Advertising agencies,
5. Courier agencies
6. Radio pager services.

But tax on these services was made applicable from 1st November, 1996.

The Finance Acts of 1997 and 1998 further extended the scope of service tax to cover a larger number of services rendered by the following service providers, from the dates indicated against each of them.

7. Consulting engineers (7th July, 1997)
8. Custom house agents (15th June, 1997)
9. Steamer agents (15th June, 1997)
10. Clearing & forwarding agents (16th July, 1997)
11. Air travel agents — (1st July, 1997)
12. Tour operators (exempted upto 31.3.2000
Notification No.52/98, 8th July, 1998, reintroduced w.e.f. 1.4.2000)
13. Rent-a-Cab Operators (exempted upto 31.3.2000 Vide
Notification No.3/99 Dt.28.2.99, reintroduced w.e.f. 1.4.2000)
14. Manpower recruitment Agency (1st July, 1997)
15. Mandap Keepers (1st July, 1997)

The services provided by goods transport operators, out door caterers and pandal shamiana contractors were brought under the tax net in the budget 1997-98, but abolished vide Notification No.49/98, 2nd June, 1998.

The Service Tax is leviable on the 'gross amount' charged by the service provider from the client, from the dates as notified and indicated above.

Government of India has notified imposition of service Tax on twelve new services in 1998-99 union Budget. These services listed below were notified on 7th October, 1998 and were subjected to levy of Service Tax w.e.f. 16th October, 1998.

16. Architects

17. Interior Decorators
18. Management Consultants
19. Practicing Chartered Accountants
20. Practicing Company Secretaries
21. Practicing Cost Accountants
22. Real Estates Agents/Consultants
23. Credit Rating Agencies
24. Private Security Agencies
25. Market Research Agencies
26. Underwriters Agencies

In case of mechanized slaughter houses, since exempted, vide Notification No.58/98 dtd. 07.10.1998, the rate of Service Tax was used to be a specific rate based on per animal slaughtered. In the Finance Act'2001, the levy of service tax has been extended to 14 more services, which are listed below. This levy is effective from 16.07.2001.

27. Scientific and technical consultancy services
28. Photography
29. Convention
30. Telegraph
31. Telex
32. Facsimile (fax)
33. Online information and database access or retrieval
34. Video-tape production
35. Sound recording
36. Broadcasting
37. Insurance auxiliary activity
38. Banking and other financial services
39. Port
40. Authorised Service Stations
41. Leased circuits Services

In the Budget 2002-2003, 10 more services have been added to the tax net which are listed below. This levy is effective from 16.08.2002.

42. Auxiliary services to life insurance
43. Cargo handling
44. Storage and warehousing services
45. Event Management
46. Cable operators
47. Beauty parlours
48. Health and fitness centres
49. Fashion designer
50. Rail travel agents.
51. Dry cleaning services.

and these services have been notified on 1-8-2002 and were subject to levy of Service Tax w.e.f. 16-8-2002.

It is expected that in view of more & more services brought under the Service Tax net, the service tax revenue would now form a major part in Govt. Revenue earnings.

In the Budget 2003-04 seven more services along with extension to three existing services have been added to the tax net which are listed below. The levy of service tax on these services is effective from 1st July, 2003.

1. Commercial vocational institute, coaching centres and private tutorials
2. Technical testing and analysis (excluding health & diagnostic testing) technical inspection and certification service.
3. Maintenance & repair services
4. Commission and Installation Services
5. Business auxiliary services, namely business promotion and Support services (excluding on information technology services)
6. Internet café
7. Franchise Services

The extension to following three service was given in the Budget 2003-04 as aforesaid.

1. Foreign Exchange broking services
2. Maxicab repair services
3. Minor ports (other than major ports)

The rate of Service Tax has also been increased from 5% to 8% on all the taxable services w.e.f. 14.5.2003.

Administrative Mechanism

Service Tax is administered by the Central Excise Commissionerates working under the Central Board of Excise & Customs, Department of Revenue, Ministry of Finance, Government of India. **The unique feature of Service Tax is reliance on collection of tax, primarily through voluntary compliance.**

Government has from the very beginning adopted a flexible approach concerning Service Tax administration so that the assesseees and the general public gain faith and trust in the tax measure so that voluntary tax compliance, one of the avowed objectives of the Citizens Charter, is achieved. Substantive and procedural liberalization measures, adopted over the years for this purpose, are clear manifestations of the above approach. Following are some of the measures adopted in that direction:

1. Service Tax is a very modest levy and is collected @5% on the value of the taxable services. It has remained so even after eight years till the recent increase of the same to 8% w.e.f. 14-5-2003.
2. Under Section 67 of the Finance Act, 1994, Service Tax is levied on the gross or aggregate amount charged by the service provider on the receiver. However, in terms of Rule 6 of Service Tax Rules, 1994, the tax is permitted to be paid on the **value received**. This has been done to ensure that providers of professional services are not inconvenienced, as in many cases, the entire amount charged/billed may not be received by the service provider and calling upon him to pay the tax on the billed amount in advance would have the effect of asking him to pay from his own pocket. It would also make the levy a direct tax, which is against the very scheme of Service Tax.

3. Corporate assesseees are given the liberty to pay tax on the value of taxable service, provided by them in a month, by the 25th of the following month to enable them to finalize the accounts. Further, the individual assesseees are required to pay the levy only **once in a quarter**.
4. The process of registration of assesseees has been considerably simplified.
5. No separate accounts have been prescribed for the purposes of Service Tax. It has been provided that accounts being maintained by the assesseees under any other law in force would be sufficient. This has placed the Department at considerable inconvenience to itself, so as to minimize difficulties for the assesseees.
6. The Finance Act'2001 has introduced self assessment for service tax returns; thereby sparing the assesseees from the rigours of routine scrutiny and assessment.
7. Frequency of filing the returns is minimized. Filing of Statutory return has been made half yearly and by the 25th of the month following the half-year. This is in replacement of the monthly/quarterly returns prescribed earlier.
8. Penal provisions do exist in respect of Service Tax also. Failure to obtain registrations, failure to pay the tax, failure to furnish the prescribed returns, suppression of the correct value of the taxable services and failure to comply with notice do attract penal provisions as prescribed. But, it is specifically provided that no penalty is imposable on the assessee for any of the above failures, if the assessee proves that there was reasonable cause for the failure. This provision has been inserted to take care of the genuine difficulties of the new assesseees.
9. Government's liberal attitude is more evident in the case of prosecutions. Hardly will there be any tax statute with revenue implications, where prosecutions of the offenders are not provided. In the case of the Service Tax also it was thought of and sections 87 to 93 of the Finance Act, 1994, did provide for prosecution of offenders. However, these provisions were subsequently withdrawn as a noble gesture towards the assesseees.
10. In partial implementation of input credit scheme on service tax side in the Finance Act 2002 allowed credit of the service tax paid on the input-service towards payment of the tax to be paid on the final service of the same category. This is a welcome step in the direction of development of tax credit mechanism in the field of service taxation. It will reduce the cascading impact of tax on tax and help restoring competitiveness of service sector. This facility will go a long way in raising the tax compliance level and reducing disputes in administration of tax on services such as photography, video recording and advertisement.
11. However, subsequently in the finance Act, 2003 the Service Tax Credit Rules, 2002 have been amended. Now the assessee can avail of input credit in respect of any of the categories of the services and utilise the said service tax credit for payment of service tax on any of the output services.

4. Permissions : These are specially required in roadshows, promotions etc. taken from the municipal corporation, these permissions are imperative to avoid any legal problems. Police is also a legal body from whom permissions are taken.

Assignment

1. Visit two event managing companies and find out the permissions that are required to
 - Conduct a live event
 - Conduct a roadshow
 - Conduct a promotional activity on the streets of Delhi
2. Create a brief for an event and go to the police department for permissions for the following
 - To conduct a live event
 - To conduct a roadshow
 - To conduct a promotional activity on the streets of Delhi

[illegible]

LESSON 27: A RECAP

The first and foremost thing to do while planning an event is to know about the client's expectations. When a client first approaches you for assigning a task, sit with him and find out what he wants and how he wants it. Keep in mind the fact that the client has a very hazy idea of what he wants. He expects you to change that hazy idea into a reality. So you first need to strike a good rapport with him. Once you know his expectations you can start giving your inputs. Since you are a professional event planner he is bound to believe that you have a better knowledge about these things and will respect your judgment.

Identify The Event

You first need to identify the type of event to be planned, whether it is going to be a product launch or a conference or a wedding or some other event. Then sit and draft a rough script of the budget, target audience, promotional campaigns, publicity, other miscellaneous arrangements.

Ask yourself the five basic questions:

Who?

First give a thought to who will be present at the event.

... is the target audience?

First you have to find out who are the people who will be coming for the event. This is very important because the whole event rests on the kind of people who are going to be invited.

What?

Next turn your attention to the type of event you are going to set up. ...type of event are you organizing? You then decide what kind of an event it is?

- Wedding
- Party
- Conference.
- Product launch
- Concert
- Others

When?

...do you wish to stage the event?

Here you have to decide on the dates. But before that you have to finalise the venue. Then the date can be fixed as to whether you wish to stage it next month or after a few months or one year or even more than that. Before settling on the duration you need to think over the time and other things.

Where?

When you are planning the event then obviously an important factor would be the venue. Therefore the following question would help you in this aspect:

...do you wish to host the event? If it is a wedding/party it has got to be a hall, a conference room for a conference/ product

launch. Depending on the nature of the event you decide on the venue.

How?

If you decide to press ahead, ask yourself several 'how' questions to complete your framework of objectives.

How long should the event last? Think about the duration.

How does the event fit into your overall marketing programme?

Be clear whether it is going as a stand-alone or a one-off event that is separate and distinct from the other activities. Alternatively it could be a part of a wider campaign- just one aspect of other ongoing advertising and marketing work.

Budgeting

Undoubtedly the most important thing....but how are you going to go about it. The first thing to be done here is to decide the total cost of the event. How do you want to plan it? What are the various things needed for the event? In order to simplify matters further, draw a checklist where you write the name of the item, the expected cost and the actual cost.

A budget checklist would ideally look like this

ITEM	ESTIMATED COST	ACTUAL COST
Sponsors	-	-
Venue	-	-
Catering	-	-
Overnight accommodation	-	-
Publicity (if necessary)	-	-
Rentals and hiring	-	-
Rehearsals (if necessary)	-	-
Post event activities	-	-
Miscellaneous	-	-
ESTIMATED TOTAL	-	-
GRAND TOTAL	-	-

Catering

Now the importance of catering really depends on the kind of event. If it were a wedding or a party then a major chunk of the entire plan would go for catering itself. While selecting a caterer check out his/her credibility from various sources. After you have him on, sort out details regarding payment, mode of payment, payment dates and other useful information.

Get all these details in writing and get it signed from him so as to avoid any problems in future.

Venue

The choice of the venue naturally depends on the kind of event. If it is a fashion show or a product launch, then chances are high that it would be held in a star hotel. Before deciding on the venue you should first decide on your target audience.

Defining The Target Audience:

One of the most important things you need to do before arranging your event is defining your target audience. You should have a very clear picture of who is going to come for the event. Whether the event is for entertainment, information or some other purpose. You can't have a very trendy look for a wedding, there you go for the traditional look. And again you keep in mind the number of guests, their status and style, their tastes, likes and dislikes. Similarly you can't have a traditional Indian look for a pop music concert. In this way you have to first identify the target audience to get started with your event. After you have decided on the venue, decide on the following things also:

- Decorations
- Boarding/ Lodging- depending on the nature of the event
- Lighting
- Stage designing
- Outside hiring and rentals for specific purposes
- Security
- Miscellaneous work pertaining to the nature of the event

Security

Whenever you are arranging an event you ensure that it is safe and secure in all ways. Especially if it is an event which is bound to attract a lot of attention like a musical concert or a film based award ceremony or such other events. For this you need to ensure that your event is fireproof and free from any obnoxious incidents.

You can't prevent them entirely but it helps to be prepared for any eventuality. For this you may need to approach security service centres in the city. You should be informing the police in case there are any important or famous people coming.

Hirings and Rentals

By hirings and rentals one refers to the other professionals who will be working along with you like a photographer, decorator, videographer and a host of other people who will be helping you out with the event.



When you are hiring them remember to do the following things

- a. Get a contract letter made
- b. Decide about the advance to be paid to the person
- c. Try negotiating as far as possible
- d. list down your terms and conditions before signing the contract
- e. Take into account their terms and conditions

f. When you fix the money, you should also fix up the timings

g. Check out for their credentials before signing them on

You would be working with a variety of people during each event. It could be a choreographer for a fashion show or a stage designer. The basic thing you must remember is to explain them as to how you visualize the event. These are the experts who will understand what you are wanting from them and accordingly co-ordinate with you.

You need not be an expert in everything but you should know how to co-ordinate with all these people and bring out the best in each one of them.

Publicity and Promotion

If you know how to plan and organise your event, you should also know how to market it. If there is something very peculiar or special about your event then that has to be the main thing to be highlighted. A product launch for example requires a sales promotion campaign either before or after the launch. In that case the product is advertised through banners and media and even door-to-door canvassing. Effort is taken to ensure that people sit up and take notice of the event. Sometimes it could be an event like an award ceremony, which is to be shown on television. You then have different companies making a beeline for sponsoring their respective products in due course of the programme. This is the way publicity and promotions work.

Event Marketing

Today entertainment and event marketing has become a large income generating market. Many of the industry profiles state that any event which requires funds would call for an excess budget, but the fact is a well planned strategy for an event will work on any budget. Event marketing thus becomes a very important part of your event plan.

In this module on Event Marketing you will learn the following things:

1. What Is Event Marketing?
2. Marketing Your Event
3. Creating A Budget
4. Positioning Your Product/Event
5. Creative Checklist
6. Publicity

What is Event Marketing?

There are certain strategies to follow which are applicable no matter what the size of the budget in these are:

- a. Identifiable target market
- b. Accurate positioning
- c. Good channels of distribution
- d. An effective launch strategy
- e. Category domination
- f. Sustaining power
- g. Delivery of a promise
- a. It's your creative thinking, not the limit to your spending power that determines your success. A major marketing tactic employed in the Event Marketing strata are:

- The need to use multiple channels of distribution- Gone are the days of relying solely on receipts. Videocassettes, cable and network television and foreign sales are all diverse sources of revenue.
- The importance of synchronous launch- Forget about launching a product market by market, consumers have short attention spans and multiple entertainment options.
- The aggressive use of credible endorsements- if someone raved about your product, let everyone know. Consumers are generally influenced by third party testimonials

At the same time, the entertainment and event industry has taught some tough lessons the hard way. For e.g.- don't let your costs run high that returns on your investments is impossible and never advertise or distribute your product when everyone is releasing theirs.

Entertainment/ Event marketing involves the setting of prices, packaging, advertising, distribution and merchandising of just about any form of entertainment or event available for public consumption. Travel has begun on the information super highway. Shortly millions of people will encounter a staggering selection of entertainment through satellites, phone lines, high-powered PCs and hundreds of cable television channels. Then there will be a profusion of new ways to reach these consumers.

What Can Marketers Do to Reach This Position?

While it is true that the public has a voracious thrust for some new event, simply producing a product or event no long guarantees success. Prior to risking thousands or even millions of rupees promoters, producers and entrepreneurs must determine exactly who their audience or target audience is and how best to reach it. Reaching your target is half the battle won. Convincing them that it is the best thing that has happened requires marketing prowess.

Whether you call it marketing or hype, great advertising is a kind of art that can often help propel your product towards a very profitable existence within its short life span.

Before we dive into the wonderful world of event marketing, ~~we need to look at the world of advertising.~~

Advertising

Advertising will **evaluate** and **determine** the marketing characteristic of your event and help you reach your target market by doing the following:

- Analyse the present and potential market for your product
- Outline the relationship of your product and any inherent competition it might face in the marketplace
- Profile the available media (radio, print, outdoors, television, e-mail or direct mail) necessary to communicate the product benefits to the consumer.
- Formulate a cohesive strategy or marketing plan

Execute your marketing plan

Marketing Your Event

There isn't an industry in the world whose marketing exercises are more than discernible than the event/entertainment business. When you market an event, you are charged with

creating a brand in the shortest amount of time possible. Advertising, publicity, promotion in some cases, research are the tools of effective event marketing. To make it, your project should be armed with a good poster, press kit, lots of promotions and a creative campaign and sometimes the event, nobody can predict an event's success or failure. At the same time not even the most provocative and powerful marketing can save a bad event.

Prior to beginning the marketing process for your event, it's a good idea to take a check of the saleable qualities of your product/event before you market it. Ensure that you are properly equipped to proceed. You should be able to answer the following questions about your product/event before you market it:

- Is it a strong and a unique event?
- Have there been similar events of the same genre that has been successful?
- Do you have any notable cast in your event?
- Do you have a target audience?
- Is the key art powerful?
- Does the product/company connected with the event have a marketable track record?
- Is there a merchandising capability?

The remainder of the process deals with the challenges and issues these questions raise.

Creating a Budget

There is no set formula when setting a budget to market an event. You have to look at several variables prior to generating a budget:

- What is the potential of your event?
- Who is your audience?
- What is the gross of similar events held in the past?
- You will also need to find out how many markets should be included in the release of your event. (Markets here means cities)

The other approach to budgeting is targetting your audience and determining how best to reach out to them. This can be very tricky, since making a mistake by targetting the wrong market can destroy an event.

The way to ensure a strong opening is to create an awareness frenzy as the premieres. Depending on the genres, you need to generate a lot of publicity, press releases and a breakthrough campaign to isolate your product amidst in the clutter. The most essential and effective tool is in building awareness for any event in a campaign.

Positioning Your Product /Event

Long before the creation of your campaign begins, the positioning of your event must be decided. The positioning of the genre of the event decide the type of audience you will reach and exactly how you will posture the event to the press, who will write about it long before the consumer will ever see it.

Once you have determined who your audience will be, you can then start to research their characteristics and model your campaign after other similar events that have proved successful.

Creative Checklist

This section describes the creative elements necessary for the development of the key art and promotions required to sell your event.

Key art

Key art is the image created for the poster and later adapted for newspaper ads and publicity materials. Key art is the first element of creativity developed long before the event. The role of the poster is to generate an early awareness for the event. The poster image should be clean and simple. It's important to remember that key art designed for the poster will also be adapted for the newspaper campaign. The graphics must be clean and powerful in order to reduce properly as your ads grow smaller in the third or fourth week of release.

Along with the poster comes the cutline. The cutline or copyline is generally a few words that position or set up the event. The copy should be provocative, able to set a mood and sell the event.

Publicity

Publicity is used to legitimise the claims that you are advertising about your product/event. Publicity is carried out to direct the public's attention to your event. The publicity process should begin the minute a deal is signed to produce an event and it should be continuous throughout the release. During the pre-production period, stories regarding the event, its cast, the actual event, special effects should be regularly fed to the press. Here are a few points on how to generate a good publicity:

- Assemble and distribute a comprehensive press kit to journalists and critics.
- Secure major stories with newspapers and magazines. Ensure these stories break around the time of your event release date.
- Distribute your electronic press kit to television studios, clips of the product, event and interviews with the creative team.
- Arrange screenings for opinion making groups that will help spread the word.
- Get local celebrities to attend premiere screening and also attach a radio, television and/or newspaper sponsor to the premier screening.

So In Totality

With entertainment becoming the buzzword to promote business and attract customers, the event management industry has come a long way

Haven't you been enthralled by a fashion show held in perfect synchronisation, enjoyed an award ceremony, been impressed by a well-conducted conference, appreciated a product launch? If you have, then the credit for making an event memorable, goes to the people who are behind running the show - the event managers. Event management as an industry has achieved prominence in recent years. With globalisation and influx of MNCs and corporates, the need for promotion in marketing and advertising is a must. As the competition is huge, it is imperative for marketing and advertising firms to woo and entice customers through an interactive medium, schemes,

packages and entertainment, which are all, a part of event management.

Event management is considered as one of the strategic marketing and communication tools by top corporate houses and multinational companies.

Today, event management companies are looking after a variety of areas including corporate events like product launches, corporate seminars and conferences; retail marketing programmes including road shows; training programmes; event promotions and special events like concerts, award nights, film premieres & music releases, star nights and fashion shows. Organising a wedding as an event is an upcoming area, and in a country like India where customs and traditions vary every 200 km, it can be an interesting area of work.

Work Areas

Event managers can be involved in brand building, packaging, marketing and communication strategy or product-promotion strategy, besides handling and executing the same. The event manager is supposed to be an expert at coordination and logistics management. This includes client servicing, event planning, stage production, liaisoning with government authorities, technical production, creative visualising and travel and hospitality management.

Skills Required

Creativity and managerial skills are the inherent traits required in anyone looking for a career in event management. The Six Cs as a success formula that an event manager should have are: he or she should be cool, composed, creative, communicative, calculative and should have an ability to conceptualise.

Training

Traditionally, it has been people from advertising, marketing or management background foraying into event management. Emphasizing that formal education is a must for success in this discipline. Once you have formal training you know how to do things. With competition, the buzzword is professionalism and as more and more corporates are using event management as a marketing tool, the need for trained people has increased. Only those with thorough knowledge, experience and a professional attitude will survive in this glamorous world of event management.

Institutes like the ICEM and IIEEM are offering short-term courses as well as diploma programmes in event management. The course curriculum generally includes basics on co-ordination, marketing, advertising, accounting and planning of events. Public relations, sponsorships and inputs on event laws such as permissions, licences and insurance are covered in the syllabi.

Attractions/ flip Side

Although there is a certain amount of glamour associated with this industry, yet, it is a hard profession. Association with show business and the glamour industry, an innovative and creative approach towards work, opportunity to build and strategise branding of products and companies are key attractions in this business. The flipside of working in this industry can include working late into the night, working under pressure, extensive traveling, keeping an eye on 'cheques bouncing' and clients not keeping their promises.

