**Events Management: Principles & Practice, 4th Edition**

**Instructor’s Manual**

**Written by: Dr Razaq Raj and Dr Tahir Rashid**

**Chapter 12**

**New Multimedia Technology for Events Organisers**

**Chapter Overview**

This chapter aims to provide an overview of new multimedia technology for events organisations and management. The digital business maturity model will be discussed to evaluate the level of technology implementation at different levels in organisations. Various trends in events technology will be highlighted including 5G technology, artificial intelligence, the internet of things, big data, virtual reality and augmented reality. The use of social media in events creates bonding, bridging and linking to promote and share messages will be examined. Blogging as a way of engaging with consumers and stakeholders and amplifying the events message will be reviewed.

**Exercises and activities**

**Tips for Tutor**

1. **Before the class, ask each student to read the following sections from chapter 12.**

* New Multimedia Events Technology
* Digital Business Maturity Model
* Trends in Events Technology
* Social Media Usage in Events

**Tips for Tutor**

It is best to begin the class by discussing new multimedia technology for events organisations and management?

Discuss with students the level of technology implementation at different levels in organisations and various trends in events technology?

1. **Internet Resources**

These are internet and YouTube clips, we recommend you ask students to visit internet sites and YouTube clips and asking them to watch and read the material for classroom discussion.

**Internet Resources**

* <https://www.youtube.com/watch?v=pSiZiMolm5I&t=5s>

**Shrink the distance The Future of technology's impact on virtual events today!**

Technology should bring people together, not push them apart. Explore how to leverage new technology and collaboration tools to achieve better business results. Before you focus on the next shiny object, you must first set the course for your business, embrace innovation and identify the right technology for today.

“For many speakers, their thoughts about virtual experiences and the impact of technology is either associated with innovations around augmented reality, virtual reality, and artificial intelligence, or it’s linked it to the 30-minute webinars they’ve provided over the years,”

Instead, keynote presenters should focus on using technology to communicate with and understand a specific audience both ahead of an event and then during the presentation itself to “allow them to step into our shoes and interact with the powerful emotions of our narrative.”

In short, keynoters must use technology to inform themselves enough to deliver a storytelling experience that demonstrates empathy for the audience’s situation, striking an emotional chord by connecting their stories to that situation. For planners, one of the biggest challenges is distinguishing those presenters who have truly reinvented their keynotes to achieve empathy and emotion in the virtual medium from those who have merely transposed their in-person approach to virtual.

This education session was sponsored by Las Vegas Convention and Visitors Authority, part of PlanetIMEX, the October edition. IMEX runs two extraordinary business events (Frankfurt and Las Vegas) that combine business, networking, learning and FUN. We live (and love) to serve and champion the events, meetings and incentive travel industry all over the world.

* <https://www.youtube.com/watch?v=CBokinyQLos&t=4s>

**Tokyo Olympics to showcase futuristic | Undiscovered Japan**

Ahead of the 2020 Tokyo Olympics, we explore how robotics will make it the most technological advanced Games to date

* <https://www.youtube.com/watch?v=EhrEKRE3TVI&t=10s>

**Event Organisers Live Panel 'Event technology - what will be the shape of events after lockdown?'**

* <https://www.youtube.com/watch?v=kT7qrJmx68M&t=8s>

**Large to small events showcasing the latest event technology**

Rom National Day & Stadium Spectaculars, to Intimate Immersive Experiences

* <https://www.youtube.com/watch?v=Wq_c8iv6bgc&t=2s>

**Novel coronavirus: New guidelines issued to organisers of large-scale events**

New guidelines have been issued to organisers of large-scale events in Singapore, in light of the coronavirus outbreak.

**Tips for Tutor**

* 1. Divide students into groups of four to five and instruct them to:
* Read case study 12.1: Evolving event technology- a challenge in the event industry?
* Ask each group to discuss and investigate how rapid changes in new multimedia technology is having a great impact on the events industry? With increasing changes in technology, the challenge for the events industry is to keep in pace with the consumer changing behaviour by connecting through technology.
* Ask each group to discuss and identify challenges faced by the events industry to keep in pace with the consumer changing behaviour by connecting through technology?

**Case Study 12.1: Evolving event technology- a challenge in the event industry?**

With the older end of generation Z (those born from 1995 to 2012- often referred to as the digital natives because they always had the internet in their lifetime) have been able to integrate technology into their lives, experiences and habits for the purpose of knowledge productivity entertainment and communication. These are the same reasons why technology is increasingly in use in events.

98% of Generations Z own a smartphone which is seen as an extension of themselves and is used by half of them to engage with online content and communications for over 10 hours a day. Furthermore, Generations Z are different from other generations when it comes to attending events; in that their mindset now impacts their expectations and experiences concerning managing events.

For instance, with thousands of students studying events courses every year, generations Z has an important part to play by naturally inclined towards artificial intelligence, social media, and using digital devices not only in their everyday life, but also creating, promoting and implementing live experiences.

Apart from driving the shift to digital, the capabilities of Generation Z of overcoming the challenges of incoming event professionals of not having the digital competency to manage upcoming technology.