It is not really a glamorous pursuit. Any national event requires six months to one year of planning and organising and international events take a minimum of one-and-a-half years of laying the groundwork, so formalising an event is actually a long and tedious process.

Employment Opportunities

An event manager may join an event management company, may seek employment in a corporation looking after their specific events, functions and conferences or may even work independently. Since it is a very innovative industry, it can open doors for film production, stage and set production, advertising, personal relations, sound and lighting management, hotel industry and marketing departments of corporate houses. The starting salary is usually between Rs 6,000 and Rs 8,000 per month which can go upto any level for experienced and skilful professionals, depending on the projects and company. The remuneration in this discipline is pretty good. Apart from the basic salary, perks like LTA and medical allowances are provided. We take good > care of our employees especially when they work in night shifts.

Future Prospects

Research conducted in the year 2000 by Arthur Anderson on behalf of FICCI showed that event management and live entertainment industry was expected to grow 14 times from a Rs 250 crore to a Rs 3,500-crore industry - in the next five years. But the September 11, 2001 incident has hit the industry. Today the industry is growing by 150 per cent per annum.

CASE STUDY

One more case study for your understanding...

Tasty Bite The Way to a Customers' Heart and Stomach

A Strategy Presentation

By
XXXXX

- The focus of our strategy is to try and win the *heart* and *stomach* of our customer
- Both are critical for success
- Winning the customers' *heart* is to gain her *trust*
- Winning her *stomach* is to get her to *buy it and consume it*
- For Tasty Bite it is essential to win her *heart* and her *stomach*
- Because Tasty Bite is a concept. A whole new concept
- A concept that has to break through generations of beliefs, attitudes, habits, lifestyles and mindsets
- A concept that will have to break through mental and emotional barriers
- Tasty Bite are packaged, pre-cooked, ready-to-eat, popular Indian dishes.
- Favourite dishes normally cooked at home. Once in a way ordered or had at restaurants
- It is not a snack. It is a meal or the main dish/es that form a part of a meal.
- Consuming Tasty Bite means replacing a meal or some of the favourite dishes either home cooked or restaurant made.

This is where the barriers begin to for

- The Indian woman and housewife believes:
 - that home cooking is the best
 - in providing fresh food for her family
 - in providing healthy food for her family
 - that no other food tastes as good as a home cooked meal
 - that home cooked food is the safest
 - She is skeptical about packaged food:-
 - Will it be fresh?
 - Will it be healthy?
 - Is it safe?
 - Will it be filling?
 - Is it expensive?

The credentials, background and experience of her with the manufacturer (level of familiarity)

- She is pretty set in her views:-
- Eating out is a once in a way outing.
- Ordering food at home is just for a change, or at times convenience, mostly from known, tried and tested outlets.
- Packaged food is good for snacking (for kids/family), more as a filler for fun and
- parties (more for light consumption)

So how does Tasty Bite break through these barriers?

Through the *heart* and into the *stomach*

or

Through the *stomach* to the *heart*

The window of opportunity

The Indian consumer is changing

The Indian woman today is a multi-faceted personality

She is a mother

She is a wife

She is a homemaker

She is a working woman

She is ambitious

She is a leader

She is a role model

She has a mind of her own

- She is more aware
- She is constantly improving her lifestyle and that of her family's
- She is today seeking convenience to make her life simpler and easier

And this is the dichotomy of the changing Indian woman

On the one hand she's traditional and conventional in her habits, attitudes and values And on the other hand she's emerging as the woman of today, keeping pace with the changing times

And This is The Window of Opportunity

But to capitalise on it we need a clearer and closer picture of our target segment An honest evaluation of the product promise, it's strengths, weaknesses and opportunities

- The promise
Packaged, ready-to-eat, Indian, vegetarian delicacies
- For the first time Indian delicacies in a ready-to-eat packaged form for Rs. 55 only

Strengths

- Quality

- Taste
- Favourite Indian dishes from around the country
- Hygienic
- Healthy
- Convenient

Weaknesses

- Small quantity
- Expensive when it's for more than two people
- Packaged food, hence may face consumer resistance and barriers
- May not be considered fresh, healthy and safe

Opportunity

- First mover advantage
- The changing Indian woman
- The convenience of ready-to-eat Indian delicacies
- A meal not a snack
- Larger quantity packs; family packs

SoWho is the real customer?

And..... what are they seeking?

Core/Primary Segment	Seeks
Working couples	Convenience, good quality with kids for the entire family healthy meals. Favorite dishes.
Families with one earning member	Once in a way convenience. Good quality, healthy meals. Favourite dishes for the entire family.
Young working couples	Convenience, a quality, tasty couples complete meal, economical
Another major segment is the institutions, primarily offices. Lunch for many executives is from restaurants. Quality, hygiene and safety is questionable	Would seek a good quality, hygienic, healthy, hassle free meal.

At entry stage and during the initial launch phase it is advisable to focus marketing, communication and promotional efforts towards the core/primary segment, both at homes and offices.

The product at present is not ideal for families of more than two people. The quantity needs to be increased. The present pack is not economical for a full family which is our core segment.

Suggestion: Introduce a family pack at an economical price.

In terms of product positioning, the core segment is seeking convenience with quality and the fact that they can now get their favourite dishes ready-to-eat.

The positioning must take care of the fact that it is a meal not a snack. It's not a fun product. It's a proper dish/meal. A

convenient, quality and tasty substitute for home cooked or restaurant made popular Indian dishes.

It needs to be positioned on a serious note, non frill platform.

The recommended positioning:

Your favourite Indian dishes now in a healthy hygienic, ready to eat pack.

The recommended communication

'Heat it. Eat it. You'll love it.

It's just the way you would have made it'

or

‘Heat it. Eat it.

It’s just the way you like it’

(The focus is on convenience and taste)

The task before us

- To launch the product impact fully (in the given markets)
- To generate awareness, interest and desire to try
- Induce trials (win a customer)
- Generate repeats (build Customer relationship and loyalty)

The Recommended Strategy

- Localise marketing efforts - city by city
- Capture the heart and soul of the city. Make Tasty Bite a part of the social and cultural milieu of the city.
- Break through the barriers and win the trust and empathy of the consumer
 - as a company
 - as a Brand
- Then work your way into her stomach through exciting, innovative promotional activities.

Mass media advertising should be limited to:

- a. A launch ad (for announcement value)
- b. TV film- for demonstration and building emotional values and appeals (use of local channels)

The Big Idea: To win the heart and trust of the customer and the city and make an instant impact

A socio/commercial promotional activity with CRY

The Idea

- Create an event related to the core business of Tasty Bite
- Mass appeal
- Establish an ‘Umbrella’ equity for Tasty Bite
- Generate goodwill for the Brand
- Harness this goodwill for future Brand/product extensions
- Direct a promotion towards deprived children and create an emotional empathy for the cause and the Brand, cutting across all segments
- Children as a focus of any socially relevant activity helps build enormous goodwill (specially amongst women)
- Ensure the co-participation of CRY - an organisation closely identified and associated with children
- By ensuring a visible association between CRY and Tasty Bite, elevate the association to a “genuine” social movement
- Create an event and an association which is sustainable for a long period of time, ensuring and enduring, long term equity platform for the brand1

A two stage activity

Stage 1

Create a Tasty Bite - CRY Health and Nutrition Fund

- High involvement of core target segment women and families

- Will ensure greater bonding between Tasty Bite and it’s Customers
- Will project Tasty Bite as a caring, concerned and genuine Brand
- Values that will enhance the equity of the Brand

The main concept

- Heighten levels of consciousness and awareness towards the issues of malnutrition among children
- Sensitise the issue through media, outdoor, DM, POP, PR thereby raising the subject to a level of national or city specific concern
- Inculcate an attitude of participation of general public and customers
- Introduce a national or city specific fund to help provide an outlet/channel for people to participate and contribute

Contribution to the fund will be through general public pledging monetary support. Through contribution boxes placed at Tasty Bite outlets, CRY centers, hotels, Petrol pumps, supermarkets, retail outlets etc.

The contribution from Tasty Bite will accrue as a result of the proceeds from Tasty Bite products sale for a period of one month.

Re 1 on the purchase of a Tasty Bite product will be donated to the fund kitty during that month.

Consumers must be made aware of the fact that by purchasing Tasty Bite, she’s also contributing to a cause. This is bound to create goodwill and in turn purchase/trials.

The fund will be open year round, but for the initial impetus to the Brand, the one month, one rupee per pack donation to the cause, would be the introduction to Tasty Bite’s promotional activities

Stage 2

The one month activity will culminate in a single event to arouse the sentiments, the emotions and the convictions of customers towards the cause and the Brand.

The Tasty Bite - CRY Day In every city

A day which will be used to rally people from all over the city to pledge themselves to a worthy cause.

In effect, this day is one where Tasty Bite and CRY together take the lead in awakening the social consciousness of the city

- The day will be celebrated with an event
- The participating children will be from CRY projects
- Press and TV coverage, conferences will generate interest towards the event
- Special features on health and nutrition will be sponsored by Tasty Bite
- Local agencies like Lions, Giants, Rotarians can help co-ordinate the event
- Celebrity participants in the event would ensure greater media focus and attention as well as generate greater enthusiasm

The Tasty Bite - CRY Day activities

- A food and fun event (mela type). An occasion for the underprivileged to have fun.
- There would be games, drawing, clay making and other such activities.
- The proceeds from the purchase of Tasty Bite at the event venue or from any outlet would go towards the fund.
- A bus would travel through the city and stop at various points for children to paint.
- A huge mural painted by children at the function could be auctioned.
- In Mumbai the event can be held at Esselworld or FantasyLand.

Coinciding with this activity will be other promotional activities that will tie-in with the Tasty Bite-CRY concept so as to provide greater impetus to the movement, the cause and the launch

Activities Recommended During the Tasty Bite- CRY promotion

- Door-to-door selling: at offices and homes. Employ 10-15 door-to-door salesman (on salary + incentive). Fix daily targets of at least 25 packs per person per day. That's and additional 7000 to 10,000 packs a month and a revenue generation of an additional Rs 3.5 to Rs 5 Lac per month.
- Lunch demos at offices: free sampling and selling
- In shop promotions: heavy merchandising and sampling
For all door to door promotions, lunch demos at offices and in shop promos, Tasty Bite sales people will be wearing special T-shirts and caps with Tasty Bite-CRY messages. All outdoor and banners around the city will also carry messages to promote the cause and make the concept come alive.

What will this achieve for Tasty Bite?

- Generate sales/ trials
- Most importantly it would help build customer empathy and trust. Tasty Bite would be endeared to her heart Finally, this activity would instantly and impactfully establish Tasty Bite

Other activities

- Creation of a Tasty Bite club:
 - Building customer relationship
 - Interactive relationship
 - Offer club members special incentives
 - Frequent user/buyer schemes
 - Event participation
 - New intro trials
 - Direct marketing/ mailing

Other Activities

- Mystery customer/ visitor: at homes/offices. If you can offer him a Tasty Bite meal, you get an on-the spot prize/gift
- Redemption schemes/coupons:
Redeem 5 inners and get 5% off
10 inners and get 10% off

15 inners and get 15% off

D. Local events tie-up: sports, cultural, plays, films, quiz etc.

E. For the local flavour:

- create festival related promotions
- marriage, anniversary, birthday and party promotions

Strongly Recommend

- Heavy, innovative, creatively exciting merchandising
- tie-in with special events, occasions etc.
- Outdoor - with exciting usage/occasion and event specific messages. Should be highly noticeable and memorable
- Build a database and immediately move into a CRM programme

All promotions recommended in this presentation is action-able, feasible and cost effective.

Detailed Plan for The Launch

Objective

- Launch of TASTY BITE
- Induce trial
- Repurchase

Strategy

- Below-the-line
- Sales generating
- Tying up with a social cause to occupy consumer mind space

Proposition

Your favourite Indian dishes now in a tasty, ready-to-eat pack.

Your every purchase supports a CRY child. Core focus of communication

Brand promise of taste & convenience

and

Helping the underprivileged children through CRY

Items	Brief	Present'n	Finalisation	Process'g	Printing	Despatch	Dist'n
Press ad	15th April	22nd April	25th April	10th May	-	12th May	-
Leaflet	15th April	22nd April	25th April	26th April	30th April	6th May	13 th May
Dangler	15th April	22nd April	25th April	26th April	30th April	6th May	13th May
Poster	15th April	22nd April	25th April	26th April	30th April	6th May	13th May
Banner	15th April	22nd April	25th April	26th April	30th April	6th May	13th May
Costume	15th April	22nd April	25th April	26th April	30th April	6th May	13th May
D.Boxes	15th April	22nd April	25th April	26th April	30th April	6th May	13th May
Hoarding	15th April	22nd April	25th April	26th April	30th April	6th May	13th May
B'shelters	15th April	22nd April	25th April	26th April	30th April	6th May	13th May
Event							June 17

Day -5

Route Map
Permissions

Day -2

PoP in Place
Hoardings
Banners
Training
D.Boxes

Day 1

Press meet
D2D Residences
D2D Offices
In shop promo

Day 30

Event
Invitation to press

Activities**Activities in Detail****Door-to-door (Residences)**

- Cold calling
- Introduction of product
- Introduction of CRY fund
- Questionnaire
- Sale
- Cold calling before lunch break
- Speaking to admin manager
- Introduction of TASTY BITE
- Introduction of CRY fund
- Demonstration of cooking
- Sampling
- Questionnaire
- Sale

In-shop Promotion

- Introduction of TASTY BITE products
- Introduction of CRY fund
- Product demonstration
- Sampling

Tasty Bite - Cry Day Event

- Magic show / Puppet show
- Orchestra / mimicry
- Games - prizes
- Mural painting (20ft x 40ft canvas, which will be displayed on a hoarding for the next one month)
- Celebrity visit
- Lunch and snacks

Costings

No.	Items	Qty	Rate	Days	Cost
1.	D2D promoters	40	322	26	Rs.3,34,880
2.	Supervisors	4	322	30	Rs.38,640
3.	In-shop promoters	22	345	26	Rs.1,97,340
4.	Uniform(coat+cap)	150	220		Rs.33,000
5.	Bags	100	120		Rs.12,000
6.	Posters	2000	11.50		Rs.23,000
7.	Danglers	1000	14		Rs.14,000
8.	Banners	700	96		Rs.67,200
9.	Donation Boxes	100	55		Rs.5,500
10.	Leaflets	50,000	1.75		Rs.87,500
11.	Misc.(at actuals)		500	26	Rs.13,000
12.	Creative fees				Rs.46,000
13.	A/w & Positives				Rs.40,250
14.	Hoardings & Bus shelters		1month		Rs.1,25,000
15.	Event			1	Rs.2,30,000
16.	Questionnaires	35,000	0.30		Rs.10,500
17.	Data entry	30,000	0.58		Rs.17,400
18.	1 Mailer(printing+mailing)	30,000	7		<u>Rs.2,10,000</u>
					15,05,210
	(includes 2,25,782 as Management & Supervision fee@15%)				
19.	Press meet		20,000		Rs.20,000
20.	Mgmt & analysis of data		30,000/month		Rs.30,000
21.	Press ads (1x150cc,2x100cc)		450/cc		<u>Rs.1,57,500</u>
					17,12,710

*Travel & boarding for 3 persons (recce' trip and actual promotion duration) at actuals

*Photography of event and for creative requirement is not included Sales

- Current sales = 4,000 packs/month = Rs.2,20,000
50% increase due to publicity & In-shop promo
= 6,000 packs = Rs.3,60,000
- Sales due to D2D
Assuming 15 packs/day/promoter
i.e. 15 x 40 x 26 = 15,600 packs/month = Rs. 8,58,000
- Therefore total sales in Bangalore for the month = 21,600 packs
i.e. 21,600 x 55 = Rs. 11,88,000

MAJOR SPORTS EVENTS

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1. Running Events – Some Key Questions
2. Writing Your Major Event Strategy
3. UK Sport's World Class Events Programme
4. Preparing a Bid
5. A Suggested Business Plan Template



UK Sport's purpose is to lead the UK to sporting excellence by supporting:

winning athletes; world class events; ethically fair and drug-free sport.

UK Sport is delighted to have worked in collaboration with many people to produce this guide. It is meant as a practical resource to help organisers consider aspects when planning and preparing to bid for, or stage events.

We passionately believe in drawing people closer to sport and allowing our athletes to win medals on home soil. Major events represent the pinnacle of competitive sport. Staging World, European or Commonwealth Championships results in a unique mix of sporting and non sporting benefits which are hard to generate by any other means.

As the organisation responsible for co-ordinating the bidding for and staging of major events on home soil, UK Sport has been involved with the staging of over 70 events of World, European or Commonwealth status in the last five years alone, including the

World Indoor Athletics Championships in Birmingham, the World Boxing Championships in Belfast and the Junior Swimming and Diving Championships in Edinburgh and Glasgow.

Whether read in its entirety, or one section at a time, we hope this guide will make you aware of some of the varying factors involved and assist in the success of your event.

Good Luck!

Sue Campbell

Chair, UK Sport

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7. Marketing and Sponsorship
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19. Checklist and Practical Last Thoughts
20. Further Reading



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Major Sports Events

The Guide

Events are the lifeblood of sport. Competition is the principal purpose behind the years of training and preparation for athletes and coaches, and the chance for others to glimpse, for a moment, the fruits of these labours. For an athlete to compete on home soil provides a further incentive to excel. An event at home can also be the catalyst for broader success - the chance to introduce the sport to new participants, and increase profile, funding, facility provision, influence and prestige, both at home and abroad.

Sport in the UK has signaled its intention to play a significant part in the world of major sporting events, above and beyond the traditional landmarks of British sport such as Wimbledon, the FA Cup and Henley, which have an unequalled reputation for quality and durability. Under the auspices of UK Sport, and with the collective support of sports and Government, there is a commitment to bringing the best of world sporting events to these shores. As a result of this commitment, UK Sport distributes Lottery money through its World Class Events Programme to assist with the bidding for and staging of sports events that fulfill certain criteria. These are known as World Class Events.

It is important to acknowledge the context in which the hosting of a major sports event is sought and negotiated in the 21st century. There are many interested parties to satisfy, each with a different agenda: international federations, governments, athletes, promoters, media, the public, local authorities and sponsors. These diverse needs converge increasingly around the theatre of live sport and its unique capacity to create community pride and commercial promise. It is equally important not to lose sight of the fact that at the centre of any event is the sport itself; the athletes, coaches and support teams who remain the traditional owners of sport. It is they who must support an event from the outset.

It is also essential that any event you aspire to host will be a boost to the long-term development of your sport – not an expensive distraction from it.

About This Guide

But are you sure you wish to stage a major sports event? Why put yourself, your sport, your colleagues, your community, even

your friends and family, through the stress, hard work, and risk involved? Without a doubt, this is the first and most important question to face.

This Guide has been produced to try to help you make that initial assessment and to examine the demands that will be placed on you and your organisation if you decide to proceed and stage a major international sporting event. It is not intended as a blueprint for event organisation, but a guide to helping you make informed decisions about what you are doing, and why. Its aim is to make you consider the relevant areas and key questions, as a means of guiding you in your event planning process.

Major sporting events vary widely in their goals, their budget and their scale, and each will inevitably throw up its own specific problems. This Guide is not intended to provide individual solutions for every potential scenario; rather, its aim is to help you, the event organiser, to consider those issues that you must address before commitments and decisions are made, in order to deliver a successful event.

Chapters 1 to 4 outline the basic questions to ask yourself, and suggest further avenues that may need investigation in order to provide a robust plan for staging an event. The remaining chapters aim to provide more detailed guidance on specific event-related areas, such as legal and ethical issues, or assessing economic and environmental impact.

The guide covers many different areas that should be taken into account, but even the initial planning to submit a serious bid takes time, effort and resources. Consider the following key questions before committing too far:

- Why do you want to stage the event - what are your aims and objectives?
- Is this event central to your overall strategy for the performance and development of your organisation?
- Can you actually deliver the event – are the financial and operational aspects achievable?
- What will be the short, medium and long-term benefits for your sport?
- Will there be a negative effect on the rest of your operations across the board if you undertake this project?
- Do you have the support of the partners you require?
- What are the known risks, and are they worth taking for the perceived benefits?

To stage a successful event can be one of the most rewarding experiences, but to achieve this, the work and commitment from all those involved should never be underestimated. But it is true to say that if you ask most people in the event industry why they put themselves through the experience, they will tell you it is because they have one of the best jobs in the world.

Running Events – Some Key Questions

What is a Successful Event?

Different people have different perceptions of success. It is important for you and your organisation to define and agree upon what will constitute a successful outcome from your event

and the levels you wish to achieve. The following categories may contribute to your definition of success:

- Financial gain
- Athlete performance (i.e. Medals)
- Facility development or upgrade
- Raising awareness of your sport
- Gaining international profile
- Positive local economic impact
- Training of personnel / volunteers
- Attracting new sponsors / supporters / partners
- Helping the development of grass root sport.

Identifying The Right Event

Hosting a major event takes time, effort and resources. It is vital to have a clear understanding of what you want to achieve, and whether this can be delivered by your targeted event. Key areas to focus on include the impact on your sport, from an elite level through to its grass roots; the economic benefits for your sport and the local community; and any political benefits in either a sporting or broader context.



Key Questions Checklist

- What do you want to achieve by hosting the event?
- Who are your target audiences / participants – elite, a specific age group, women etc?
- How much do you know about previous events –does the event have a track record of successes or failures?
- Who are the key partners needed, and are they interested / supportive?
- What factors are critical to making it work?
- Have you evaluated all risks and opportunities?
- What do the your key stakeholders - athletes, sponsors, staff, members etc. - think?
- What impact will running the event have on the rest of your sports programme?

Therefore, does the event selected look to be the right one – and is it the right time?

Assessing The Risk of Bidding/Staging

There are risks when putting your organisation forward, such as financial exposure, strain on the organisation due to time and effort, and the potential embarrassment of failure. You should

always take time to assess the pros and cons of putting forward a bid.

- Have you talked to previous hosts, international federation etc to fully comprehend the requirements / benefits, as well as the costs and risks?
- Who has hosted the event previously, and what did they achieve?
- Do you have the support of the necessary parties in the UK?
- What will be your responsibilities, and to whom, if you are successful?
- What are your realistic chances of staging a successful event, and are you capable of it?
- Do you have the international influence /support to win?
- Do you have the facilities in place or will they need to be built or upgraded?
- How much help will you get in the bidding and staging, and from whom?
- How far ahead of the event does the bidding start?
- Do you have sufficient time?
- Do you have the people to deliver the bid and the event itself? Remember, these are not necessarily the same.
- How do you minimise the possibility of failure?
- Are you prepared for success?

For more information, see sections 2 and 4

Contracts

Even during the bidding process, contracts will be a fundamental factor. They will form the basis of all your analysis, enabling you to understand your financial and operational obligations and liabilities, and defining the locus of control and responsibility. Always consider any contract in full and take legal advice. No matter how close your relationship with any partner or organisation, make sure there is a suitable contract in place that adequately reflects your needs and protects your rights. There may be several contracts to consider as venues, sponsors, broadcasters, suppliers, etc will all have a

vested interest in the event, as well as the international federation and you, the event organisers.

Key Questions Checklist

- Who are the key contractual parties for the event, and what is the main/core agreement?
- What are the other key contractual agreements –e.g. sponsorship, facilities, TV, marketing etc?
- Who will sign the contracts and take on legal responsibility and liability?
- Are responsibilities clearly outlined and capable of accurate costing?
- What are the time frames?
- Who will arbitrate in the event of a dispute?
- Under which country's legal system does the contract reside?
- Who has the final say in matters relating to the event?
- Who will underwrite it?

- What are the financial responsibilities?
- Can you deliver on your side?

For more information, see section: 6

Budgets

A finely detailed budget will have to wait until the contract to host the event is established, along with other related agreements. However, it will be necessary to make a number of specific, calculated assumptions prior to the bid stage, based on the best available information (often contracts from the previous event or guidelines laid down by the international federation). It is possible to make reasonable calculations based on the requirements outlined in the event contract, and the numbers known to be attending. Past

experience is also an invaluable resource, but you should be wary of factors that can distort costs from event to event. These include:

- Cultural differences;
- Political or economic climate;
- Variable cost of living in other countries and other areas;
- Variable levels of support from committed partners;
- Current economic issues;
- Existing infrastructure;
- Inflation.

It is essential that you know the history of the event, from both a sporting and business perspective. It is equally important that you can demonstrate the relevance of previous events – both their similarities and differences – to what you plan to do. Critical to many events is the capital cost of structures required, be they permanent or temporary. This is one area which should receive particular detailed attention.

Key Questions Checklist

- What are the timeframes for budget preparation, can you do thorough research?
- What have previous event budgets looked like –content and figures?
- Have all the contractual obligations been factored into your budget?
- In arriving at your projected figures, has your process been logical? What facts have the outcomes been based upon? Is there a contingency within the budget to cope with the unexpected?
- Who will manage the budget and control the cash flow?
- How often should it be reviewed? What monitoring procedures should be put in place?
- What will happen if you go over budget?
- What will happen if there is a surplus? How will this be divided among the stakeholders?
- Who will underwrite the event? Who will carry the burden of a loss?
- Are the figures stated achievable? If so, how?
- Is there an allowance for inflation?

- Are there financial monitoring systems in place which are clear and transparent?



For more information, see section: 5

Location

The facilities you propose for your major event must be, or have the potential to be, at least as good as those available elsewhere in the world. They will have to meet contractual and logistical requirements, and the location of the event must offer the best overall package for the athletes, spectators, and rights holders.

This does not mean that events should always go where the best competition venues are, although this is clearly a vital factor. The best overall package will require a detailed examination of what is on offer – venues, hotels, transport, finance, political support, medical services, accessibility, previous staging track record, broadcasting support and time zone issues, to name but ten – in order to choose a location that will enhance the event and its marketability.

Key Questions Checklist

- What competition and training facilities will be needed for the event?
- Where are the best competition and training facilities in the UK?
- Is there sufficient accommodation available, of the right quality and price, in the right location for the potential sports venues?

- How accessible are other services and support systems – e.g. transport (national and international links), medical, security, supply of volunteers?
- Which location do you believe will generate the most support for the bid and event, and why?
- Which do you believe will be the most attractive venue for decision-makers, and why?
- Where will you get the best deal and why?
- Can you use the location to gain long-term advantages for the sport?
- Where will you find the most experienced venue management?
- Can you use this as an opportunity to add to your existing facilities, where the need exists?
- Are you comparing locations on an equal footing?
- How does your selected location compare with other bidders?
- What are its strengths and weaknesses?

Management – Structure And Functions

It is vital to have in place a practical structure for managing the event, that caters for every area of operation. Decisions must be made as to who has control, who should sit on committees, and where legal and financial responsibilities should lie. Any event management committee should be workable, with strong leadership and clear divisions between roles and responsibilities.

Key Questions Checklist:

- **What are the key** areas of responsibility and delivery to be covered?
- What skills are required for delivery of the event?
- What sort of organisational structure do you need?
- What type of legal entity will the organizational structure be?
- What role will the senior management of the organisational structure have?
- How do you balance the needs of the stakeholders?
- Who will be represented and at what level?
- Do you recruit an event CEO?
- If so, what skills should the CEO possess and how much should they earn?
- What are the other key staff positions and what would be suitable remuneration?
- Who makes up the core event team?
- How and when do you recruit key staff?
- What will be the balance between paid staff and volunteers – staffing levels and length of employment/service?
- Can internal staff be spared to run the event? If so, who will replace them in their normal role?
- How will you monitor staff progress?
- What, if any, is the role of consultants? What parameters should they work within?
- Where will the event team be based?

- What sort of reporting mechanisms should you have, and to whom?
- What systems are in place to control matters if things go wrong?

For more information, see sections: 5, 10 and 11

Relationships – Internal and External

Running events is all about managing relationships in order to deliver a product within a given timeframe and budget. There will be numerous interested parties in any major event – stakeholders, athletes, federations, sponsors, the media – and the initial establishment of positive working relationships with each of these groups will be vital for the success of the event. There must be clearly defined roles, responsibilities, and targets. The delivery of an event is a stressful experience for everyone concerned, and so time spent building relations and getting to understand others' needs is vital to ensuring that all parties are pulling together.

Key Questions Checklist

- Is there a clear communications structure and plan?
- Has everyone provided aims and objectives relating to their participation and do the other parties agree with these and support them?
- Are there coherent and clear overall messages concerning key aspects of the event/bid?
- What training will staff need to ensure good communications internally and externally, and will this be provided?
- Who will be responsible for relationships with key stakeholders?
- Who will be the key link with the international federation?
- Who will handle and service the media?
- Who are the official spokespeople?
- How much will you involve the sponsors, and at what level?
- Who will liaise with public authorities and what representation will they have?
- How will you maintain the support of the members of your own organisation?

For more information, see section: 7



Volunteers

Volunteers, or unpaid staff, will comprise a large and indispensable part of the workforce at a major event, and the provision of some sort of training for these employees is essential. As they will not have been involved in planning from the beginning, volunteers will need a structured training programme. At the very least, they will need to understand: what the event is all about; their legal rights, entitlements and responsibilities; the nature of their specific roles; and management procedures and communications. Volunteers are a key component for your event – a valuable asset that should be treated as such.

Key Questions Checklist

- How many volunteers are needed for a successful event?
- What is the range of skills required?
- Where do you get volunteers? From within sport or from outside?
- What incentives can you offer them to participate in the event?
- What are the legal responsibilities and regulations that have to be followed?
- At what point will you need them to be active participants?
- How will you train them? Are there any existing training programmes to take advantage of?
- What lessons have been learned from other events?
- What happens to them when the event is over? Can you use your new-found volunteer base for future activities?

For more information, see section 10

Marketing and Sponsorship

As well as sporting competition and development, events are about entertainment, business and economic impact. As organiser of an event, you should aim to generate appeal beyond a sport's normal range of followers, whilst showing the corporate world that it can be the catalyst for greater exposure, increased status, and profit. Competitors will naturally focus on the technical quality of the competition, and the athletes' needs must be paramount. However, this should not be at the expense of giving your event a 'brand' or product' identity, which will be needed to generate the level of income necessary to make it a success. Today, most 'brands' are rated on five criteria: awareness, regard, value for money, potential for growth, and uniqueness. Bear these in mind at every stage of event development.

Key Questions Checklist

- What are the key markets for your event?
- What properties are available for you, as the organiser?
- Who owns what commercial rights?
- Are there existing international federation sponsors?
- What are the unique or key points in your event that may be attractive to sponsors?
- What level of media exposure can you hope to attain, and in what markets?
- What do you believe your event can achieve commercially?

- What is your overall marketing strategy?
- Is sponsorship pure profit for this event? Or is it a critical financial need to at least break even?
- How will you approach the issue of sponsorship merchandising, will it be handled in-house or by an agency?
- How much money do you expect to make from merchandise, if any?
- Will commercial involvement dilute the impact of the event?
- How will your current sponsors be affected?
- Who are your main competitors in this field?
- Do you have time to secure the sponsorship between now and the event/bid (bearing in mind corporate timeframes for budget allocation)?

For more information, see section: 7



Promotion and Public Relations

The image of an event was, no doubt, an important consideration in deciding to bid for the right to host it. Your challenge as the event host is to preserve those aspects that made the event attractive in the first place, while developing its image to reflect the growth, continuity and added value that are unique to your stewardship of the event.

It is therefore vital that everyone involved in the event agrees on its core values and goals, laying the foundations for creating a strong, vibrant, professional image that will serve all parties well.

Key Questions Checklist

- What image will the event have, and how will it be shown at all levels?
- Who will create and implement it?
- Who are you aiming publicity at? Does your PR and promotion work in tandem with the overall marketing plan?
- Will your sponsors help publicise the event?
- Have you catered for both domestic and overseas media?
- Are you set up to deal with print, internet and broadcast media?
- How will you work to get the best possible media coverage?
- Will you have a media partner?
- Will you need to pay for advertising?
- Who should you be targeting?
- How do you get value for money from your media spend?

- Who will be your spokesperson?
- Do you have plans to deal with adverse publicity if it arises and have you identified the potential areas/issues of risk?

For more information, see section: 5, 7 and 14

Growth and Development

A key goal for all event hosts should be to leave the event, and the sport, in a better state than it was before, and better than it would have been if the event had been held elsewhere. There are numerous ways to add value to an event, including: increasing the

number of participating countries and/or athletes; setting more records in competition; attracting more spectators; expanding broadcasting of the event or generating more sponsorship; and attracting more volunteers and officials.

Set out clearly beforehand the benchmarks against which you wish to judge the value you have brought to the event, and monitor these objectives regularly.

Key Questions Checklist

- Are you adding value to past success?
- If so, in what way?
- How will you measure your own success?
- What are the sporting and non-sporting benchmarks, for you and for your stakeholders?
- How will your sport benefit from the event?
- What are your aims and targets?
- How will the host region benefit from the event?
- How will you keep the momentum going once the event is over?
- What programmes are in place to retain new enthusiasts, be they participants, officials or volunteers?
- Are you in a position to cater for more people taking up the sport? Have you made plans for the future?
- Can they be implemented alongside your other operational and strategic plans?

For more information, see section 16

After The Event

Hosting an event will obviously change the way your sport conducts its business while it is actually taking place. With proper planning, it should continue to have a significant impact on the sport and the community once the event is over. You need to plan and prepare for growth – more participants, more winning athletes, more officials, more funding, more status, more influence. This should be as central to your objectives as the success of the event itself. In planning for these outcomes, you will also need to ensure that you have developed an infrastructure that can control, direct, stabilise, reinforce and enhance these benefits.



Key Questions Checklist

- What plans do you have for after the event?
- What responsibilities do you have to the athletes and new participants?
- What responsibilities do you have to the staff and volunteers?
- Who will assess whether the event has achieved its goals?
- For whom do you need to produce reports?
- What can you do to share your experiences?
- How will you cater for any potential deficits?
- How will any surplus be spent?

Creating A New Event

As a general rule of thumb, UK Sport will not look favourably on awarding Lottery funding to newly created events. You will need to demonstrate that the sport can best achieve its event and sports objectives by creating something new. Occasionally, with time, patience, confidence, and vision, a new sporting event can be created that fulfils a need on the world sporting stage. However, you must give very careful consideration to your plans before embarking on this route.

Conclusion

Many questions need to be answered when looking at the practicalities of staging an event. Answers are not often available immediately, but awareness of the issues is critical from the outset. Organisers should not shy away from staging events, as they are the lifeblood of sport at many levels. However, what this section has shown is the need to give careful consideration to the many facets that combine in event planning and management, so that when you seek to stage an event, you do everything in your power

to ensure it is the right one, the best ever and that all the benefits are maximised.

It is important to take a step back before embarking on planning for a specific event and to take time to create an overall events strategy and framework. An event should be seen as an integral part of a greater plan. The following section gives an example of what is expected by UK Sport from organisations who apply for funds in support of a specific event. Prior to giving consideration to this, organisations are expected to have submitted an overall strategy outlining their aspirations over a

10+ year period, highlighting why and how the events chosen are important, and achievable.

Questions Checklist

- Why is a new event needed?
- Is there room in the event calendar?
- Will there be interest from participants, supporters, the media, and sponsors?
- What are the risks?
- Will it have credibility?
- What will the athletes think – will they support it, and why?
- What will it cost per event?
- What is the intended initial run of the event
- (two years, five years, etc)?
- Where can we look for some successful examples?
- Who can help make it work?
- Will it have a future?
- Why are we doing this?

Writing Your Major Event Strategy For Uk Sport

Writing Your Major Event

Strategy For Uk Sport

Time and effort must be spent on determining your long-term attitude towards the staging of events. To this end, it is important to establish an event strategy to make clear, to yourself and to others, the direction in which you wish your sport to be heading. Bidding to stage an event should never be done in isolation.

Key Points

1. What It Is

The strategy should present a concise strategic overview of your event-hosting aspirations for the next 10 years. At the end of this section there are key data capture sheets, which should make up part of your strategy, helping to outline basic requirements.

2. What it is not

The strategy is not an application to receive funds for specific events. Its primary purpose is to assist your sport organisation in assessing its ability to organise itself; to look at its longer-term planning objectives for hosting major events; and to consider how these objectives fit in with the associated performance, development and business plans.

3. Realism

For the majority of NGBs/organisations it is unlikely that the most significant World Class events are going to be hosted more than once or possibly twice in a 10-year period. Clear cycles for hosting events are often well established many years in advance and therefore the chances of hosting the events are enhanced if you are aware of these cycles. It is essential to produce a strategy incorporating events which you have realistic chances of securing and delivering to a World Class standard, rather than an ambitious wish list.

It is vital that you are aware of the organizational requirements, and the effect that running any event will have on the NGB. It is quite normal for organisations to require a little recovery time post event, so cramming the calendar full of high profile events back to back would not be advisable. Competition structure and cycles vary considerably for every sport. Often, major events need to be underpinned by other smaller events, which require operational and financial resources. The key is to be ambitious but not unrealistic.

4. International influence

Most bidding processes culminate in a voting stage, in which a range of representatives from different countries choose their favoured bid. Making friends and influencing people often makes the difference between success and failure. Lobbying is critical, so as part of your event strategy you should try to identify and put in place a programme to enhance your international credibility. NGBs need to have a strategy to get more of their senior representatives into positions of influence within the international federation if there are serious event aspirations to be fulfilled. Also it is critical to have people to “influence the influencers”.

5. Infrastructure

NGBs should assess the skills and resources which they already possess and identify possible shortfalls that need to be overcome in order to run the proposed event. It is also useful to identify possible venues and partnerships with key organisations, such as local authorities, as they are often an essential component of both bidding and staging success. Local authorities and other user groups also have event strategies, and if you intend to use some of their resources it is important that they are aware of your potential plans, and that the ideas of both parties are compatible.



6. Inflated costs

All costs suggested within your strategy should be based upon previous events where possible, allowing for exchange rate, inflation and time lapse differences. There is no point in ‘padding out’ the costs – a strategy is not an application for funding and will not

influence any financial decisions should the event be supported by UK Sport or other organisations. Figures stated in any strategy are only meant to be a guide, and a full budgetary process, including detailed justification, would be undertaken should the event be considered for funding by UK Sport or other organisations.

Structuring Your Plan

As with all plans the general approach should be: 'Where are we now?'; 'Where do we want to be?'; and 'How do we get there?'. Don't forget to cross-reference this with your performance plan, as well as your development, operational and business plans. What is also critical is to identify all the risks where possible and assess the potential impacts if these are not managed correctly.

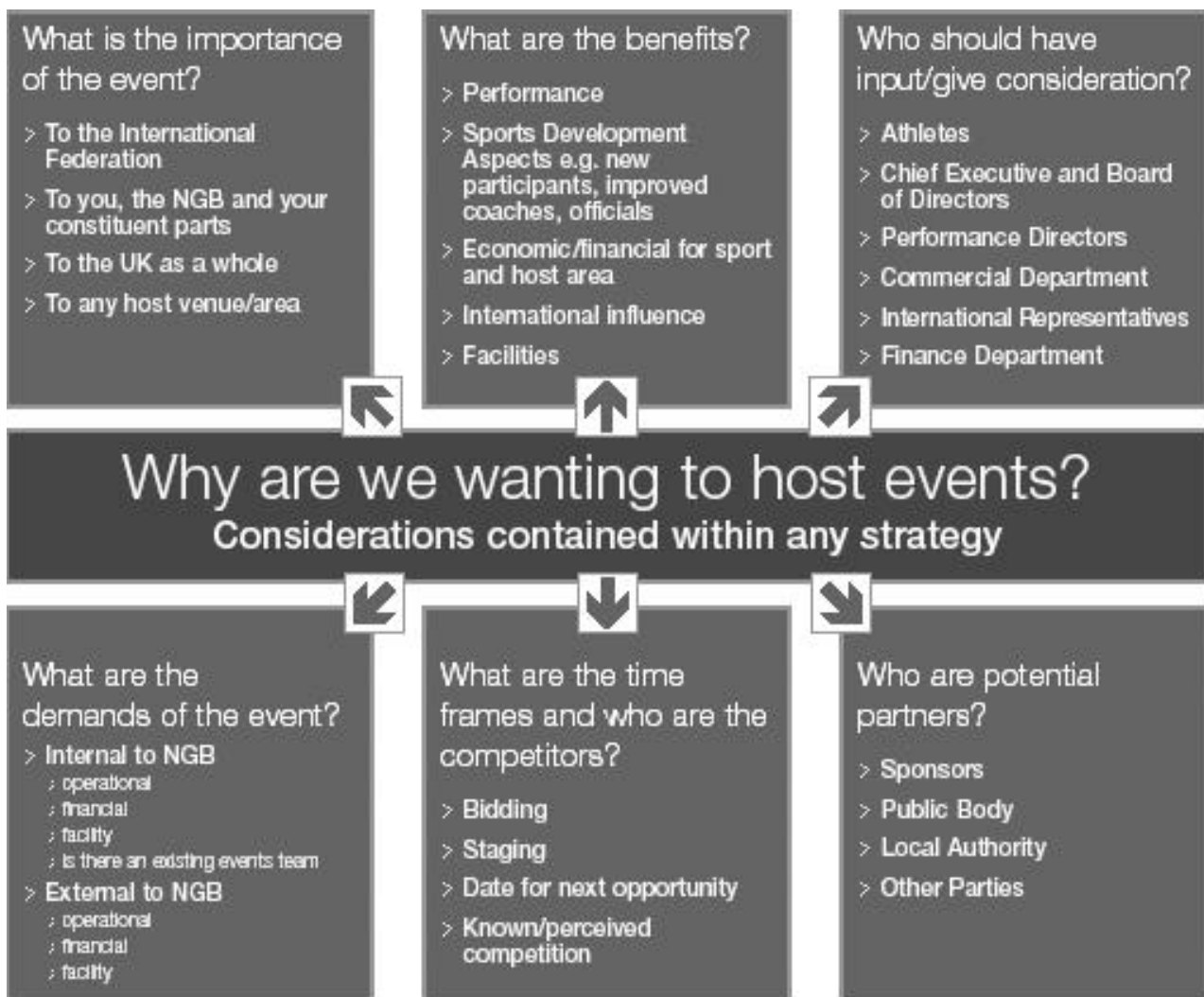
You should think generically about the following questions using the chart provided):

- Why is it important to host events?
- What will be the benefits?

- What demands will hosting events place on your organisation in addition to your everyday activities?
- With whom will you need to work to achieve your objectives?
- What are the timeframes, and what are the possible threats (maybe use a SWOT analysis to prioritise events)?

The same questions should then be asked on an event-specific basis. Finally, once you have written the bulk of your strategy, use the tables provided to show your event prioritisation and capture the key data and statistics for each event you are considering.

It might be useful to finish your strategy using a timeline showing the events you wish to host, the key bidding dates (if known), and how other relevant events will underpin and support your World Class Event strategy, sports development plans and capital/infrastructure plans.



Uk Sport's World Class Events Programme

What is It?

UK Sport's World Class Events Programme distributes money from the National Lottery to organisations wishing to attract the world's greatest sports events to these shores. UK Sport is now the leading distributor of Lottery funds devoted to bidding for, and staging, major events throughout the UK. UK Sport works closely with the sports councils of England, Northern Ireland, Scotland and Wales in the delivery of major events, and will continue to develop close partnerships with each of the councils in order to stage future World Class events. Events that do not meet the criteria or priorities of UK Sport will be passed for consideration to the home country sports councils.