Today technology isn’t so much a sperate entity of events, but it is integrated in event management – with digital platforms involved at all phases from pre-production and participation, right the way to evaluation and reporting of data. Integrating digital technology as part of events, and mostly in ways which personalise participation, is key to driving engagement for attendees. It’s also growing in popularity for enhancing data-rich evaluation for brands and corporations behind the events. As a result, there’s increased demand and expectation for integrated technology across all event sectors.

As technological methods for tasks such as ticketing, data sharing and virtual attendance evolve in response to this demand, becoming completely embedded into event logistics, current event managers are beginning to appreciate technology is part of their roles, whereas Generation Z expect technology to be the role.

However, even though technology in event management may have been identified as less of a challenge in the last few years and the arrival of Generation Z as the newest professionals entering into the industry may be help reduce this further, event experts and wider industry respondents believe that the events industry is struggling with skills shortages in several areas.

For established event professionals, it seems that the greater part of the ‘lesser’ challenge is keeping up with technology, learning the skills to use it, gaining confidence with how it works and embracing what the latest trends in digital production and event logistics can bring to events.

**Hot trend meets lukewarm challenge?**

Keeping in line and accepting the changes in technology is an important consideration for event professionals. Specifically relating to technology in events this includes:

* Remote participation in events, including ‘artificial’ attendance and *“live streaming*.
* Mixed reality technology (Augmented Reality and Virtual Reality
* Technology-enhanced personalised experiences – everything from chatbots and selfie-bots, to automated, personalised ticketing, and mobile event apps which directly engage audiences with speakers.

It appears that the growth in new multimedia event technology is becoming less of a challenge the difficulty is how to integrate in every part event lifecycle.

*Source*: Adapted from <https://www.cvent.com/uk/blog/events/evolving-event-technology-challenge-event-industry>

* 1. **Divide students into groups of four to five and instruct them to:**
* Read case study 12.2: Edinburgh International Film Festival Goes Digital During Covid
* Ask students to evaluate how the Digital Business Maturity Model can be applied to understand the level of digitisation in an event organisation?
* Ask students to outline and discuss what impact will 5G or even 6G technology will have on the events industry?

**Case Study 12.2: Edinburgh International Film Festival Goes Digital During Covid 19**

Edinburgh International Film Festival (FIFE) is a leading Film Festival in Europe which takes place in June in Edinburgh. FIFE Festival is noted for discovery, diversity and discussion. Showcasing the world's best films and film makers and inspiring, entertaining, illuminating and challenging audiences to understand and appreciate the world around them.

Every year film premieres take place on the FIFE which have not been seen before in the UK. The festival brings together film makers and audiences to celebrate filmmaking comprising of red carpet events, innovation and free film. With a huge appeal to audiences which makes the Festival one of the most popular events for celebrating cinema in the world.

The Festival attracts emerging and established film makers who share knowledge and work on future projects. At the same time FIFE carries out fantastic education and learning programme for young people inspiring them to discover their future in the film industry. The 74th EIFF was scheduled to take place 17 to 28th June 2020 but had to be postponed due to the COVID-19 pandemic.

**74th Digital EIFE Event**

The pandemic made the Film Festival to be postponed but the team took the decision to create the same Film Festival experience by selecting and presenting brand new films online, supporting the film industry and making the audiences excited about the programme.

At the time of developing the digital event, the UK cinemas were closed with many film releases postponed until the situation improved. This provided the organisers an opportunity to adapt and expand to an online offering.

Their aims were to:

* Create an innovative digital festival
* Ensure EIFF continues to be a platform to showcase and celebrate new films and film making talent
* Diversity of the UK online streaming offering by providing a wider access to contemporary British and international cinema
* Continue EIFF’s legacy as world’s longest continually running film festival by adapting to current challenges and delivering it in a new online space
* Maintain EIFF’s visibility with local, national, and international audiences
* Introduce new audiences to EIFF, using a digital platform to extend the reach of the Festival
* Learn how to deliver digital projects, including online streaming and online Q&A's which will allow us to do more of this in the future
* Base activity on our values of inclusivity [including collaboration], integrity [including trust], innovation and inspiration

**The Digital Event**

The Edinburgh online Film Festival gave audiences around the UK the opportunity to find out and enjoy new cinema from the safety of their own homes, with a session on Q&A's and other activities which gave a flavour of a traditional Film Festival experience.

The Festival ran over 12 days and presented a special programme of 13 films from award winning film makers such as Jennifer Baichwal, Marco Bellocchio, Ron Howard, the Dardenne brothers, Tilda Swinton, Alicia Vikander and Maxine Peake, including Clemency, Fanny Lye Deliver’d, Saint Frances, White Riot, and Capital in the 21st Century. Everyday a new film was shown with films playing between 2 to 12 days, to allow audiences flexibility to view films at the time which suited them.