How Does It Work?

The Programme is operated by UK Sport and supports major international events throughout the UK. Currently the programme supports events of Olympic, Paralympic, World, European or Commonwealth status. These might be multi-sport, single-sport, disability or junior events. Examples of eligible events include World Championships or

Cups, World Games, European Championships and Cups, and Commonwealth Championships. International "Test Events" that are part of an International Federation's regulations for attracting a larger event are also eligible. The event should be located within an overall events strategy for your governing body.



The Programme will generally only support 'one-off' events, other than in the most exceptional circumstances. This ensures that awards are not allocated to support the same event on a recurring basis. UK Sport cannot enter into long-term commitments or create long-term expectations by providing recurrent funding. However, an exceptional circumstance might occur, on a time-limited basis, in order to re-instate or establish a new major international event. Each application will be judged upon its own merits.

UK Sport will not support an event that was previously staged in the UK within the last four years regardless of whether or not it received Lottery support from UK Sport. For further

information please contact the Major Events Directorate on tel: 020 7211 5121, or email: major.events@uksport.gov.uk

The application process is outlined in the following diagram.

How The System Works



Preparing A Bid

Once an overall events strategy has been created and you have categorically decided to bid for an event, you will need to address some of the issues outlined below.

What Are The Key Dates?

It is important to be aware of the timescale for the submission and delivery of any bid. In particular, you must allow sufficient time to plan, and to gain support from financial and political backers. Too often, bids or events fail because insufficient time is allotted for thorough planning and feasibility studies. For many of the world's major sporting events, bids must be submitted several years in advance of the date of the event, and the preparation of bids can start several years before that. Even if the International Federation

has a fairly short timeline for bidding, it is often vital for a national governing body to allow at least two to three years, in order to capture the support needed from other agencies.

Who Bids?

At the outset, you should establish which organisation(s) must make the formal bid to secure the event, and who will be expected to sign the hosting agreements. It is essential that key partners and supporters are liaising from a very early stage. We cannot provide an all-encompassing list of who these partners might be, the way in which they might participate, or the scale of support they might provide. It would, however, be difficult to proceed with confidence on any event, without first having secured the support from the

following for the principle of staging the event:

- your own athletes, members, and international representatives;
- local authorities and stakeholders;
- UK Sport and/or your home country sports council,
- and in certain circumstances the Government;
- venue providers;
- commercial backers;
- local tourist associations;
- broadcasters and the media;
- those responsible for facility improvement /
- development (if necessary);
- police.

You should also be confident that you have access and support for the required levels from:

- transportation providers;
- accommodation providers;
- medical services;
- airports/airlines;
- local and national suppliers of goods and equipment.

It is not reasonable to expect each partner completely to share your objectives, but it is essential to understand what they do want, as they will need to see a return – and to be certain of what you can deliver for them as well as what you are requiring from them.

What Do You Know About Past Bids For The Event?

Before you bid, do your homework on candidates who have succeeded and failed in the past, to determine what were the key factors in the results:

- Search for reports on past bids in the media and in economic and academic studies;
- Obtain copies of previous bid documents for the event;
- Contact other associations who have bid, and ask for information;
- Speak with international representatives of sports to get views on reasons for success or failure;
- Try to find out what alliances helped or hindered previous bids.

What Competition Will You Face?

Find out who you will be up against and start to gather information so that reasoned views can be taken as to their individual strengths and weaknesses. You should:

- Gather information from the media (internet, press cuttings, etc.);
- Ensure your international representatives gather information;
- Enlist assistance from organisations such as uk sport;
- Talk to TV companies and media outlets / representatives;
- Gather information from commercial sponsors and their connections.



Who are the Key Decision Makers?

It pays to take the trouble to identify the key voters and decision makers. By doing some research in this area, you may be able to gauge how to persuade them to support your bid. You also need to identify people who influence the voters as they will be key figures – try to “influence the influencers”. It is vital to estimate the potential level of support for your bid prior to launching a bid.

What are the Best Ways to Present Your Bid?

Different organisations will have different expectations of the bids they receive. Some will expect more expansive presentations than others. By looking at previous presentations from

both successful and unsuccessful bidders, you will be able to pitch your own bid in the most appropriate manner.

Once you have signalled your intention to bid to the relevant organisation, you will be provided with an outline of what they need to see to give them enough information to choose between different bidders. Always aim for quality, but always bear in mind the level that is expected – lavish presentations and/or documentation could be as costly to your bid as being underprepared.

Will It Cost A Lot of Money?

Take time to work out the true costs of the bid process and more importantly, the costs of staging the event if you are successful in winning the bid. In the budget and business plan sections of this guide, you will find guidance on which areas to consider when making these assessments. Past experience is an invaluable resource, but be aware that the figures from other events can be influenced by factors such as cultural differences, political or economic climate, or levels of support from committed partners.

Therefore you should always include a contingency sum of money to cover unforeseen expenditure.

You must ensure that you can deliver the event if you win the bid. Do not underestimate the damage to your sport's international reputation – or your own – if you cannot.

What Are Your Key Strengths and Weaknesses?

It is crucial that your strengths are identified and woven into the campaign, whilst solutions and tactics are worked out to counteract the weaker aspects of the bid. Ask yourself:

- What advantages does your bid have over your opponents?
- In which areas are your opponents stronger than you?
- What criticism might you face, and how can you counter this?
- What will your key messages be?
- Do you have enough influence to capture the required number of votes?

Who Can Best Present Your Case?

This has to be viewed on two levels – the public face and the behind-the-scenes steering. Consider the following questions:

- How much networking is required? When, where and with whom?
- What are the key events, meetings, and gatherings at which you should be present, and at what level should you be represented?
- Who will project an appropriate degree of credibility, and generate trust and faith in the bid?
- Who is respected and known by those who will be voting?
- What political assistance will be advantageous to your bid?
- What may harm your bid?
- Who will generate public interest and inspire widespread support for the bid?
- Who has the political, business and operational acumen to create and deliver a winning bid?

All these factors are key to winning a bid. You must remember that bidding is not an exact science, as a combination of many factors contributes to the final outcome. However, it is essential that your aims and objectives are clearly defined; that you have analysed what is required to succeed and put in place processes and actions to maximise your opportunities. In summary, you must:

- Do Your Research. Is The Bid Feasible? Can You Fully Deliver On The Technical Requirements?
- Gather Strong Support, Internally And Externally, Nationally And Internationally;
- Win Media Support;
- Learn From Past Successes And Mistakes;
- Know When And Where You Need To Gain Support And Votes;
- Know The Strengths And Weaknesses Of Your Own Bid And Those Of Your Opponents';
- Have A Strong Case, Delivered At The Right Level, By The Best Team.

A Suggested Business Plan Template

A Suggested Business Plan Template – Planning To Gain Support For Your Event

This chapter provides an outline of all the sections vital for inclusion in the business plan of any major event grant application for UK Sport. The principles highlighted can be used as a basis for creating a bid document or a separate business plan for organisations other than UK Sport.

Section 1: Executive Summary

This should provide a concise overview of the proposals. The executive summary should indicate why this application deserves funding assistance. Ideally, it should be one or two pages long and never more than three.

In narrative terms, the executive summary should include, as a minimum:

- The Purpose Of Writing The Business Plan;
- Aims And Objectives In Hosting The Event;
- How Much Money Is Required And For What;
- Your Experience, As Bid Organisers Or Event Hosts;
- The Management Structure And Support Network Relevant To The Proposal;
- A Brief Description Of The Event And The Benefits Likely To Accrue To The Host;
- The Implications Of Hosting The Event And/Or Winning The Bid.

In numerical terms, the executive summary should include, as a minimum: the Overall Event Finances – headline figures as to estimated income and expenditure involved.

Section 2: Background & History

This section should put the event in context, describe its history, and provide an introduction to the proposed event, including relevant facts and figures. In narrative terms, this section should contain:

- The proposed event's size and structure including event duration, number of competitors and disciplines, number of spectators, and details of the relevant governing bodies;
- The event's history and background, including relevant facts and figures from previous events;
- The strategic implications for the event with reference to local, regional and national government, national and international governing bodies, and other sporting bodies as applicable.

Section 3 : Aims & Objectives For The Bid/Event

This section should present the overall aims and objectives for the bid/event and should contain the following:

- The core strategic aim(s);
- Key objectives from the viewpoint of the stakeholders, including the bid organiser/event host, governing body, and local government;
- Benefits of hosting the event, including economic impact, sporting impact and impact at the local, regional and national level.

In numerical terms, you might wish to supplement this section with headline volume numbers to illustrate key objectives – spectator numbers, media exposure, etc.

Section 4

Event Requirements & Facilities Provision

International Federations will normally stipulate minimum hosting requirements covering all aspects of the event. The level of detail given varies but can be reasonably in-depth. This section should set out how the bid organiser intends to satisfy the stipulated key requirements. At the very least, it should address the following areas:

- Facilities – what are the minimum standards required? Will any improvements be necessary to meet them – what are the capital cost implications?
- Accommodation – how does the type, volume and standard of accommodation that will be demanded compare with what is available locally, including costs?
- If there is a discrepancy between the two, what is your strategy for bridging this gap, and what will it cost?
- Communication infrastructure – what are the likely requirements and projected costs, including demands from television, radio and print media?
- Transportation – what systems will be required – locally, nationally and internationally – and at what projected cost?
- Security – this will be strongly linked to the profile of the event and its attendees. You should include details of your security plan, incorporating anticipated insurance and police resources if required.
- Results, timing facilities and other technology required – what experience do you have in this field? Who are your likely partners?
- Volunteers – how many will be required, and what strategy do you have for recruitment and training?

- Media coverage, facilities – what will be the demands, do you have the capacity to deliver?

Section 5

Development of Sport Including

Elite Performance

Consideration should be given to the wider implications of the event on the sport itself, and the development of elite performance. The narrative of this section should include:

- Analysis of elite performance including the opportunities for athletes, the potential for UK success at the event/sport and participation of elite athletes.
- Analysis of broader developmental aspects, including public participation through a sports development plan, officials' training, coaching opportunities, volunteer recruitment and any other related activities (congress, seminars etc.).

This should include plans prior to, during and post event.

Section 6

Ethics & Good Practice The business plan should contain a section on the ethical framework in which the event is set, particularly if there are guidelines laid down for the event by any national and/or international governing body. You should highlight the number of anti-doping tests required by the International Federation (if appropriate), along with any other technical or support issues associated with this area. Issues such as working practice, child protection and environmental issues should also be addressed.

Section 7:

Structure & Management

A high level illustration of the overall structure will enable an assessment to be made of how you intend to allocate and delegate responsibilities. This section will also allow a view to be taken on the intricacy of any planned partnerships for the bid or the event. In narrative terms this section should include:

- The structure of your partnership with the other stakeholders in the bid/event, and any contractual arrangements that are required;
- The organisational structure for both the bid and the event, including the separation of responsibilities between, for instance, general management and committees;
- Key supporters and additional partners of the bid/event.

Organisational charts should be used to depict the structure and the lines of responsibility.

Section 8

Strategic Issues (Bid Organisers Only)

This section details the strategic issues that the bid organiser must take into account and address effectively. In narrative terms this section should include:

- An explanation of how the bid will be funded, the proportions of private and public funds, and the relationship of the bid organiser with the funders;
- A bid submission timetable and all required supporting documentation;

- The voting system which will be used by the international federation;
- An analysis of support/potential support on the committee;
- An outline of the communication campaign, target audience, dates and events, including the monitoring mechanism;
- Your venues strategy, including costs, planning and legacy issues;
- Detailed budget of bid costs and event costs if the bid was successful;
- The strengths and weaknesses of the bid;
- Risk assessment;
- Key influencers/influencing bodies.

Section 9

Event Management & Support

Overall, the business plan must communicate the management's capabilities and demonstrate that it can achieve the objectives that have been set. In narrative terms, this section should:

- Summarise the key personnel within the organizational structure, including experience and expertise, past track record and achievements;
- Detail key roles and responsibilities;
- Explain the relationship between management and reporting lines;
- Outline remuneration policies and performance related packages;
- Include an organisation chart showing the position pre, during and post event, if necessary;
- Detail the number of people each manager is responsible for;
- Explain the role of non-executive directors if the project has any;
- Identify vacant or weak positions and set out plans to rectify the situation;
- Present management information systems, and document any planned changes for the run-up to the event;
- Provide a timetable to event delivery;
- Confirm the support of the venue(s) where the event will be held.

The hosting of a major event can also impose additional strains on an organisation's ability to carry out its existing day-to-day commitments. Arguably, it is more important than ever in the lead up to a major event that these commitments are met, or much of the benefit of hosting the event may be lost. The business plan, therefore, should also detail how the organiser intends to safeguard existing operations, including details of any additional support that may need to be provided.

Section 10:

Communication Plan & Event Exposure

This section should show how the profile of the event is to be addressed, highlighting marketing and public relations plans, and offering a projection of how the revenue figures will be

achieved. The narrative of the section should provide information about:

- The "market" for the event, i.e. The nature of the target audience;
- The profile of this target audience and of potential attendees. Are they already dedicated fans, enthusiasts, casual participants or newcomers to the sport?
- The geographical elements of the target audience. Are they local, regional, national or international?
- A marketing plan outlining the objectives on pricing policy, advertising and promotion for the event;
- A public relations plan for raising the profile of the event locally, regionally, nationally and internationally as applicable;
- The image of the event that is to be portrayed to the public;
- The communication campaign;
- How public awareness will be monitored and evaluated.

The narrative of this section should also include a summary of any potential media opportunities, and the anticipated exposure from all media outlets television, radio and press. In particular, you should give details of the following:

- National broadcasters. Will there be a provider, and if so what will be the extent of coverage (incorporating any minimum requirements, such as free-to-air exposure/peak time programming etc.)?
- Overseas broadcasters. What is your source? What guarantees are to be (or have already been) provided to the international federation and/or host?
- Requirements for broadcasting sponsorship rights, including the impact on event exposure and other anticipated partners.

Section 11

Financial Considerations

This section is likely to revolve around the description of the financial figures extracted from the application model. It is likely that the narrative will contain:

- Detailed Income And Expenditure For The Bid And/Or Event;
- Strategy And Identified Sources Of Funding For The Bid And/Or Event, Including Partnership Funding Analysis;
- Cash Flow Analysis For The Bid And/Or Event;
- Reporting Procedure For Budgetary Control;
- Value For Money Assessment;
- Economic Impact Estimation;
- Contingency Sum And Logic Behind These.

In terms of statistical information, the section should contain:

- The high level figures from the overall event finances sheet;
- Key revenue and expenditure figures extracted from the summarised level;
- Cash flow analysis.

Section 12

Risk Factors

Highlighting the risks is a vital part of event planning and crucial for the business plan. You should anticipate the risks and give thought to how they could be overcome, or at least indicate actions as to how to minimise their effect. Examination of risks should include the following areas as a minimum:

- Organisational;
- Operational;
- Reputational;
- Legal;
- Third party;
- Financial;
- To human life;
- Post event.

Indications of what contingency planning will be incorporated should also be included.

The risks inherent in each part of the business plan should be stated, and an opinion given as to the likelihood of their occurrence. The proposed steps to be taken toward minimising the impact of the risks should then be shown and an indication given of the residual risk present.



An analysis of the effect on both the profit/loss and cash flow should also be provided. Incorporating a sensitivity analysis and a summary of the results could show this. What is vital is to keep a sense of proportion in discussing the risks. A useful way of balancing the risks is to include them as part of a SWOT analysis.

Section 13

Performance Monitoring

It will be important for the assessment team to know that performance criteria have been set, so that the success of the bid/event can be measured. Applicants are reminded to ensure that the targets and performance criteria should be SMART (Specific, Measurable, Achievable, Realistic and Timely). The narrative for this section should contain:

- Key performance criteria;
- Action programmes in place for monitoring the achievement of the desired outcome;
- A list of those responsible for monitoring performance;

- Financial targets that have been set, and the deadlines for these targets;
- Operational targets that have been set, and the deadlines for these targets;
- Capital project targets that have been set, and the deadlines for these targets.

Section 14

Implications For A Successful Event

The final section of the business plan should contain some analysis of how the different stakeholders in the event will benefit from its success. The stakeholders may include:

- Bid organiser/event host;
- The sport in general;
- The sport's governing body (national and/or international);
- Local authorities;
- The national government;
- UKsport.

Appendices

The following would be typical items to include in the appendices to the business plan:

- A glossary of terms used;
- Governing body strategy document (if applicable);
- Event guidelines (if applicable), event/international federation staging contracts;
- Organisation charts;
- Full budget;
- Marketing plan;
- Economic impact study (if applicable);
- Sports development plan;
- Environmental strategy.

Insurance & Legal Issues Insurance

Sports events have special circumstances that make them dependant both upon the existence of insurance and the monies that could arise should a claim be necessary. Sport can be disrupted by supervening events, such as strikes, civil commotion or disorder, political bans/embargoes, extreme weather conditions and, in certain parts of the world, even earthquakes. The threat of terrorist attacks on high profile sporting events, such as the Olympic Games, has been further heightened since the tragic events of September 11th 2001.

Unique characteristics of major sports events mean they are more at risk of lack of insurance than normal businesses, due to the periodic nature of the business and the lack of substitution that is available to mitigate any potential losses. Events also involve many third parties which require the event organiser to hold full insurance cover. Increasingly in negotiations agencies and International Federations require the event organizer to ensure that their properties and/or athletes are fully covered by insurance. Often a condition of sponsorship or grant is that organisers have arranged sufficient cover.

Insurance is a very technical subject, especially in the sports arena. It is often difficult and also costly to obtain (witness the

problems of arranging suitable insurance cover for the 2002 FIFA World Cup, to name but one event). Where insurers are prepared to underwrite the particular risks, the premiums are often prohibitive. Post 'September 11th', it has become virtually impossible to obtain event cancellation cover for terrorism or war.

What an organiser has to accept is that most insurance policies contain limitations and exceptions, the interpretation and application of which can provide insurance companies and lawyers with a field day. Therefore it is vital for those organising events to carry out a full audit on their liabilities, to be clear as to what their financial obligations are and to ensure that they have insurance policies in place to cover these. What has to be remembered is that many areas can fall into categories which represent a risk and therefore should be covered by some form of insurance. Examples of these include:

- Cancellation of event
- Public liability/ public health and safety
- Anti-doping
- Disciplinary procedures and employment areas
- Restraint of trade and status
- Crime
- Intellectual property, marketing and the media
- Tax
- Merchandising: photographic rights and image rights

It is worth ensuring that you take specialist advice in this area and conduct extensive research as to what products are available and at what cost.



Legal Issues

Virtually every aspect of an event has legal issues attached to it. Examples of this include:

- Event ownership and the attached rights associated with this.
- Organisational agreements between the key partners which are the bedrock of the event.
- Financial matters including the rules and regulations relating to income generation / distribution / underwriting and assigning of responsibilities, policy and tax planning.

- Bidding for an event the procedural issues and the evaluation process.
- Commercial rights issues including ticketing, image rights, sponsorship agreements and merchandising rights to name but four.
- Rules of participation – including athlete eligibility and issues around drugs.
- Service delivery including agreements for accommodation, food and transport arrangements.
- Insurance of the event and its constituent parts.

Invariably all these matters are agreed via contracts, in which obligations and liabilities are established.

Unless You Are A Qualified Lawyer With Expertise In These Fields You Should Not Try And Second Guess Any Agreement Or Contract.

You should always have an expert employed to look over any agreement and to give you sound advice as to your position. Details of such firms are included in the list of suppliers / contacts at the end of the guide.

Marketing and Sponsorship

Critical areas for any event, often there is a danger of expecting too much from marketing and sponsorship. The potential appeal of an event to other people can be overestimated; just because it is very important and of great interest to you, does not mean that others

view it the same way. The key for successful marketing plans and securing sponsorship is to identify what you seek from each area, where your priorities lie, what you have to offer and then establishing what is reasonable to ask/seek.

Marketing

The most important task is to identify your aims and priorities in marketing the event. These could be to:

- Raise the profile of the event, making it more attractive to potential sponsors and the public;
- Enhance the core sporting action of the event;
- Increase income;
- Reach a particular audience, attracting new participants and spectators to the sport.

At the outset, it is essential to recognise that time and money needs to be spent on marketing, if the event is to reach a wide audience and be successful. Depending on the level of event, these plans will vary in scale and cost. To a certain extent, you will need 'to speculate to accumulate'; if you do not put aside enough money for marketing, then your potential income will be greatly reduced. Spending marketing money in carefully targeted areas should result in raising income, attendance, and support; with insufficient marketing spend, the whole impact of the event will be greatly reduced. It's a fine balance, but a marketing budget is always an essential part of any event budget, not merely something to do if there is sufficient time and money.

1. Logos

One of the crucial initial tasks when marketing an event is to create a logo and image, which can be used in all associated promotions and publicity. When doing this, you should:

- Design an attractive logo that is simple and clear, representing both the sport and the event;
- Test its effectiveness in all potential media – in print, on signs, on television screens etc., to ensure its versatility (too many colours, for instance, could make reproduction difficult and costly);
- Consider whether to develop a new image and possibly a strap-line, or to use a previous image from your sport, adapted for this particular event;
- Take professional advice, as this logo will become the core 'brand' and the image of your event;
- Be very clear concerning issues of copyright for logos or images and who owns this.

2. Advertising and Promotion

You should consider every possible way of raising income for your event. Depending on what commercial rights you have, and the opportunities within your sport and out in the marketplace, you may be able to:

- Develop additional activities, associated with the event, that are self-financing and independent, but add to its overall scale and image. These could include conferences (e.g. on sports medicine or equipment), exhibitions (of sports goods and other local merchandise), or training days (to allow other people to use the facilities in the build-up);
- Utilise the event to create hospitality packages for sale to local corporations and individuals, including tickets, catering and other entertainments in an inclusive deal;
- Sell advertising to companies and organisations, through signage around the event or in the general environs, via presence on posters, billboards, prepaid advertisements in the programme, or on the back of the tickets or accreditation;

look for deals with companies on a rights or concessionary basis, such as fast food outlets and merchandisers.

3. Ticket Sales

When making decisions on the potential of ticket sales for your event, bear in mind the following advice:

- Use the experience of the venue, in terms of local knowledge and expertise gained from previous events.
- Compare prices from previous championships and sports at the same venue, and elsewhere locally, before setting your pricing structure.
- Consider all options for the mechanism of selling tickets, either by yourself or through a box office or via the internet, balancing the commission you may pay agents against the ease of administration and the accessibility.
- Gauge interest initially before tickets go on sale. This could firstly be by offering early options to your members, as an incentive deal.

- Don't make the ticket structure too complicated, but allow for discounts, such as season tickets, early booking, groups, OAPs, etc.
- Don't give tickets away too early, but use this option to fill seats. Always leave some seats available for last minute sale, as complimentary seats are not always taken up.
- Sell tickets opposite TV cameras first, to give the impression of a full house (the first purchasers are likely to be the most enthusiastic audience anyway).

In principle, it is better to set your prices lower and ensure a full house at the event, than gain a similar income from fewer purchases of higher priced tickets, having less atmosphere and impact.

iv. Merchandise and Printed Programmes

Production of these items is always a risk, as payment has to be guaranteed to the suppliers, but the amount of potential sales is unknown. It is hard to estimate, but it is suggested you err on the cautious side, knowing you can afford not to sell all the items, and still not lose out too much.

- Consider sub-contracting the production of merchandise to an expert, who can source the best deals and prices. Preferably, use suppliers who can produce overnight items, so that orders can be increased at the last minute, rather than having either overproduction in advance or the risk of running out of some goods.
- Be careful of any contractual deals that a venue might impose to use their appointed agents, in terms of the commission they charge, the commitment they give and the amount of effort they put into selling. It is worth taking their advice, but also negotiating your own terms, such as suggesting that you provide personnel to assist them during the event.
- Consider a mail order scheme of merchandise to your members in advance, and also after the event at a reduced price for leftovers, including the souvenir programme.
- For merchandise, provide a range of goods from top quality to cheap items, but preferably do not have too many types. Similarly, have some traditional items (T-shirts, caps, badges) as well as some goods specifically relevant to your sport and also some up-to-date fashion items.
- Aim to break even in your budgets, so that production costs are covered by sales of around half of the goods produced, and then any more sales than this will make a profit.

A final reminder: never overestimate the potential income from marketing your event, and be realistic about how much it costs to produce and manage it.

Sponsorship

Sponsorship can be secured from a wide range of supporters, who will all have their own objectives for getting involved. Each deal will vary, in terms of the degree of involvement and commitment the sponsor will bring to your event. Sponsorship could come from either:

- Commercial organisations (corporate companies, brands, or goods suppliers);

- Public bodies (grants from the Lottery or sports councils, local authorities, tourist boards, chambers of commerce, charitable foundations, etc.).

Remember that sponsorship is a two-way deal. Anyone who commits support to your event, whether commercial or not, will expect a return commensurate with the level of their commitment. You should also ensure that their involvement clearly benefits you in

terms of money and time.

Firstly, you must ascertain what rights you have to offer in return for sponsorship. This is often complex, but only when you know your restrictions can you sell your event with confidence. Ask yourself the following:

- What rights does your international federation have, and what opportunities does that leave you?
- Who are the existing international sponsors, what exclusivity do they have, and are there any other relevant terms in these contracts?
- If you have raised money through local sponsorship of the event, does any have to be paid out to the international federation or its agent?
- Does the international federation have agents selling sponsorship for them, and for how much?
- What rights do other parties, such as television companies, have to your event?
- What other potential sponsors are the international federation seeking and can a date be agreed upon, after which you are free to locate your own sponsors in those category areas?
- Does the venue or the local authority have any sponsors or advertisers in situ, does this conflict with the need for a 'clean' venue for the federation, and can the presence of these advertisers be minimised or ignored?
- What is the sponsorship history of this event, from previous championships, and has it got potential for this time?

There are a number of crucial elements that must be borne in mind when seeking sponsorship for a major sporting event. These are outlined in more detail below, with specific advice on how to conduct each stage of the process.

i. Cash

There are a number of ways that cash sponsorship support can be raised, but for each method, you should:

- Clarify when the money is to be provided. Having some finance in advance will assist with your cash flow, although some is always likely to be withheld until the event has been delivered.
- Equate the amount of financial backing for which you are asking to the value of the benefits you are offering in return. Also bear in mind the intangible benefits that you may receive from the credibility of having the sponsor, and
- The additional promotion they will probably undertake in order to highlight their involvement.

- Establish if vat is included or not, and the tax position of the company.



ii. Goods or Services

The following steps may be useful:

- Firstly, identify any essential items for which you have budgeted that may be obtainable through a supplier deal, such as water, soft drinks, clothing, print, stationery, copying, flowers, cars, technical equipment, IT, etc.
- After this, consider any other offers for the supply of items which, although not essential, would enhance the event, such as gifts to competitors, jewellery, champagne, etc.
- Ensure that any deals clearly state the amount and quality of the goods, and the provision of back-up services to deliver and maintain supplies during the event.

It is vital to have a contract between the event and any sponsor or supplier, not just to specify the amount and the timing of payment, but also to clarify your mutual obligations – i.e. what is being provided by the event in return for the organisation's commitment.

iii. Quantifying your sponsorship

Establishing the price of any sponsorship programme is always difficult. Always bear in mind the following principles:

- Compare the sponsorship prices for previous stagings of your event (noting the cultural differences overseas) and for other similar sports events in the UK, as well as the media value in terms of potential coverage, before setting the price you seek.
- Be realistic, and flexible in your negotiations, trying to understand the sponsor's viewpoint and objectives, as well as explaining your own needs.
- Any potential sponsor will weigh up the value of what you are offering, not just in financial terms, but on its equivalent

value as a whole, compared to what alternative marketing deals he could purchase instead.

- Make sure that you offer enough tangible benefits to match the sponsor's commitment, and try to exceed this projection at the event itself.

iv. Creating an attractive package

The list of benefits that your event might be able to offer will depend on other contractual and international situations, but you can create a 'package' of items for sponsors that may include:

- Invitations to official functions and receptions, and the right to have a number of rooms in the official hotel or at the venue.
- Placing of signage, both around the sporting action and on other associated locations like flags, poster sites, etc. Programme advertisements, including credit on the front or back cover, or on an official sponsors page.
- Placing the sponsor's logo on printed materials, such as letterheads, posters, leaflets, accreditation, etc.
- Access for an agreed number of personnel.
- Medal/trophy presenting opportunities.
- Expected media coverage of the event.
- Tickets and rights to hospitality facilities and catering.
- Free (or reduced rates) for exhibition space, hospitality packages, merchandise, etc.
- Sponsor's inclusion in the title of the event, or a particular aspect of the event, such as the volunteer programme.
- IT/internet opportunities.
- Exclusivity in an agreed product category.
- Use of the event logo, including the right to publicise their involvement.
- Potential to link with television in a combined programme and event sponsorship deal.
- Sponsorship extension to additional areas – such as grass-roots events, or associated functions.
- Access to information from the organisers – such as data, results and statistics, video footage, photographs, market research data.
- Agreement to promote the sponsor through certain PR activities, including an announcement of their commitment and mention in other releases.
- Credit given by the event listing all the sponsors, on display boards or exhibition stands.

It is advisable to create sponsorship packages in advance, giving sponsors different levels of benefit depending on the amount of their financial commitment, an arrangement known as 'value in kind' (VIK). However, flexibility will be necessary, as it is likely that

each sponsor will have specific priorities that will not always match your set packages. A careful balance also needs to be created if there are different levels of involvement by different companies, so that they are all clear about how they fit in with each other –

particularly about whether they are seen as sponsors or as official suppliers.

The methodology for seeking sponsors can vary, depending on whether you package and sell the rights yourself, or use external expert advice and sales personnel. Managing it in-house means that you keep all the income yourself, but it will cost you more in terms of time. You may also have limited contacts and resources, whereas a specialised agency will have greater experience, and the ability to reach a wider target audience.



Remember the following points if you are contracting external help:

- It is likely that the agency you deal with will want exclusive rights, and that any new contacts approaching you directly (other than any named companies agreed with them in advance) should be referred to them, rather than handled yourself.
- Establish a contract which clearly outlines the deal, preferably including a commission based on sales achieved, perhaps with a fee element as well. This will provide an incentive, but will also keep them tied to you and motivated.
- Agree timescales for their work, insist on openness regarding contacts, and arrange regular reporting on progress, with the agency as your partner in the sales operation, not as a freelance operator, so that you can join in meetings with them as appropriate.
- Carefully select the agency (or individual) that is best suited to your needs, based on their track record and experience. You should, however, retain the right to amend the contract if they do not deliver against agreed targets.
- Ensure that you specify the requirements for supply of goods; the equivalent financial value of each sponsorship should be clearly defined to avoid confusion (for instance, you would not want to pay commission for having top quality champagne provided, when all you needed was house wine).

- All sponsors and suppliers vary as to their objectives, ambitions, personalities, and on how much they will get involved and support the event.
- Treat public sector providers of grants in the same way as you would a sponsor, by ensuring they get a good return for their investment. This is not likely to be so much in terms of signage and on-site presence, but they may have greater need for PR, tickets, access to information, and official involvement.
- Keep a fair balance between all the sponsors and suppliers, with transparency amongst them as to their rights and benefits. It may be helpful to set up joint meetings and working parties, to encourage cooperation and co-promotions.
- Start considering sponsorship matters early, as it is a vital source of long-term support, and most commercial companies commit their spend many years in advance.
- Look after your sponsors, and ensure they are happy with the deal they are getting, both in the build-up and at the event. Sponsorship is all about mutual benefit, both in terms of what you gain and what they receive, the added benefit being the extra returns sponsors can give you through their additional support and promotion.

Sponsorship: Key Points To Remember > Media And TV

All major events will attract media interest, to a greater or lesser degree, and it is essential to make the most of every opportunity to promote both the sport and the event to the widest possible audience. Remember, the media think in terms of mass market appeal and commercial advertising revenue, which is not necessarily the same approach as yours. The level of interest in it will depend upon:

- The current profile of your sport/event;
- The importance of the event, both in terms of its worldwide sporting significance, and national UK interest (which might not be the same thing);
- What other events are on at the same time, both sporting and non-sporting;
- Long-term planning, as advance knowledge will improve your chances of gaining contracted television coverage;
- The professionalism of the event administration and confidence that the media have in its management.
- The costs involved in production of TV feed and programmes.

As with marketing rights, it is essential initially to establish what media rights you have, as opposed to those retained by your international federation. In television terms, not only does this dictate who can sell what, but also how any income is apportioned. In addition, you will need to establish who will be liaising with the press and TV, and managing all the media activity prior to and during the event. Indeed, many international federation contracts require the event organisers to provide TV feed and production at their cost.

You may wish to handle all media-related aspects of the event yourself, or else, as with sponsorship, contract the job out to a specialist organisation. There are different areas with which you can obtain assistance, depending on the rights you hold, which may include:

- Media planning, for provision of on-site arrangements to accommodate all the various requirements in terms of IT, facilities, accommodation, and transport services.
- TV sales, to negotiate and secure a host broadcaster who will provide domestic coverage in the UK and supply an international 'feed'; and to sell the international rights to other overseas broadcasters.
- Radio, electronic media and webcast rights sales, giving the purchaser event exclusivity.
- Media management, including accreditation, pre-publicity, statistical information, management of the media office, and all publicity and PR administration on-site.

There can be great benefits from obtaining contracted media coverage of your event, but also some pitfalls, which need to be considered:

- You may have to be flexible in order to accommodate some of the TV company's needs (such as in lighting levels, timetabling, etc.) to fit in with the possible restrictions of their scheduling, etc.
- The media's requirements can be very demanding and exert a huge influence on the event, and it is sensible to be forthright with them from the outset about your planning and obligations.
- There may be conflicting requirements from the different forms of media – television, radio, press, photographers and electronic media – who will have many contrasting demands, e.g. different types of lighting needed for TV cameras and photographers, interview demands/deadlines of print media and TV.

The opportunity for obtaining media exposure is probably worth the additional time and costs that media demands will incur for the event, as this should be recouped through higher profile, increased sponsorship potential, and other forms of income generation such as improved ticket sales.

Ideally, you should establish a pattern of co-operation with the different areas of the media, establish clear lines of communication with them, and put together an appropriate, workable plan for the event. There are specific areas that you should consider for each branch of the media, as outlined below.

i. Television

- You will probably need to appoint a host broadcaster. This may be one of the UK terrestrial or satellite channels, or you may have one provided by your international federation under the terms of their contract. While some major sports will be paid a rights fee by TV for their attendance (despite the high cost to the broadcaster in providing the staff and equipment), many others will receive no income, and may even have to pay a television production company to cover the event in order to provide the 'feed' to other countries required as part of any international deal.

- If you obtain a variety of quotes for TV production costs, remember that the quality of the coverage is very important and that a cheap static camera may produce very poor live transmission of your sport, in contrast with a fully edited daily highlights programme of the event, which could sell much better and be more cost-effective.
- When a domestic deal is done for the rights to show the event in the UK, you need to retain news access rights for other broadcasters, so that they can attend and give limited editorial news coverage of the event.
- Early planning with television producers to decide on camera locations is advisable, so that you can adjust your layout plans accordingly. This will enable you to take out any seats that need to be removed before you start selling tickets, and to be aware of those that may have restricted sightlines.
- Clear your sponsorship sales strategy with the host broadcaster well in advance of the event, and take into account any programme sponsorship rights they have as part of their contract, to avoid conflict of interest. Instead, there will be the potential of joint sales to a major sponsor to take both the title and programme sponsorship rights together. Also, agree the signage locations and sizes well in advance.
- Ensure compatibility between TV and the sports results service that you are using for the event, to guarantee speed of results, and to increase the availability of the service on TV monitors around your event.
- Make sure that the host broadcaster agrees to provide a TV feed to essential areas at the event, such as the press room, officials' rooms, VIP areas, etc.
- Make sure you have allocated enough space and the correct power required. The demands of TV can be extensive in this area.

ii. Radio

- There may be competition for exclusive radio rights to the event, so it is worth establishing if there is interest from more than one company, and if so, which is best in terms of reach and appeal, as well as what income they will offer to you.
- The radio requirements will probably include use of a sound-proof room, and agreement with you for early access to competitors and officials, as well as to the action.

iii. Print Media

- It is usually essential to provide two working areas for the written press, one overlooking the sporting action, and a fully equipped press room.
- Additionally, in terms of operation and security, a 'mixed zone' area may be needed, which allows the press exclusive access to an area where they can meet the athletes, whereas elsewhere competitors can be totally protected and left in peace from the media.
- There is usually no exclusivity offered to print media, but some of the major national and international press will demand the best seats and tables to be reserved for them, and also first access to equipment for sending their copy. If

space is limited, then tough decisions are needed on who has priority accreditation.

iv. Photographers

- Separate arrangements will be needed for photographers, who will come from the major newspapers as well as from various sports photographic agencies or as freelancers.
- Special access regulations will need to be applied for photographers, using jackets, numbered bibs or armbands to identify clearly who is allowed where during the sporting action, with special photographer zones being created.
- Desk space will also be required for the transmission of photographs as well as access to phone lines or wireless internet connections.

v. Electronic Media

- As this form of media coverage at events increases, accreditation will need to be given to internet journalists, as well as to those involved in webcasting, particularly if there is no major contracted TV coverage, or exclusive "net" agreements.

vi. Extra Provisions

Without question the following should be provided:

- Extra electricity and telephone points for photographers, as well as secure storage space for their equipment;
- Tables and chairs, all with nearby electricity and telephone points, and if possible wireless internet facilities, as well as international electrical and telephone adaptors, for journalists;
- Telephones and facsimile machines, as well as use of photocopiers (all at an agreed charge);
- A stock of gifts for the press, such as bags, pens and other memorabilia;
- Some limited catering (either for free or at a reasonable cost), particularly later on after the event, when the public catering may have closed;
- Internet stations and printers;
- Results and information boards, with pigeon holes containing copies of all the relevant information and results;
- Local information, and possibly press discounts on travel, accommodation, etc., during their visit.

Handling the media: Final hints and tips

- Gain whatever help you can from the international federation, and from media managers at previous or similar events.
- It is advisable to appoint an expert in media relations or a leading TV director, a journalist and photographer to be your main advisers on the requirements of their peers for the event.
- Start contacting the international media in advance, probably a year or two ahead at the previous major event, to promote attendance, so you can build up a database of contacts and start building awareness through prepromotion.

- Employ external expertise for media sales and management, as these are highly specialised areas of an event.
- The media can be your best advertisement, but also your harshest critics, so ensure that you manage them professionally, yet firmly. You only have one chance to make an impression with the media, so get your act together first before contacting them or entering negotiations.

Health and Safety & Risk Management

Health and Safety

The health and safety of athletes, staff and spectators is a major concern in the organisation of any major sporting event, and event organisers are legally obliged to implement a stringent set of safety procedures.

A major sporting event is a place of employment, of entertainment, and of competition, and hence entails an unusually large and diverse number of potential areas of risk. Detailed information on Health and Safety law can be obtained from the Health and Safety Executive. The following is a general guide to your obligations as an employer and organiser of a major event, and to the various different areas that will require specific

attention. In addition to the usual regulations applying to any employer, you should pay particular attention to the regulations for:

- Crowd safety;
- Safety in broadcasting sports events.
- Work place legislation and guidance

Health and Safety Law

Organising a sporting event will require a certain number of staff, and under British law, any employer has certain legally imposed duties to ensure the health and safety of its employees. These duties include those set out in The Health and Safety at Work etc. Act 1974, and The Management of Health and Safety at Work Regulations 1992. The majority of the general duties identified in the Act and the Regulations are 'goal-setting'; that is, they stipulate what needs to be achieved, but leave employers free to determine how they reach that target. The underlying principle is that employers must ensure that the workplace is safe 'so far as is reasonably practicable'. In other words, the degree of risk in a particular job or workplace needs to be balanced against the time, trouble, cost and physical difficulty of taking measures to avoid or reduce the risk.

As an employer, your main requirement is therefore to carry out a risk assessment (see page 34). Having done this, you must also:

- Arrange to implement the health and safety measures identified as necessary by the assessment;
- Establish emergency procedures and contingency plans;
- Be aware of other agencies' contingency plans and how your event is affected/incorporated;
- Provide clear information and training to employees.

In addition to 'goal-setting' regulations, there are a number of prescriptive regulations, in which not only the goal but the methods of achieving it are spelled out for employers. These

apply to areas in which the likelihood of risk is so great, or the appropriate safety

measures so expensive, that employers cannot be left to use their own discretion in deciding what action to take.

Again, a full list of these prescriptive regulations can be obtained from the Health and Safety Executive (website: www.hse.gov.uk).

Managing Crowds Safely

It is clearly desirable to attract as many spectators as possible to your event, both to generate revenue and create atmosphere. Spectators will also provide the seed-bed for new participants in your sport. However, it is vital to be able to deal with these crowds in a safe and efficient manner.

Excessive crowding and poor crowd management, in a worst case scenario, can lead to injury and death from crushing, as the Hillsborough stadium disaster in 1989 tragically demonstrated. Even minor problems with crowd control can create stress and anxiety amongst spectators, causing them to choose not to attend such an event again, or not to take part in your sport.

A detailed, HSE-sponsored study of crowd behaviour, together with resultant recommendations, was published in 1991, entitled *Managing Crowd Safety in Public Venues: A Study to Generate Guidance for Venue Owners and Enforcing Authority Inspectors*. This study is available for purchase from the HSE. Venues are large and complicated spaces, and thus the management of crowds within them requires excellent teamwork, clear communication, and co-ordination between those responsible for the overall organisation and those dealing with the crowds face-to-face. Senior managers must provide a positive and proactive safety culture to ensure that staff at all levels are aware of the importance of crowd safety. Teams must have:

- Clear roles and responsibilities;
- Written arrangements for regular analysis, planning, inspection, operation, and review of crowd safety systems;
- Adequate training.

As well as the maintenance of good management systems, further measures to ensure crowd safety can also be taken.

Members of the safety team should:

- Research the type of visitor that is expected and anticipate likely crowd behavior;
- Collate and assess information (if available) about the health and safety record of previous events at the same venue;
- Conduct a risk assessment to determine the adequacy of arrangements for controlling crowds, and change them if necessary;
- Inspect the venue and review crowd safety arrangements at regular intervals;
- Set targets for crowd management (for example, if queues extend past a particular point, specify that another service point should be opened);

- Liaise with outside organisations such as the police and emergency services who have extensive knowledge and experience.

The following measures can often be effective means of reducing the dangers of overcrowding, both in indoor and outdoor venues:

- Sufficient numbers of trained and competent stewards and marshals.
- Turnstiles (limiting the number and position of turnstiles can control the flow and build-up of spectators, but too few can lead to a corresponding build-up on the
- Other side);
- Barriers for directing movement;
- Adequate, evenly-spaced facilities, e.g. Toilets, refreshment areas;
- Clear signposts;
- A simple and audible public address system.

Conversely, the following physical features of a venue, to name but four, are likely to lead to overcrowding or injury:

- Steep slopes;
- Dead ends, or locked gates;
- Several routes converging into one;
- Uneven or slippery flooring or steps.