As well as the films Q&As was hosted with director Thomas clay, and cast of Fanny Lye Deliver’d, Charles Dance, Tanya Reynolds and Freddie Fox; a Masterclass with Luc Dardenne and Jean-Pierre Dardenne, writers and directors of Young Ahmed; a Q&A with A White, White Day director, HJlynur Palmason; a White Riot Q&A in association with Glastonbury, hosted by Jamz Supernova (Radio 1Xtra), with director Rubika Shah, and guests Julian Temple and Billy Bragg; and a special Q&A with Rebuilding Paradise director Ron Howard and residents of the town featured in the documentary.

The Q&A's were streamed live on YouTube and Facebook and are available to view on the EIFF’s YouTube channel.

**Challenges faced in running the Digital Film Festival**

Since many of the staff had been furloughed and the FIFE was postponed with the Cinemas, Film Houses in Edinburgh and Belmont Film House in Aberdeen closed, the organisers wanted to create new event to support an industry in shutdown with very limited resources in terms of staff and finance .

One of the key challenges the organisers faced was the securing the right to showcase films online and took time to organise. Nevertheless, the team were grateful to all of the distributors who worked with them. The team had to learn how to manage and host streaming live online Q&A’s, but they were supported by Curzon who are one of the partners and had experience in this area and assisted them

*The approach taken*

EIFF asked Curzon Home Cinema (CHC) to host the platform for their activity. CHC are an established video-on-demand streaming service available in the UK and Ireland, and presents independent, arthouse and foreign language titles. Membership of CHC is free, with films being rented on a ‘per film’ basis, which made it simple for EIFF audiences to watch the films they wanted without having to commit to a monthly subscription fee.

Hosting EdFilmFest at Home on Curzon Home Cinema also provided a great opportunity for EIFF to reach new audiences across an established, popular platform.

EdFilmFest at Home films were priced at £9.99, in line with Curzon Home Cinema’s usual pricing. EIFF Friends, Filmhouse and Belmont Filmhouse members were also issued a 15% discount code. The orangisers wanted to make sure was accessible to all view brilliant cinema and the education and learning benefits it creates, without the barriers of finance. They introduced Pay It Forward for EdFilmFest at Home, where customers could choose to gift the price of a film purchase, providing the opportunity for someone to experience EdFilmFest at Home, where they might otherwise be unable to watch. EIFF matched every Pay It Forward ticket purchased.

The Festival was promoted with bold clear identity and message to help audiences understand the purpose of the Festival, to differentiate it from Curzon’s existing programme, and to create ways for audiences to interact and keep some of what makes film festivals special.  
  
Campaign design:EIFF’s Creative Agency, Touch, updated and developed EIFF’s creative identity, developing assets for digital use and to support our messaging for new and existing audiences. This included videos and short animations.

Digital brochure**:** Theaudience values the brochure, which regularly scores 80%+ for importance in how they select films in our annual survey. A digital brochure was created which was hosted on Issuu, embedded on the website, and distributed via email marketing and on social channels.

Press**:** The teamworked with Cornershop PR to promote the event to local, national, and international publications. They managed to secure coverage in publications including: The Times, The List, The Scotsman, The Telegraph, Deadline, Screen International, Variety, The Observer, Mail on Sunday, and BBC News.

Social and digital marketing**:**To reach a UK-wide audience in a cost-effective way the team focused on content driven marketing. By creating content that is more organic they utilised their channels, and were able to work with partners and influencers, such as Johnnie Walker who created cocktail recipes themed around films in the programme. Additionally, they did paid social on Facebook and Instagram.

The following measures were used to evaluate the results.

* 12,000 views of EdFilmFest at Home on Curzon Home Cinema
* Over 9,000 Q&A views
* 1k views of the digital brochure
* 615k Twitter impressions
* 1.4m Facebook impressions
* 32k Instagram impressions

The EdFilmFest Received considerable positive response at home bringing cinema to their audiences and supporting the film industry during the COVID-19 challenging time. The event allowed them to create a curated platform for new cinema, engage with their audiences and gave them a flavour of the Film Festival experience that they were missing but at the same time they reached new audiences across the UK who otherwise may not have attended the festival. The social media campaign was particularly successful reaching huge numbers of people which helped them to achieve their aim of maintaining EIFF’s profile and visibility.

Over the last few years, EIFF has been focused on developing their digital audience and looking at how they could share festival content online, and this project helped to accelerate their learnings and grow the digital followers.

They were able to pilot new activity, such as the Pay It Forward scheme and online Q&As, and will look to use these learnings in future years.

Source: Adapted from: <https://www.visitscotland.org/news/2020/case-study-edinburgh-international-film-festival-2020>

1. **Discussions Questions**

**Question 1**

Artificial Intelligence (AI) is already used in many industries. From your understanding of the events industry and its structures, what kind of uses AI will enable the events industry to thrive?

**Question 2**

From your research try to determine the use of Internet of Things (IOT) to support an exhibition?

**Question 3**

What role is big data playing in the events industry and how it can support a marketing campaign for an event?

**Question 4**

How has the COVID-19 situation enabled the event events industry to adapt using virtual reality technology?

**Question 4**

Carry out research and analyse what other multimedia and technological advances will support and enhance the event industry in the next three years.