Safety In Broadcasting Sports Events

Crowd safety is one of many potential hazards that sports events have in common with other leisure or entertainment venues; but they also generate certain risks peculiar to themselves. If you wish to attract broadcasters to your event, you must take into account

the health and safety requirements unique to the coverage of sport. Individual venues will obviously vary, but the principal health and safety concerns for broadcasters at your event will arise from:

- Accessibility To The Broadcaster's Position;
- Fire And Other Emergency Situations;
- Working At Heights And From Temporary Structures;
- Exposure Of Staff To Crowd Disorder And Personal Violence;
- Wind And Other Weather Conditions;
- Collision With Players Or The Ball When Recording Near Touchlines;
- Noise.

Before broadcasting any event, a risk assessment of these potential hazards must be carried out, as a legal obligation. This will determine what precautionary measures, if any, you must put in place. Details of how to carry out a risk assessment are provided on page 34.

Risk Management

However much time and effort you put into planning your major event, it will be impossible to anticipate every eventuality. By thinking through your event and implementing a proper risk

management strategy, you will be able, if not to eliminate all risks, at least to minimise certain of their effects.

What Do We Mean By Risk?

Risk can be defined as any factor that may prevent you from fulfilling your objectives. For a major event, this could be anything that might endanger the health and well-being of your athletes, staff, or audience; or cause an unexpected increase in your costs; or discourage visitors from attending; or somehow require the cancellation of your event.

Your event will be exposed to risks both internally and externally, from a number of sources; and a good risk management strategy will recognize from where these are likely to come, and set out a plan for dealing with them.

Therefore, in essence a risk assessment is a careful examination of what, in your event could cause harm to you or others, so that you can weigh up whether you have taken enough precautions or should do more to prevent harm. It involves identifying hazards present in any undertaking, evaluating the extent of the risks involved and what steps are required to manage these where possible; and then assessing the residual risk left after such measures have been taken.

A Risk Management Plan

There are five key stages to formulating a working risk-management plan:

1 Identifying risk

What are the known risks?

Where might they come from?

What is at risk?

How might it be affected?

2 Evaluating risk

What is the chance of anything happening?

How great an effect would it have?

Is this risk significant to your organisation?

3 Managing risk

Can this risk be avoided?

Can its impact be reduced?

Could someone else take on the risk?

4 Taking action

Putting your plan into practice.

5 Monitoring and evaluation

Passing on your knowledge.

i. Identifying risk

Risk factors will be unique to your event, and it is only by undertaking a proper analysis that you will be able to come up with a comprehensive list. Below are examples of some of the more common internal and external risk factors.

Budget

Timescale

Relationships

Policy

People

Natural

By supplementing the above table with risks peculiar to your event, it will be possible to compile a more comprehensive overview of the factors that may pose a risk to its success.

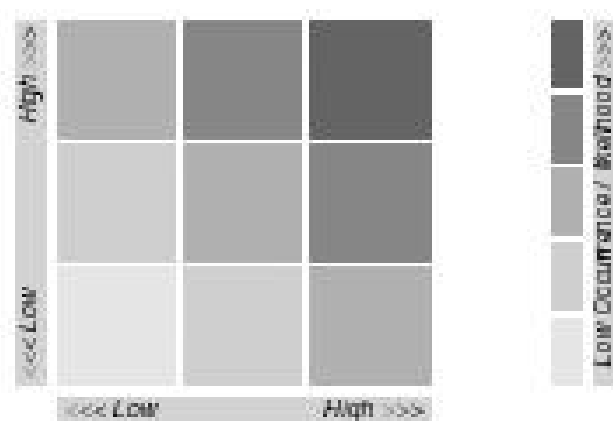
Internal Risks External Risks

- Increase in staffing costs.
- Inadequate provision in original budget.
- Misappropriation of funds.
- Miscalculated timescales.
- Weak operational plans.
- Weak staff/loss of staff.
- Bad team dynamics.
- Change in key staff members.
- Staff illness/injury.
- Human error.
- Inadequate staffing levels.
- Terrorism Increase in supplier costs.
- Decrease in external income.
- Economic downturn.
- Insolvency of partner organization.
- Venue/facility issues.
- Supplier delays.
- Equipment failure.
- Transport strikes.
- Politics (with public and private sector partners).
- War.
- Legislation.
- Competitor illness/injury.
- Lack of interest from public.
- Industrial action.
- Bad weather.
- Wildlife protection.
- Environmental considerations.

ii. Evaluating Risk

To acquire a realistic view of what might happen to your event, it is important to evaluate every potential risk from two perspectives: the probability of it occurring, and the impact it would have if it were actually to occur. For instance, a major earthquake would have a huge impact on your ability to conduct your event successfully, but as this would be a highly unlikely occurrence, you could probably discount it. Conversely, the probability of one of your junior staff being off sick for a short time may be considered relatively high, but you may assume that it will not have a major impact on the success of your event. It is vital that you ensure a risk assessment is carried out for the event as a whole, looking at major issues, but it is equally important that each department within the event team conducts their own specific assessments. These must be fed into the system, along with the contingency plans on how to deal with occurrences and issues highlighted. It is possible to

plot the risks that you have identified, in order to assess which are those that must be given the greatest priority for action



Your risk management strategy should prioritise factors of the greatest risk.

iii. Managing Risk

Once you have identified the factors that pose the greatest risk to the success of your event, it is important to take action to deal with those risks. Whilst it will be impossible completely to eliminate any risk, it should be possible to reduce or change the risk so that it becomes more acceptable.

For more information, see the HSE leaflet 5 Steps to Risk Assessment.

Conclusion

It is vital for any event to have undergone thorough risk analysis in all operational areas. There can and should be no excuse for any organiser not undertaking these steps from a very early stage.

Data Protection

Introduction to the Data Protection Act 1998 ("The Act")

One area which event organisers need to take note of and act on is the Data Protection Act. The Act applies to all individuals. It sets out rules for processing personal information – i.e. data about identifiable living individuals – and applies to manual records such as paper files, as well as those held on computers. In planning for your event, you will need to consider the compliance requirements of the Act. Before collecting data for any purpose it is important to understand the principles of the Act, and to comply with the relevant conditions of processing personal data. The Act protects individuals from the inappropriate or inaccurate use of their personal data, and provides many people and organisations with a systematic framework for the proper handling of information.

The Act refers both to those whose data is held – the 'Data Subjects' – and to those who possess their information – the 'Data Controllers'.

Definitions

i. Data

Under the terms of the Act, 'data' can take many forms, including:

- Manual records, such as paper files;
- Data held in a computer;
- Data held on audio cassette;
- Data held on compact disc;
- Data held on video.

ii. Processing

Under the terms of the Act, 'processing' includes:

- Obtaining data, e.g. collecting data from a conference attendee, ticket purchaser, volunteer, or competitor;
- recording data, e.g. noting data on a form;
- Holding data, e.g. keeping data in a folder.

It also includes carrying out any operation or set of operations on the data including:

- Disclosure of the information, e.g. giving data to another organisation;
- Consultation of the data, e.g. asking experts for advice;
- Alteration of data, e.g. changing address details;
- Destruction of data, e.g. deleting a file on the computer.

Processing therefore covers a very wide range of activities, such as sending an email, looking at data on a screen, or opening and reading a manual file.

iii. Consent

In some instances, it may be necessary to gain the 'consent' of an individual before processing their information. To determine whether consent is required you should refer to the Act, First Principle, Schedules 2 and 3. Data controllers must decide what relevant filing systems they have, and then check whether these comply with the Act's requirements for the processing of data. If you are unsure you should contact the Office of the Information Commissioner (the regulatory authority for the Act) on the contact details.

How Will The Data Protection Act Affect The Organisation of a Major Event?

Essentially, if you are going to be in possession of someone's personal details, it is important that you are clear as to why you hold them, and how you are going to use them. There are many reasons why you may be collecting and using personal data; some examples are set out below. You are collecting competitor entry information for your own records, and to produce media biographies.

Implications of The Act

- **You** will need the basic details of the competitor in order to enter them into the competition – e.g. name, personal best, etc. This would be covered under the Act as being necessary to pursue the event's 'legitimate interests'.
- You may also wish to collect information regarding the health/disabilities of the athletes concerned to ensure that you have the correct medical provisions in place – this is

regarded as 'sensitive' information and you will need to gain the consent of each athlete, and to give specific details of the purpose for which the information is required, and the circumstances in which it will be disclosed.

- You may use the information the athlete has given you to produce biographies to provide to the media. You will need to specify which information on their form will be disclosed to the media, and get their permission to do so.

Example 1

EXAMPLE 2

You will need to keep a register of all your volunteer workers, including their addresses and contact details.

IMPLICATIONS OF THE ACT:

- > As well as the obvious contact details enabling you to get in touch with your volunteers, you will need information on their clothing sizes, their dietary requirements and health issues, driving licence status, etc. You will have to state explicitly what you are using these details for, and gain permission to hold those which are considered 'sensitive', such as health, race, previous convictions, etc.
- > You may wish to keep your volunteers' details on file to assist you in future events. As you collected their details for a specific purpose (i.e. the event) you will need to get their permission if you are going to use these same details at a later date.

EXAMPLE 3

Your event sponsor wants to be able to send advertising material to those who have bought tickets in order to sell their products.

IMPLICATIONS OF THE ACT:

- > If people have applied for tickets they will have provided you with their contact details in order for their tickets to be sent out. You must get their consent to pass these details on to anyone else, even the event's main sponsor.

EXAMPLE 4

You are setting up an event website. Many of your key positions are held by volunteers and you will be publishing contact details on the site.

IMPLICATIONS OF THE ACT:

- > If you are publishing someone's private address or telephone number, you will need to gain the written permission of that person before you do so, even if he or she is a key team member – for example, a press officer.

THREE STEPS TO WORKING WITH THE ACT

1. PREPARATION

Preliminary steps:

- Define the purpose of collecting the data you need ☐
- Nominate the processors ☐
- Write a procedure for the processing of the data ☐
- Determine the type of data you are collecting – is it sensitive? ☐
- Determine the conditions for processing personal data ☐

2. INFORMATION

What to write on the form

- 1. For all types of data ☐
- Identity of the data controller ☐
- Identity of the Data Protection Officer ☐
- Purpose of processing data ☐
- Special conditions ☐
- If you need consent: ☐
- Get consent in writing ☐
- Request signature of consent ☐
- Request date of signature ☐

8. IMPLEMENTATION

Key points to remember



In all of the above examples, all that is needed is the signature of the 'data subject' to provide consent to use their details. You must, however, be specific as to how you will use this information.

Volunteers

Good volunteers are crucial for a successful event. These individuals take part purely because of their enthusiasm and commitment, and as such will be excellent ambassadors for your event. Volunteers can provide valuable assistance throughout your event, from the pre-event planning and delivery stage, through to transportation, athlete information, accreditation, public information and media relations to name but six areas. You can guarantee that athletes, officials and spectators alike will all come into contact with your volunteers.

Although your volunteers are likely to be hard-working and heavily committed to their sport, it is nevertheless essential that you provide them with training, just as you would any other member of staff. It is only when your volunteers have a clear idea of your aims

and objectives for the event that they will be able to work together as a unit. They are part of the team and should be valued as such.

Recruiting

In order to get the best and most suitable volunteers, you will need to demonstrate the appeal of your event. For many, it will be a 'once-in-a-lifetime' experience, whereas others will be building on a pre-existing commitment to their sport. In either case, you should stress that being a volunteer will give them the opportunity to:

- Make a contribution to sport;
- Be part of a big event;
- Gain useful experience and job satisfaction;
- Meet people from all over the country/world.

Requirements

Whilst many positions for volunteers require little more than dedication and enthusiasm, others will need to be filled by those with specialist skills. It is important that you specify these requirements to get the best volunteers for the roles needed.

You should:

- Identify and outline the skills needed;
- Determine the different types of role available;
- Stress the need for flexibility.

Duties

Working at a major sporting event is hard work, whether as a volunteer or a paid member of staff. You must ensure that your volunteers are willing to work long days for a significant period of time. In order to keep them contented in their jobs, you should:

- Calculate the basic hours for which your volunteers will be needed;
- Identify the locations in which they will be required to work;
- Determine the dates and times that you will need them from and until – bearing in mind that this will probably be from before the opening day of the event until after the closing;
- State clearly what roles and responsibilities they will have;
- Inform your volunteers of all of this well in advance.

Training Your volunteers will need to be well-trained to enable them to fulfil your expectations, and to be confident in their work. All volunteers should go through generic basic training which outlines the aims, objectives and ethos of the event, and you will need to provide some specialist training in particular areas:

- Identify what training you will be providing;
- decide how and when you will deliver it;
- produce and distribute written training materials well in advance.

Providing For Volunteers

You will need to give your volunteers something in return for their hard work. Some things will be purely practical, such as uniforms so that they can be identified easily. You will also need to provide food and drink while they are on duty, bearing in mind that they

may need to eat at differing times during the day, and sometimes outside of usual catering outlet hours. You may also want to consider giving your volunteers something 'extra' to show your appreciation. This could be something such as a small gift, or a certificate to quantify the training they have received and the experience they have gained:

- Select and order a range of clothing, suitable for both male and female volunteers of varying ages;
- Decide how you wish to feed them – e.g. a financial allowance, tokens, etc.;
- Decide on any extra gift you may wish to give;
- Make sure they are managed competently and are thanked/recognised for all their efforts before, during and after the event.

Criteria

You are likely to have more applicants to become volunteers than you actually need. Before you advertise, you must identify the criteria that you will use to choose your volunteers. You may wish to consider areas such as those below:

- A minimum age (this would usually be 16);
- Possession of a driving licence if driving would be a useful skill;
- Foreign language ability;
- Understanding of sport;
- Good communication skills.

Application Procedure

To enable you to recruit all the volunteers you need as smoothly as possible, settle on your application procedure early on.

Outline the process to those applying for volunteer posts so that they are aware of how their applications will be treated.

Consider the following questions:

- Where do they apply to, and by when?
- Will you take applications over the internet, or by e-mail?
- Will you acknowledge applications from everyone?
- When will the interviews take place, and in what format?
- Will you write to those who are unsuccessful?

Applicants should be made aware of, and systems should be implemented to deliver and collate, all of this information.

In Conclusion

The following factors should be central to your volunteer programme:

- Respect for your volunteers;
- Clear communications with individual volunteers – before, during and after the event;
- Training schemes, where appropriate;
- A fair work schedule;
- Clearly defined roles and responsibilities;
- The provision of food, drink, and gifts, where appropriate;
- The opportunity for individual volunteers to have a rewarding experience.

Ethical Considerations

Introduction

'Ethical sport' as a concept can be interpreted in several ways, but there are certain guiding principles that UK Sport believes to be fundamental to protecting the rights and reputations of all those involved in sport. At the outset this section may not appear to be relevant to running an event, but what is key for any event organiser is that it contains areas which should be of concern and be taken into consideration when making plans for bidding for or staging events. It is suggested that ethics in sport can be summarised as the issues involved in the areas below:

- Fairness;
- Integrity;
- Respect;
- Equity (incorporates equality and social justice).

These principles should play an integral role at all levels, not an optional one. In a practical sense, this means that you should be sure that you have treated everyone involved in your event with respect, protected their integrity and that of the sport. The combination of these values forms the essential core of sport and can be clearly recognised through a variety of ways e.g. the conduct of players, the actions of administrators, the establishment of procedures, the selection of teams and many more practices.

Pressures in modern sports, such as growing commercialism and a perceived need to win at any cost, have the potential not only to undermine the true values of sport, but also put athletes and the organisations that surround them at risk. UK Sport believes that ethical values are not the icing on the cake – they are a basic ingredient.

How Do You Think Ethically When Planning An Event?

If you make sure that the four key principles outlined above are borne in mind at each stage of your planning process, it should be easy to run your event efficiently, effectively, and ethically. In many instances, you will not need to create new policies for a specific event. For example, each governing body will have an existing policy and procedures in place to enable them to ensure the protection of children or young people. From this you will need to create a policy statement and develop a set of procedures that relate to your specific event. Areas to which you may wish to give due consideration include the following:

Corporate Governance

Corporate governance can be described as the system by which an organisation is directed and controlled, including the distribution of rights and responsibilities among participants of the organisation. Effective corporate governance can be described as the successful management of relationships between members of an organization through fair, transparent and accountable systems and structures.

Sports organisations and events also have a responsibility to ensure that they comply with the requirements of relevant legislation. Legislation is in place to ensure that people abide by certain standards of ethical behaviour and it is vital that sports become aware of the legislation that is applicable to their organisation.

Anti-doping

Taking drugs to enhance performance is contrary to the fundamental values and principles of sport. Doping is not acceptable in any form in sport and should be condemned by all participants in and promoters of sport. To take drugs or use a doping method to enhance performance or to aid someone to do so is cheating. Athletes and the individuals who support them must be aware of their responsibilities and obligations in order to compete as an athlete in the UK and internationally.

It is unacceptable to either not adhere to or be unaware of the requirements of testing, the drugs that are restricted or banned, or the care required to ensure compliance. Similarly, sports organisations and events have a responsibility to assist and guide athletes and the individuals who support them to ensure

they are aware of their obligations and requirements of participating in sport.

Data Protection

All sports organisation administrators need to ensure that they protect the data they process as required by the Data Protection Act 1998 (legislation for the UK that covers the processing of both personal and sensitive data).

The Data Protection Act applies to all individuals. It protects individuals from their personal data being used inappropriately or recorded inaccurately and it provides many people and organisations with a framework to achieve good standards for the handling of information. Individuals can ensure that the content of information is correct and the purpose for using the information is clear and available on request. People and organisations who control information on computer, in paper files, on video or on other media must ensure that the information is processed fairly, is accurate and secure, and used for a specific purpose.

Further details of The Data Protection Act can be found in Section 9 of this guide.

Human Rights

It is important in sport, as it is in all aspects of life, that individuals respect the rights of others and in return, know what rights they have. This can cover a whole variety of things, e.g. the amount of noise you make in a building, the rights of others to privacy, the right you have not to be abused, and the right to live. In sport human rights issues often arise as a result of an individual feeling misjudged, excluded or not supported in some way or form, e.g. an individual feeling they have not had an independent hearing of

an issue; an athlete feeling that a contract they are bound by unfairly restricts their earning or performance rights. The Human Rights Act covers a variety of areas including privacy, freedom of thought and expression, liberty and security, protection of property,

and includes specific requirements for tribunals and hearing procedures (Article 6 of the Act). A well structured, independent disciplinary structure is imperative for human rights issues, as it provides a mechanism by which issues can be fairly reviewed, discussed, decided upon and actioned. Additional to this there is a need to have an appeals structure that allows the individual who has been through the disciplinary process to appeal the decision and/or actions under certain provisions and conditions to ensure fairness. Therefore organisations and events should ensure that the relevant structures are in place.

Fair Play

Fair play refers to the conduct of individuals involved with an element of the game e.g. athletes on the field, spectators on the sideline, coaches in the stadium, umpires during a match, managers in the briefing room. It encompasses all aspects of the game or event and all individuals involved. Fair play can be defined as the upholding of ethical principles and/or values before, during and after a game/match/event. Sports organisations must ensure that these principles and values are clearly promoted and understood by all individuals involved with their sport and the consequences that will occur if these are

not upheld. Fair play is also about consistency in practice, i.e. the standard for both behaviour and consequences applies equally to everyone; it does not exclude or allow different interpretation for individuals because of their skills, popularity or position in the sport. Consistency is vital.

Fair play can often be best promoted through codes of conduct i.e. a code that clearly defines specific practices that capture the ethical values of the sport. A code of conduct does not define all required practices that reflect the sport's ethical values but a selection of practices, usually for a designated group e.g. coaches, athletes or spectators. The development of a code of conduct takes time and consideration of both the practices themselves and the method of managing any misconduct. An appropriate disciplinary process and sanction list are essential to the management of misconduct.

Child Protection

There is a growing awareness that some individuals who want to harm and abuse children will use sport as a means of gaining access to them. New legislation and national guidance recommends that leisure services, including organisations involved in sport, should have child protection procedures in place, including staff training, working practices, and codes of conduct, to minimize situations where the abuse of children may occur. Under this legislation, those hosting major events have a responsibility to do everything they can to protect children and young people against harm; the welfare of the child must be paramount in any planning.

Part of the process of protecting children and young people is screening. Screening potential employees' suitability to work with children and young people can stop those with previous convictions gaining access. A new Criminal Records Bureau became operational in autumn 2001, to give organisations access to disclosures for any staff or volunteers who come into contact with young people. Local authorities, who will have child protection policies and procedures in place, can also assist with this process. For more information, contact the Child Protection in Sport Unit (contact details, again, are available in the Volunteers section of Directory), or the relevant local authority. Below are some of the initial issues you will need to address when hosting an event involving competitors under the age of 18.

- Are employees, service providers and volunteers screened to assess their suitability for working with young people?
- Have staff, service providers and volunteers been trained in child protection?
- Do you have a policy statement and procedure to let staff, service providers and volunteers know what to do if an allegation of improper conduct is made, and how to deal with that allegation?

The Safe Sports Event guide offers advice on child welfare issues and provides a template for running a good event. It highlights examples of safe practice and guidance on:

- What to do if a child goes missing;
- Security clearance for individuals who should have access to children and how to deal with those who shouldn't;

- How to transport groups of children safely and effectively;
- How to carry out a risk assessment for an event;
- How to provide medical support at an event;
- How to plan an event properly and identify who should be responsible for what;
- Identifying the recording procedures to be used throughout the process;
- How to assess equipment at the event;
- Guidance on appropriate behaviour of adults around children;
- Appropriate behaviour of children drinking, drugs, smoking.

It consists of a handbook which gives step-by-step guidelines on how to deliver a safe event for young people and a CD-Rom with adaptable templates for every aspect including an outline welfare plan; sports operation manual; outline security clearance forms which may be required for volunteers; details on how to obtain photographic consent and lots more. The guide is available from the CPSU on 0116 234 7273 and costs £19.95.

Equity

Equity is fundamental to the participation in and the governance, organisation and delivery of sport. Equity in sport is the practice of fairness and the upholding of social justice to ensure that all individuals are respected and their rights protected. Equity is critical to the celebration of diversity in sport. It is no longer acceptable for individuals to negatively discriminate or put down others on the basis of difference in religion or faith, race or ethnicity, culture, socio-economic status, gender, sexuality, age, disability or any other social or physical categorisation. Nor is it acceptable for individuals to ignore or in any way endorse the behaviour of others who discriminate in such a way. Those hosting major events have a responsibility to provide suitable access not only to athletes, but also to spectators and employees, service providers and volunteers. Access can refer to physical aspects of the event – such as wheelchair access or Braille signage – but it can also be less tangible. Creating a culture surrounding the event so that people feel safe and free from harm makes the event truly accessible. Key questions to ask yourself are:

- Do you have a policy statement and procedures in place for equity?
- Have staff, service providers and volunteers been trained to deal with equity issues – do they understand the implications of inequitable behaviour?

Women, Girls and Sport

Some of the areas of discrimination against women and girls include unequal pay; verbal and sexual harassment and abuse; lack of promotion; bias in selection; exclusion of membership rights; put downs through jokes, pictures, assumptions, disregard for position, innuendoes, to name a few. These types of discrimination are then often reinforced through the negative promotion of women and girls sport, in particular the portrayal of women and girls sport as an inferior version of men's participation in sport. There are no excuses for any individual to put down or devalue women and girls sport and it is everyone's

responsibility to actively promote women and girls sport in a positive and supportive way.

Sexuality and Sport

Negative discrimination on the basis of sexuality is often not considered by sports organisations. Homophobia is unacceptable and ought to be challenged in the sporting environment.

Race, Ethnicity and Sport

Racism can be best described as negative discrimination against an individual because of their colour, racial origin, ethnicity, ancestry, and/or place of birth, or an individual's identification or connection with any of these. It is not acceptable in society and should not be tolerated in any shape or form in sport. It is every participant's responsibility in sport to take action against racism and for sports organisations to create an environment where racism is unacceptable.

Ageism and Sport

Ageism occurs when a person negatively discriminates against a person because of their age. This type of discrimination can occur against young people or older people – it is not restricted to a particular age or classification of age. Ageism can also occur in a variety of contexts e.g. in selection procedures, social situations, within meetings and on the sports field. All individuals participating and supporting sport have a responsibility to make fair judgments and not stereotype against individuals on the basis of age. Sports organisations need to ensure that their structures, policies, procedures and programmes are fairly designed and developed and do not negatively discriminate by age.

Disability Sport

It is not difficult to identify with the word 'disability'. We, as human beings, often have attributes that hold us back, stop us doing an activity, or restrict us from full participation at some stage in our life. However for some individuals their disability may restrict them from participation in a variety of environments and/or for a considerable length of time, if not for the rest of their lives. As a result their disability may be categorised and given specific assistance in order for them to participate in a particular environment. In sport there are a variety of ways that assistance can be given in order for people with disabilities to participate, e.g. modifications to buildings, specific competitions for people with the same disability, specialist equipment, and/or training of members to give specific assistance. Sports organisations are likely to have certain obligations under the Disability Discrimination Act to provide assistance to individuals with a disability, especially in relation to building design. However sports organisations can do a lot more to assist individuals, some of which take little effort but as a result greatly increase the participation of and/or the quality of experience for individuals in sport.

Faith, Religion and Sport

In sport it is important to recognise that religion or faith must not provide a basis to negatively discriminate. It is unacceptable in sport for participants to harass, abuse, put down others, make malicious jokes or pictures or wrongful assumptions because of an individual's religion, faith or belief system. An athlete or participant may consider sport a platform to rally

support for a particular belief or associated attribute. Participants, including spectators and athletes, must take considerable care to ensure that they do not encourage nor support the negative discrimination, abuse or harassment of others because of their beliefs, religion or faith identity.

Social Inclusion

This equity area addresses the issue of wealth or rather lack of wealth and the implications of this in everyday life. Social inclusion refers to the methods of enabling those toward the lower end of the socioeconomic range to participate and/or receive support. In sport social inclusion refers to enabling participation by all individuals in events, activities, competitions, social events, administration and other aspects of sport. Sports organisations can take forward a range of initiatives to encourage and enable participation by individuals who lack resources or support others may take for granted.

Conclusion

All the principles and practises highlighted above should have an integral role at all levels, not an optional one, throughout your event planning and execution.

Anti-doping

Ensuring Your Event Is A Drug-free Event

All events being held in the UK should be open to drug testing that meets the standards of the World Anti-Doping Code (WADC). National governing bodies or sports organisations bidding for or hosting major events must give careful consideration to the

planning and implementation of anti-doping services. The provision of a high quality, independently accredited anti-doping programme significantly enhances the prestige and credibility of your major event. Only by implementing an effective anti-doping programme can you make drug testing an effective deterrent to athletes and ensure that the participating athletes and spectators enjoy a truly drug-free event. Those investing in the event are also reassured that the risks of hosting the event are being managed effectively. International Federations (IF) are usually responsible for the testing programme at major events. This can be delegated to the National Anti-Doping Organisation (NADO). Should the IF choose not to implement a testing programme then the NADO has the authority to undertake testing. Where the IF require that testing is undertaken by an IF testing system, UK Sport requires that testing must meet the following standards.

UK Sport offers a testing service which is certified to ISO 9001:2000 standards and consistent with the standards required under the WADC. This includes, sample collection by trained Doping Control Officers, provision of internationally accredited security equipment and documentation, secure transportation of samples, and analysis by a WADA/IOC accredited laboratory. All UK Sport services are subject to strict quality system auditing and review to ensure that procedures have adhered to service standards at all times and to ensure complete confidence in the reliability of the results.

The UK Sport Drug-Free Sport Directorate has extensive experience in providing anti-doping services to major events,

including the 1991 World Student Games, 1996 UEFA European Championships, 2002 Commonwealth Games and 2003 World Indoor Championships in Athletics. The testing service available includes urine and blood sampling (if required), event and precompetition testing programmes.

Selecting The Number of Tests

The first decision involves the number of tests that will be required for an effective programme; this should be based upon the number of athletes participating as well as the event programme itself. Depending upon the priority for testing the sport, UK Sport may

consider investing in the testing programme by contributing a number of tests free of charge towards the overall testing programme. UK Sport will determine the number of tests it will provide according to the status, scale and nature of the event. If your event requires a large number of tests (greater than 20) on the same day or over a number of days, these should be contracted from UK Sport at least three months in advance of the event.

International Federation Requirement

The IF under whose jurisdiction the event operates should advise on the minimum number of tests expected. IFs often have specific requirements for the number and distribution of tests (i.e. testing finalists and semi-finalists) that must be strictly adhered to during your event.

Information Services

You should inform all participating athletes and officials of the requirement for competitors to submit to testing and of the sanctions which will be applied if they fail or refuse a test at any time during or prior to the event. You should also ensure that all athletes entering the event are advised of the anti-doping regulations which cover the event, these are usually those of the IF and should include a system for therapeutic use exemptions (TUE),

allowing for sufficient time for athletes to submit their TUE application. UK Sport can provide further advice and support on TUEs prior to a major event and can also assist with the drafting of information leaflets for participants. A wide range of drug-free sport literature is available from UK Sport to assist athletes and athlete support personnel in their preparation for a major event. To obtain drug-free sport resources for a major event contact UK Sport's Drug-Free Sport

Information Line on **0800 528 0004** or email us at drug-free@uksport.gov.uk

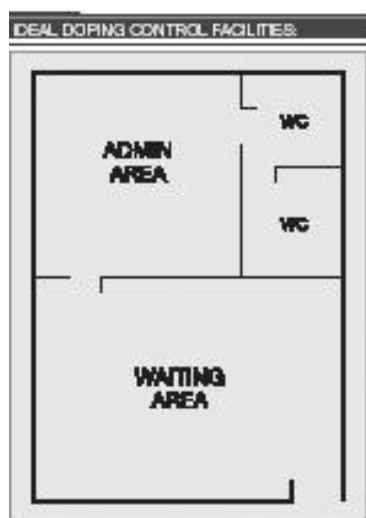
The resources available free of charge from UK Sport are:

- Testing procedures leaflets and testing procedures posters in English (outlining the standard process for providing a urine sample), and the rights and responsibilities of athletes.
- Testing procedure leaflets in various languages including French, Spanish, German, Japanese, Chinese and Arabic.
- Advice cards listing some substances for common illnesses that are permitted and prohibited in sport, as well as the banned doping methods.

The above material is available in high-visibility print for athletes or support personnel with visual impairment. Other formats are available upon request to UK Sport.

Provision of Facilities

Testing at major events is often expected by athletes participating in the event and in the UK we are committed to providing high standard testing services. This begins with the standard of testing facilities. It is the responsibility of the event organiser to ensure that suitable facilities are available, including a private toilet with adjacent waiting/administration area, a suitable surface for separation of samples, a wash basin, and a lockable cupboard/refrigerator. Good facilities ensure that testing runs more smoothly for the athletes and also ensures that sample collection takes place within internationally approved WADC guidelines, thus protecting the integrity of each sample collected.



If blood testing is required at the event, UK Sport should be notified as far in advance of the start of the event as possible in order for the necessary arrangements for blood analysis to be made. If the IF require analysis of the urine samples to be conducted for substances other than those as specified on the WADC prohibited substances list or included in the standard competition or out of competition analysis, e.g. erythropoietin (EPO), this should also be arranged with UK Sport in advance of the event.

Managing Results

Once the samples have been analysed by the laboratory, UK Sport will then review the results to ensure they meet the WADC standard and forward them on to the nominated results official of your IF. If the IF requires results to be processed more quickly than the standard ten working day timescale, this should be arranged with UK Sport in advance of the event. Additional costs may apply for a more rapid turnaround of results. IFs are responsible for implementing disciplinary proceedings following the review of evidence by UK Sport. UK Sport is available to respond to any dispute about its

testing procedures that may be raised during the disciplinary process.

Environment

In recent years, event organisers have become more aware of the potential impact of major sporting events on the environment – in terms of pollution, ecosystems, and waste. As a result, environmental protection has become an increasingly important issue. The following section has been prepared to help venue managers and event organisers to host environmentally responsible sports events. Every sport and every occasion has its own characteristics and it would be impossible to cover all eventualities, but whether your event is large or small, one-off or recurrent, it will have many basic attributes in common with others.

Seven Steps to 'Greening' your Event

i. Adopt a Green Policy

The first step is to adopt an environmental policy, and determine what you want to achieve, set targets, and adopt measures to evaluate your success. Normally there will be at least two principal parties: the organisers and the host venue. All main partners should approve the policy in order to establish a solid commitment to the programme.

ii. Carry Out an 'Environmental Scoping Review' of Venues and Operations

For each event, it is essential to establish base line information on current environmental performance, and to identify specific opportunities for 'greening' the event. Where venues are used repeatedly, the previous occasion will provide a benchmark for subsequent events.

iii. Establish Environmental Teams

The role of the Event Director will be pivotal in implementing the environmental programme. He/she should assemble and coordinate a core team to carry this through – e.g. Site/Venue Manager, Head of Grounds Staff, Communications Officer, Environmental Consultant and other technical specialists. Other experts or interest groups may be included if appropriate, e.g. a representative from the local authority, or from relevant statutory agencies.

iv. Define Programmes and Set Appropriate Targets

Targets need to be bold enough to be credible, but must also be attainable. It will be important to communicate the environmental policy and details of the programme to staff, suppliers, contractors, sponsors and officials, so that everyone can play their part.

v. Implement Programmes

Venue-related measures will normally be in operation for as long as possible preceding the event. The event-related measures are likely to be temporary, covering the immediate build-up to, and duration of, the event.

vi. Monitor Implementation and Adjust Programme Accordingly

The ability to measure and record basic environmental parameters is the first real test of performance and the effectiveness of the programme.

vii. Evaluate and Publicise Results

The major gain from this process is raising awareness, both among the sports community and the general public. The green message can be emphasised during the lead-up, at the event itself, and as part of the post-event legacy. As far as possible it should be integrated within the normal event communications.

Key Performance Areas: Making a Start

There are six environmental management categories that need to be considered in any fully integrated environmental management programme. Each category is applicable to outdoor events, but not all will be relevant for indoor ones. If the right structures and processes are put in place as previously described, it should be possible to make a valid contribution in some, if not all, of the following categories. Some recommendations are quite modest; others more ambitious. They illustrate the range of actions that can be taken. Above all these are indicative guidelines to set you thinking.

i. Conservation of Biodiversity, Landscape and Cultural Heritage

This is a very important category for many of the larger scale outdoor events such as golf, equestrianism, horse racing, mountain biking, motorcycling, skiing and water sports. The principal concerns are to protect features of conservation importance, and minimise or avoid disturbance to wildlife. Large crowds in green field sites, noise and light from the event, and certain management treatments of the venues (e.g. use of pesticides) can all have a serious impact.

- Carry out basic surveys of wildlife, landscape quality and cultural heritage.
- Ensure sensitive areas on or next to sites are adequately protected (fencing) and marked (signage).
- Brief stewards and marshals to ensure spectators do not encroach on sensitive areas.
- Ensure contractors, catering outlets and broadcast units respect any ecological or archaeological 'no-go' areas.
- Design spectator routes to avoid sensitive areas – make sure there are no likely short cuts across these areas.
- Consult with wildlife and/or archaeological experts and statutory authorities.
- Use locally appropriate indigenous species in landscaping and planting schemes.
- Set aside unused, quiet areas of sites as wildlife sanctuaries.
- Ensure post-event that all damage to wildlife habitats is repaired. This may require restoring soil condition and replanting/reseeding certain areas.

Measures to Take

ii. Pollution Management (Air, Water and Soil Quality)

This is a large topic, which concerns all sports events. Obvious sources of pollution arise from the increased traffic generated by crowds attending events, noise and light from the venue and the risk of spillage of fuels, oils and other chemicals into water systems.

- Promote the use of public transport to the event. This will involve liaison with transport companies regarding increasing capacity to meet demand, timetables and ticketing – make it better value to come by train or bus than by car.
- Set up 'Park and Ride' facilities to reduce congestion around the venue. Provide pricing incentives for multiple occupancy of cars using these facilities, and seek modern shuttle bus fleets, which use cleaner fuels.
- Courtesy car fleets for officials, VIPs and athletes should be opportunities to demonstrate fuel cell, hybrid-electric and/or the most fuel-efficient vehicles – not the sponsor's largest gas guzzling model.
- At venues, use electric buggies and utility vehicles in place of motorised ones. Provide bicycles for staff use.
- Identify and publicise cycle routes to the venue and provide safe cycle parking facilities.
- Provide adequate spill prevention and clean up kits at maintenance and fuelling compounds.
- Keep equipment and chemical spraying operations away from water bodies. Try to maintain a buffer zone of 3-5 metres around lakes, ponds, streams and ditches wherever practical.
- All hazardous products should be stored in secure facilities, applied and disposed of by appropriately qualified and trained staff, and according to label instructions. A register of chemical stocks and usage should be maintained.
- **> PA systems should be directed in such a way as to minimise disturbance to local residents.**
- Venue lighting should be used only when necessary and light spillage onto neighbouring properties should be avoided.
- Convert cooling/air conditioning systems to avoid use of CFCs or HCFHs.

Measures to Take

iii. Water Resource Management

Some sports facilities use large quantities of water for their day-to-day maintenance. Ensuring efficient irrigation is a priority for turf-based sports. Major events create surges of demand for water from catering, toilets and washrooms, and cleaning services. The event-related water usage is most likely to be drawn from metered public supply, the most costly source of water. This is one subject in particular where conservation efforts are likely to require initial investment in equipment and infrastructure in order to achieve longer-term savings. These range from low flow showerheads, dual flush toilets, and automatic taps and timers, to recycling, systems for capturing rainwater, and full-scale projects for upgrading irrigation systems and utilising treated wastewater. Some simpler water conservation measures are listed below.

iv. Waste Management – Reduce, Reuse, Recycle

This is an important category that can potentially involve all participants in an event, including the public. It was the most visible expression of the 'Green Games' in Sydney 2000, and resulted in a remarkable 70% diversion of all Olympic waste from landfill to recycling and compost streams. The first

principle should be to reduce waste at source. By minimising the quantities generated, there will be fewer costs involved in clearing up and disposal. Inevitably, any major event will produce large quantities of waste. The aim should be to involve everyone in the primary sorting of their rubbish so that items that can be recycled are separated from the general waste stream. For this to be effective, it is vital to work with suppliers and caterers to maximise the use of the most recyclable products and packaging. Another essential element is to have appropriate receiving markets available. For instance, colour-coded bins and skips should be available to staff and public alike. Some events and contractors prefer to collect all rubbish in bulk and separate different streams behind the scenes. This has no public involvement or education value and should be avoided if at all possible. It requires more effort to set up and operate a two or three stream waste system for all public and hospitality areas, but its value is considerable.

- Use less water-demanding species in landscaping and planting schemes and protect with mulch.
- Avoid unnecessary irrigation of out-of-play areas.
- Carry out regular maintenance checks for leaks and faulty equipment, and repair promptly.
- Use water collected from rooftops to irrigate landscape beds.
- Use compressed air jets for initial cleaning of maintenance equipment.



- Establish a waste management policy based around the '3Rs' – reduce, reuse, recycle.
- Aim to reduce waste going to landfill by separating recyclable and compostable products wherever possible.
- Review the necessity for certain products and materials and the quantities ordered.
- Media and hospitality gift packs can be wasteful. Give-away products should be worth keeping and reusable.

- Provide results electronically and only print on demand – the computerised results service at the Sydney Olympics reduced the amount of copier paper used in comparison with the Atlanta Games by 90 tonnes, or 16 million sheets.
- Work with suppliers and catering contractors to ensure the most appropriate packaging and materials are used.
- Identify all major waste streams and provide separate bins in key areas: e.g. paper only bins in media centres; glass, cardboard, cans, plastics and cooking oils behind kitchens.
- Ensure waste bins are properly labelled according to the intended waste streams.
- Bin placement is crucial. Isolated bins will attract all types of rubbish. If separation of streams is intended, dual or triple bin sets should be provided as appropriate.
- Back-of-house bulk containers must also maintain the segregation of waste streams.
- Aim to empty all bins before they reach capacity. Once overflowing the rate of litter spread increases significantly. Adjust numbers and placing of bins according to use.
- Prepare an education plan for all the workforce notably catering staff and cleaners – but include everyone so that all users will understand the system, its labelling and colour codes etc. Public information messages, via PA addresses, notices and on tickets or programmes should also form part of this initiative.

v. Energy Efficiency

This is an area of potentially significant cost savings as well as environmental benefits.

- Carry out an energy audit of the venue to identify potential savings.
- Introduce low energy lighting systems.
- Introduce activators/timers on light switches to avoid unnecessary usage when rooms, corridors, outside areas are not being used.
- Improve insulation, heating efficiency, ventilation and equipment use.
- Ensure air-conditioning/heating is set for a comfortable temperature (too often buildings are over-cooled or over-warmed).
- Switch to cleaner fuels and renewable energy sources where available.

vi. Materials and Purchasing

It is important that environmental consideration is given to all purchasing decisions: office, building materials, machinery, turf-care products etc. By routinely applying a 'green filter' to procurement it will be possible to identify cost-effective environmental solutions, provide a rationale for purchasing decisions, and inform and influence suppliers. This need not imply additional expenses, but at the same time purchasing orders can be justified on their overall value, not just immediate price. You should also ensure that your policy is communicated to all suppliers and tenderers.

N.B. – A separate UK Sport document providing more detailed Practical Environmental Guidelines for staging World Class

Events is available on request. Email major.events@uksport.gov.uk Assess all procurement decisions on the basis of a 'green filter':

- Necessity of purchase in first place;
- Whether product/supply is locally available;
- Performance quality;
- Durability;
- Energy efficiency;
- Noise of operation;
- Pollution risk;
- Potential for reuse and recycling;
- Availability of spare parts;
- Packaging;
- Disposability.

Components of a Purchasing Policy

Tourism And Sporting Events

The Importance Of Tourism

Sport and sporting events have long been recognised for their importance and value to UK tourism, currently worth over £1.5 billion a year. Below are some suggestions about how to increase the appeal and reach of your sporting event by involving tourism in your plans and promotional activities.

i. British Incoming Tour Operators Association

Established in 1977 as a major promoter and voice of Britain's inbound tourism industry, BITOA can help package and promote your sporting event. BITOA and its members also have access to a wide range of tourism products, including hotels, transportation and many other ancillary services. Their volume of business allows them to access better rates for these services.

ii. Tourist Information Centres

One of the easiest ways to influence and target foreign tourists, as well as domestic visitors, is through the UK network of Tourist Information Centres (TICs). There are over 800 located throughout the UK, so you should identify the relevant centres for your event, and ensure that they stock your event literature. In some cases, TICs can also offer a ticketing service for your event.

N.B. – Britain has some of the best ticketing agencies in the world. Major event operators such as Firstcall and Ticketmaster could provide you with invaluable support to boost ticket sales nationally and overseas.

iii. The Internet

Despite the effectiveness of brochures in influencing customers' decisions to visit Britain, the internet is playing an increasingly important role in tourism marketing. The BTA Sports Tourism Department welcomes enquiries about featuring events on their dedicated sports tourism web site (www.visitbritain.com/sport). In addition, make contact with your regional and national tourist board to see how you can feature your event in their internet marketing.

iv. National and Regional Tourist Boards

The BTA National and Regional Tourist Boards have a programme of publications and campaigns which could assist in the promotion of your event. These initiatives will often involve the production of print for overseas and domestic audiences. Exhibitions and fairs offer another way of raising the profile of your events with the help of Tourist Boards. Also investigate any festivals being promoted in the vicinity of your event. These programmes could provide you with an opportunity to reach a wider audience at little extra cost. Tourist Boards regularly organise press visits to promote opportunities in their part of the country. They have their own teams of dedicated press officers responsible for generating stories for a domestic and international audience who may be able to assist in promoting your event.

The Economic Impact of Major Events

This section explains how to make an economic impact assessment of your event. A fuller and more in-depth appraisal of the technique can be found in two recent UK Sport publications: *The Economics – A Guide to Measuring the Economic Impact of Events* and *The Economic Impact of Major Events: Measuring success* (see the Further Reading section).

A Definition

The economic impact on a host city is defined as the total amount of additional expenditure generated within a city that can be directly or indirectly attributed to the staging of a major sporting event. Having determined this figure, the impact of an event can then be calculated by comparing money spent in the local economy with money generated and retained. The aim of this process is to assess the net effect of staging the event in the local area. For large scale, or 'hallmark', events, there is often a regional or country-wide effect that can bolster the UK economy as a whole. The data used to determine the net impact of an event can also be analysed in more detail, to give estimates of local expenditure, income, and employment opportunities generated by an event.

Why Measure the Impact of Major Events?

The promotion of events is recognised as having a positive economic impact on towns and cities, simply because large numbers of people coming from outside the locality – from other regions of the host nation and from abroad – spend their money on accommodation, shopping, food and drink. This spending provides an economic boost to local organisations. Such an injection of income into a local economy has the potential to create more jobs, and it is possible that a cycle of economic development will occur, driven by sport and other sectors of the leisure industry, as the catalysts and vehicles of local economic impact.

By using economic impact assessment techniques, any authority or organisation monitoring the impact of their event will have much more reliable and credible information with which to evaluate the return on their investment. The application of these techniques can often justify the use of local resources to help promote a city and enhance its external image through sport. The cost of finding out whether strategies are working is an integral part of investment in the strategies themselves; and

armed with appropriate information, local authorities will be in a far more informed position from which to evaluate their policies for economic development through leisure and tourism.

Different Types of Events

The economic impact of an event is often determined by the nature of the sport, the locality in which the event takes place, and seasonal or geographic factors. In an economic sense, it is possible to separate the impact of events into two simple categories, which are outlined below.

i. Competitor intensive

These are events for which the majority of visitors are the competitors themselves. The impact of these events is the easiest to forecast, since the number of competitors is normally known in advance, as are the location and cost of overnight accommodation and meals. Since these items of expenditure are the major contributors to economic impact, the approach outlined below can be used to give a reasonably accurate forecast of the economic impact of the event.

ii. Spectator Intensive

For events where the major source of economic impact derives from the spending of spectators, forecasting economic impact is more problematic. There are uncertainties as to the number of spectators, their pattern of visitation (overnight stays or day visits), and their level of expenditure. Some of these uncertainties can be alleviated with information on advance ticket sales. However, the fact remains that a larger and more spectator-orientated event will have a larger margin of error in any forecast of economic impact.

Measuring The Impact

A full breakdown of how to measure the impact of an event is provided in the UK Sport publications mentioned above. There are, however, certain key factors to consider:

- Research into the effects of an event must be customized to suit the objectives of those who need the information. It must also take into account local economic circumstances.
- Many of the possible lines of enquiry and in-depth economic parameters cannot be measured in the short term and require detailed, long-term academic studies. This can prove expensive.
- It is possible to calculate the additional expenditure generated by an event using the relatively simple research tools of self-completion questionnaires, desk research, and qualitative interviews. This additional expenditure can then be used as the basis for estimating the additional local income and employment that will be generated by
- the event, providing an objective, statistically reliable assessment of the effect on the local economy.

A Step-by-step Approach

A step-by-step approach to measuring economic impact is provided in the UK Sport publications listed previously. The three basic steps are:

Stage 1 – Pre-planning

Researchers must be provided with as much information as possible so that an appropriate strategy can be put in place for optimum data-capture. Before the event is staged, the likely respondent groups must be defined, and the patterns of all visitors' behaviour modelled to predict possible impact.

Stage 2 – Primary Data Collection

Every major event is unique in certain respects, but the key tool for capturing the expenditure profiles of visitors will be a ten-step survey questionnaire. The questionnaire cannot be assumed to be a template for all occasions, but it is a quick, efficient means of sampling the levels of expenditure of all identifiable groups at a major event.

Stage 3 – Data Analysis and Interpretation

The completed survey questionnaires should be analysed using a professional statistical analysis package. The Statistical Package for the Social Sciences (SPSS) is generally regarded as the market leader in this respect, and is an effective tool for profiling the spending patterns of different groups of visitors to a major event.

The Outcome

The decision of local authorities to use leisure and tourism events as a means of promoting economic development has, on occasion, been controversial. There is no logic to any prejudice towards policies of this type, as sport, leisure and tourism are amongst the few industries that display long-term growth patterns. The economic impact associated with staging a major sporting event can be extremely significant, especially if the event forms part of a diverse program of local economic regeneration. However, an event's status as a World or European championship does not automatically guarantee that it will be an economic success, either for the host city, or the governing body staging the event. The scale and type of event, its funding levels and geographical location, are all key factors in determining whether it will be an economic success.

Finally

Of course, major sporting events can have negative as well as positive implications for a local economy. These can include traffic congestion and overcrowding on public transport, which can hurt local business during an event; or loss of earning on facilities while they are being used for competition purposes. Too often, the economic success or failure of a major event is judged solely on its ability to generate an operating surplus. However, it is frequently more important, especially for local economic regeneration strategies, to assess whether or not the investment in the event can be justified by the benefits returned.

Sports Development

Major events can play a vital role in the wider development of sport. It is important that an event should be viewed not as a discrete, isolated occurrence, but as a part of the ongoing progression of that sport. A considered development plan will enable a governing body to take full advantage of the momentum generated by an event to drive its sport forward. An event can provide numerous opportunities for development. It can:

- Be a showcase for the performance of elite athletes;

- Be a shop window that allows sport to project itself in a positive way to a far wider spectrum of the community than usual;
- Increase participation in the sport, which in turn contributes to the prospects of enhancing competitive success;
- Provide a focus for coaches, officials and volunteers;
- Extend the host nation's sphere of influence in that sport.

Major events can and should be part of the strategic development plans of a sport's governing body, or in the case of multi sport events, should contribute to the wider development of sport. The improvement of facilities, the development of education programmes for coaches, administrators and volunteers, and the long-term plans of athletes are all functions of major events. A comprehensive development strategy will encourage participation and boost performance at all levels of a sport – everything from assisting potential medal winners to inspiring children to take up the sport. Clearly, development programmes will be determined by the size of your budget and scale of the event, but some possible aspects to consider are discussed below.

i. Elite Performance

Major events provide major opportunities for athletes. Staging a major event in the UK gives athletes experience of the competitive environment, with the added pressures and incentives of being on home soil. How, then, do you best take advantage of this in preparation for 'mega' events, such as the Olympic Games? Firstly, you should set considered, achievable targets for the performance of the team; for example, how many medals they ought to win, and of what colour. Then, ask yourself how you can build on this success for the future. What is the goal that you are working towards? 'Home advantage' may help provide the extra boost that makes the difference between success and failure – the challenge is to harness the 'feel good' factor that a UK success will generate.

ii. Coaches

An event provides the opportunity to bring together coaching staff, share best practice, and explore recent developments in the sport. Workshops are often a useful format to facilitate this exchange of knowledge at the event itself. Depending on the resources available to your governing body, this can form part of a wider programme of education, to increase the number of qualified coaches, and/or raise the level to which they are qualified.

iii. Officials

Increasing the number and standard of UK officials will in turn mean that those officials can represent the UK abroad. Clearly this will be an important element in developing international relations, and in raising the profile of a governing body within an International Federation. Events provide the forum where expertise can be developed and showcased.

iv. Volunteers

Volunteers can play a key role in helping an event to run smoothly, and volunteer recruitment is a further means of introducing people to your sport. For ideas and assistance on volunteer management, see Section 10 of this Guide. Sources

such as Sport England's Volunteer Investment Programme may also be useful.

v. Public Participation

Schools. By attracting schools and young people to an event, you are gaining the opportunity to find and develop new talent, and also, more generally, to increase the popularity and profile of your sport. A simple step would be to offer free tickets to school children, which in turn can help fill a stadium on an otherwise quiet day, and enhance the atmosphere. Other initiatives could include meeting 'star' international players, 'have a go' sessions or instigation of an adopt a country scheme with classes.

General public. Those already involved with and interested in your sport should be a relatively easy audience to target (via clubs, newsletters, etc). How do you intend to attract members of the public who are not already familiar with your sport? The 'Tourism' chapter of this guide suggests useful ways of helping you to 'sell' your event to the general public.

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Support Services

As well as providing cash contributions for events, UK Sport seeks to offer additional support services as listed below.

SUPPORT	COST	TIMING
FLAGS - Flags for opening, closing and ceremonies covering wide variety of nations.	World Class Events funded through UK Sport insurance only. Non UK Sport funded events: hire charge and insurance	Supply pressure means that order for medal flags should be made as soon as event is secured
ANTHERS - Anthems for medal ceremonies covering wide variety of nations.	Insurance	Supply pressure means that order for anthems should be made as soon as event is secured
CLOTHING - (World Class Events only) Selection of clothing for volunteers and staff including sweatshirts, t-shirts, caps etc	Negotiable	Orders should be made six months prior to event
ECONOMIC IMPACT STUDY - Independent report into the economic impact of your event on the local area. Usually in partnership with local authority or equivalent partner	Negotiable	Dependent on event
FEASIBILITY STUDY - Independent study on financial and logistical viability of bidding for proposed event	Negotiable	Well in advance of submitting bid to either UK Sport or International Federation
GENERAL CONSULTATION - Ongoing help and advice throughout strategic planning, bidding and staging of event	Free	As appropriate to event
GOVERNMENTAL LIAISON - Direction and liaison on political and governmental issues surrounding the event at a local, national and international level	Free	As appropriate to event
EXPERT ADVISERS - Access to experts in specific event disciplines for guidance and support	Negotiable	As appropriate to event

Checklist and Practical Last Thoughts

A Master Event Checklist

This list has been assembled through experience and research, but no list can be exhaustive. Our thanks go to David C Watt and Pearson Education Ltd, who have permitted UK Sport to reproduce the sections entitled "What you need for success" and "Characteristics of the best events" from his publication "Event Management in Leisure and Tourism", which is published by Pearson Education Ltd. A list needs to be drawn up for each significant event; the master checklist must be adapted to the unique circumstances of the event.

- Access Times
- Accommodation
- Accounts
- Accreditation
- Acoustics
- Administration
- Admissions
- Advertising
- Alcohol Consumption
- Ancillary Activities
- Ancillary Facilities
- Announcements
- Appeals For Volunteers
- Applications (For Participants)
- Arrival Arrangements
- Artwork
- Audience (To Be Targeted)
- Audiovisual Aids

- Badges
- Banking
- Banners
- Barriers
- Budgeting Procedures
- Cancellations
- Car Parking
- Cash Flow And Change
- Catering
- Ceremonies
- Changing Rooms
- Checklists
- Children's Act
- Civic And Government Receptions
- Cleaning
- Cloakrooms
- Commentators
- Committees
- Communications
- Complaints
- Complimentary Tickets
- Concessions
- Contingency Plans
- Contracts
- Copyright
- Crèche
- Credit Facilities
- Critical Plan Document
- Customer Care
- Date
- Damage Reports
- Decoration
- Delivery Acceptance
- Departure Arrangements
- Dietary Requirements
- Diplomacy
- Disabled Facilities
- Dismantling Times
- Display Boards
- Displays
- Documentation
- Drug Testing
- Electrical Services
- Elevators
- Emergency Procedures
- Emergency Services
- Entertainment

- Entry Arrangements
- Equipment
- Evaluation (Post Event)
- Event Handbook
- Exchange Facilities
- Exhibitions
- Facilities At Venue
- Fax Machines
- Fire Safety
- First Aid
- Flexibility Of Response
- Floor Plans
- Floral Décor
- Franchise Arrangements
- Fundraising

Useful Sports Tourism Contacts

Guests

- Health And Safety
- Hearing-impaired Provision
- Hiring
- Hospitality
- Hosting
- Hotels
- Identification
- Image
- Indemnification Documents
- Information
- Information Points
- Insurance
- Interpreters
- Interviews
- Invitations
- Invoicing
- Kiosks
- Legal Aspects
- Liaison Officers
- Licences (Liquor, Public Entertainment, Etc)
- Lifeguards
- Lighting
- Loading Entrances
- Local Authority
- Logos/Signage
- Lost Children
- Lost Property
- Maintenance
- Maps
- Market Research

- Master of Ceremonies
 - Medals
 - Media
 - Medical Provision
 - Meeting Plans
 - Menus
 - Message Boards
 - Monitoring
 - Music
 - Numbers Participating
 - Nursery (Daycare)
 - Objectives
- offices

officials

- Organisational Structure
- Patents
- Patronage
- Performances
- Permits
- Personnel
- Photocall
- Photocopying
- Photography
- Planning
- Policing
- Political Support
- Poster Sites
- Post-event Arrangements
- Power Supply
- Practice Facilities
- Presentations
- Press Conference
- Press Launch
- Press Room
- Printed Programme
- Printing
- Prizes
- Programme of The Day
- Protective Clothing
- Protocol
- Public Address System
- Publicity
- Public Relations
- Radio
- Receipt System
- Reception Areas
- Recycling

- Refreshments
- Refuse Areas and Disposal
- Registration
- Repairs Procedures
- Research
- Safety
- Satellite Links
- Schedules
- Scoreboards
- Seating
- Security
- Set-up Time
- Shops
- Sightseeing Tours
- Signposting
- Smoking Areas
- Speakers' Requirements
- Spectator Arrangements
- Sponsorship
- Staffing
- Staging
- Stationery
- Stewards
- Stockchecks
- Storage
- Structures (Of Organisation)
- Subsistence
- Support Services
- Tables
- Team Liaison

For each item on the above checklist, produce a detailed specification by considering the following questions: Items from the master checklist should be carried forward into smaller checklists for venue requirements, finance, etc. Examples as follows:

Financial Checklist

- Is This Relevant To Your Event?
- Is This Desirable Or Essential?
- How Much Will It Cost?
- Can It Be Afforded?
- Can It Be Achieved?
- How?
- When?
- By Whom?
- Where?
- Where From?
- Where To?

- At What Time?
- For Whom?
- Who Pays Cost?
- Can This Be Obtained
- Advertising
- Bank Interest
- Bar Sales
- Catering Sales
- Donations
- Entry Fees
- Exhibitors
- Franchising And Endorsements
- Fundraising
- Grant Aid
- Miscellaneous
- Other Media Fees
- Patrons
- Photograph/ Video Sales
- Programme Sales
- Souvenirs
- Sponsorship
- Tickets
- Traders
- Tv Fees
- Technical Equipment
- Technical Requirements
- Technicians
- Tele-communications
- Tickets
- Timetable
- Toilets
- Tourist Services
- Traders And Exhibitors
- Traffic Control
- Training
- Translation Facilities
- Transport
- Travel (Agents)
- Trophies
- Tv
- Uniforms
- Ushers
- Vehicular Access
- Venues
- Vips
- Visitor Facilities
- Warm-up

- Weather Contingencies
- Wheelchair Access
- Work Schedules
- Workshops

Expenditure Costs of Facilities For Event Equipment

- Chairs And Tables
- Communications (Eg. Radios)
- Decorations
- Display Boards
- Drapes
- Fencing And Barriers
- Flags
- Flowers
- Generators
- Heating
- It Equipment
- Lighting, Tv And Emergency
- Marquees
- Projection Equipment
- Protective Clothing
- Public Address System
- Scoreboards
- Screens
- Seats
- Signs (E.g. No Smoking, Seat Numbers)
- Spectator Stands
- Stage
- Uniforms For Staff
- Accountant
- Advertising
- Bank Charges
- Banners And Signage
- Catering
- Cleaning
- Consultant Fees
- Copyright Fees
- Decorations And Flowers
- Ground/Venue Rent
- Heating
- Information Technology
- Insurance
- Legal Fees
- Lighting
- Management Fees
- Medical Fees
- Media And Tv Costs

- Miscellaneous
- Pa System
- Petty Cash
- Postage
- Printing
- Prizes
- Repair And
- Maintenance Costs
- Restoration Costs
- Staffing
- Staff Training
- Stationery
- Telephone
- Transport And Vips
- Accommodation
- Car Park
- Changing Rooms
- Cloakrooms
- Crèche And Childminding
- Equipment Required
- Exhibition Areas
- First-aid And Medical Rooms
- Kitchens, Food Prep
- Lavatories
- Lost Property Room
- Offices
- Official's Room
- Performers' Rooms
- Playing Area
- Poster Sites
- Press Room
- Reception Areas
- Refuse Area
- Rehearsals
- Security Rooms
- Social, Bar And Catering Areas
- Sporting Arena(s)
- Storage
- Tv Rooms
- Warm-up And Practice Areas

Staff: Full-time, Part-time, Casual, Voluntary Presentation And Media Administration, Documentation And Finance

- Attendants
- Bar Staff
- Cashiers

- Caterers
- Cleaners
- Cloakroom Attendants
- Doctor And Medical Staff
- Egos
- Electricians
- Maintenance Personnel
- Officials
- Patrols
- Receptionists
- Safety Lifeguards
- Secretaries
- Security Guards
- Sporting Officials/Experts
- Standby Requirements, Training
- Stewards
- Technicians
- Telephonists
- Traders And Exhibitors
- Ushers
- Advertising
- Announcers
- Ceremonies
- Commentators
- Dress Rehearsals
- Entertainment
- Interpreters
- Interviews
- Marketing And Pr
- Merchandising
- Music, Performing Rights, Unions
- Photography, Photocalls, Copyright
- Presentation
- Press
- Prizes And Medals
- Protocol
- Public Address
- Publicity
- Souvenirs
- Sponsorship And Patronage
- Theme, Logo And Image
- Tv And Radio
- Vips
- Admission, Ticket Free
- Appeals, Fundraising, Grants
- Arrivals And Departures
- Budget

- Cash Flow, Security And Change
- Contracts
- Copyright
- Event Handbook
- Franchises
- Identification And Passes
- Insurance To Cover Accidents And Cancellations
- Invitations
- Legal Advice
- Legal Structure
- Licensing (Extension, Entertainment)
- Organisation Structure
- Pricing
- Printing
- Programmes
- Sales
- Seating Arrangements
- Stationery
- Stockchecking

Support Services Practical Last Thoughts

- People Are The Key To Successful Events.
- With Hard Work, Thought, People Management And Planning Comes Success.
- Good Publicity Is Vital; No One Will Come If They Don't Hear About It.
- Remember Humans Are Fallible. Write Everything Down; The Key Organiser Could Get Knocked Down By A Bus.
- It Won't Be Alright On The Night.
- Every Event Needs A Troubleshooter Or Firefighter, Someone Who Bullies And Cajoles To Get Things Done.
- It Doesn't Matter How Good A Team You've Got; If You Have A Weak Coordinator, The Event Will Not Succeed.
- Attention To Detail Cannot Be Overemphasised.
- No Matter How Careful Your Planning, There Is Always Something Unexpected That Happens.
- Keep Staff Fully In The Picture; Meet Regularly For Brief Updates.
- Put All Agreements In Writing.
- The Majority Of Major Events Are Gliding Smoothly Across The Surface, With A Hell Of A Lot Of Paddling Going On Underneath.
- Be Pessimistic In Budgeting; Not Optimistic, Not Realistic, But Pessimistic.
- Aa Bar And Catering (Public, Performers And Guests)
- Car Parking
- Changing
- Cloakrooms
- Exhibitions
- Government Emergency Procedures

- Hotels
- Information
- Local Authority
- Lost Property
- Maintenance
- Medical
- Police
- Red Cross And St John Ambulance
- Secretarial
- Security
- Shops
- Shuttle Service
- Telephone, Telex And Fax
- Transport
- Travel Agency

Checklist and Practical

What You Need For Success

- Appropriate implementation of mechanisms
- Attention to detail
- Budgeting
- Business plan
- Charismatic personality
- Clear structure
- Commitment to serving the participants and customers
- Contingency plan
- Creativity and innovation
- Customer care
- Detailed programming
- Efficient time management
- Emergency procedures
- Entertainment
- Evaluation and control
- Excellent communications
- Good decision making
- Good interpersonal relationships
- Good management
- Good motivation
- Hard work and enthusiasm
- Large number of volunteers
- Large slice of luck
- Leadership
- Logistical planning
- Market research
- Measurable targets
- Media interest
- Planning and documentation
- Political support

- Positive Image
- Quality Provision
- Resources And Facilities
- Responsiveness To Change
- Sense Of Humour
- Smart Objectives
- Strong Leadership
- Strong Vision
- Teamwork
- Top-quality Committed People

Characteristics of The Best Events

The most important elements for making a good event are:

1. A clear vision and a definite purpose for everyone's efforts.
2. Clear SMART objectives to which everyone is committed.
3. An appropriate, flexible organisational structure able to achieve specific tasks, but retaining an overall unity of purpose.
4. Committed personnel, willing to "go the step beyond".
5. A leader of calibre, authority and personality.
6. Precise detailed planning carried out and documented within an appropriate timescale.
7. A coordinated team effort operating within budget limits, drawing on all available resources.
8. Efficient lines of communication.
9. A good public image.
10. Effective publicity and presentation, and built-in contingency plans.
11. A total commitment to customer care.
12. Efficient ongoing control and monitoring systems.
13. An atmosphere of unity, focus, hard work, humour and enthusiasm.
14. Good post-event evaluation.

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