

CZECH UNIVERSITY OF LIFE SCIENCES PRAGUE

Faculty of Economics and Management

Department of Economics



Diploma Thesis

**THE PROPOSAL OF EVENT PLANNING MANUAL -
CASE STUDY OF THE MUSEUM IN ŽILINA**

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DIPLOMA THESIS ASSIGNMENT

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Thesis title

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Objectives of thesis

The aim of the thesis is to create a draft of a particular event management plan. The first part examines and analyses a theoretical background of events planning and organization. The findings will be applied in the subsequent part, in which the proposed draft is implemented into practice.

Methodology

There will be used the method of observation, analysis, synthesis and the method of induction.

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event planning and organization, time management, project management, strategic management, business planning, organising team, creating agenda, marketing and promotion, budgeting, funding, logistics, risk assessment

Recommended information sources

YEOMAN, Ian, ROBERTSON, Martin, ALI-KNIGHT, Jane, DRUMMOND, Siobhan, McMAHON-BEATTIE, Una. Festival and Events Management: An International Arts and Culture Perspective. Oxford: Elsevier Ltd. 2004. 448 p. ISBN 978-0-7506-5872-0

ALLEN, Judy. Event Planning : The Ultimate Guide to Successful Meetings, Corporate Events, Fundraising Galas, Conferences, Conventions, Incentives and Other Special Events. Toronto: John Wiley & Sons Canada Ltd. 2000. 320 p. ISBN 0-471-64412-9

RUTHERFORD SILVERS, Julia. Professional Event Coordination. Hoboken: John Wiley & Sons, Inc. 2004. 496 p. ISBN 0-471-26305-2

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Prague February 14, 2012

DECLARATION

I hereby declare that I have worked on my Diploma Thesis titled The Proposal of Event Planning Manual - Case Study of the Museum individually and independently. All resources that I have used are listed in bibliography.

Prague, 25 March 2012

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Bc. Ivana Šimková

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**The Proposal of Event Planning Manual - Case
Study of the Museum in Žilina**

**Návrh Manuálu na Plánování Akcí Muzea v Žiline
- Případová Studie**

Summary

The diploma thesis is focused on the topic of Event Management and describes various aspects of this strategic process. The purpose of the literature review is to summarize important resources addressed to the field of event management and to develop an understanding of key areas required for event planning and management process. The practical part consists of the qualitative research done in Považské Múzeum v Žiline as well as of the own proposal of Event planning manual for this institution. The research aims to explore how event management works in practice and identify problem areas in regards to event planning experienced by the museum employees. According to the findings of the survey, the proposal of Event planning manual for possible improvements and elimination of problems identified by the employees of the museum is suggested. The manual provides with information concerning the strategy of conceptualizing, scheduling, marketing, budget strategy and many more.

Keywords

event planning, strategic management, scheduling, marketing, budgeting, funding, logistics, risk assessment

Souhrn

Diplomová práce se zabývá tématem Manažment Eventů a popisuje různé aspekty tohoto strategického procesu. Účelem literární rešerše je shrnout významné publikace z oblasti event manažmentu a rozvinout chápání klíčových procesů, které jsou nezbytné pro plánování a řízení eventů. Praktická část obsahuje kvalitativní výzkum provedený v Považském muzeu v Žiline a také vlastní návrh Manuálu pro plánování akcí této instituce. Výzkum je zaměřen na zjištění, jak event manažment v praxi funguje a na identifikaci problémových oblastí, se kterými se zaměstnanci muzea setkávají při plánování eventů. Závěry analýzy jsou následně použity při vytváření vlastního návrhu manuálu pro plánování akcí, který poskytne možné způsoby řešení, případně eliminace zjištěných problémů. Manuál poskytne zaměstnancům muzea kompletní informace o strategii vytváření koncepce, plánování, marketingu, rozpočtování a mnoho dalších.

Klíčová slova

plánování akcí, strategické řízení, rozvrhování, marketing, tvorba rozpočtu, financování, logistika, vyhodnocování rizik

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1 INTRODUCTION

The terms event and event management have begun to appear in the scientific literature only recently, but their roots can be traced in the ancient history. Since the beginning of time, people have been fascinated by all sorts of performances and events that enriched their everyday lives. They have felt the need to mark the important occasions in their lives and celebrate key moments. These occasions became the milestones by which people measure their private lives.

Until recently, events were a part of hospitality, tourism, leisure and the recreation industries or a support service for business. However, the environment is changing and events are becoming a separate industry, incorporating many different sectors with its own body of knowledge. Governments promote and support events as part of their strategies by using public events, celebrations and entertainment for economic development, nation building and destination marketing. Private companies as well as public institutions rely on the potential that events of all kinds can bring. All of them possess various means of communication draw the attention of the public, namely investors, tourists and consumers, to what they offer.. With the organization of events, companies and institutions earn a unique opportunity to present themselves and become more competitive in the global markets. The mastery of the event management processes is crucial for efficient utilization of events as a marketing tool.

Povazie Museum Zilina (Považské múzeum v Žiline, PMZA) is a regional museum located in northern Slovakia. The museum focuses on the history and culture of the region Povazie, hence the title Považské. PMZA organises number of various events aiming to attract tourists to the region and raise awareness about the cultural heritage of the area.

2 OBJECTIVES AND METHODOLOGY

2.1 Objectives

The objective of this diploma thesis is to find out how the events of Povazie Museum Zilina in Slovakia are managed and organized, which problems the employees face and whether there is an inefficiency and lack of knowledge in the event planning and management process of the institution. Therefore, the survey is conducted in order to evaluate museum procedures and identify problem areas in regards to event planning.

According to the results of the survey the proposal for the possible improvement and elimination of problems identified by the employees of the institution will be suggested. Hence, the secondary objective is to create an Event planning manual that will be designed to inform the employees of the museum about every aspect of event planning and management process including facilities description, planning time-line, marketing and budget strategy. The manual will include pre-event systematic procedures and will create a planning template for the employees concerned in organization of particular event. The manual will provide more methodical and organized approach to scheduling events. It will outline, restructure and facilitate the process of event planning, coordinating and executing. The results of the research as well as the proposal of the manual will be submitted to the manager of the institution, who may find it useful in practice.

To meet objectives of the thesis two hypotheses have been formulated. The hypotheses are as follows:

- The main problem, which the employees of Povazie Museum Zilina face when organizing events, is a lack of knowledge of the event planning and management process.
- There is a necessity of an Event planning manual to control and regulate the event planning process, improve communication and help enhance maintaining museum facilities.

2.2 Methodology

The thesis consists of four main parts. It begins with an introduction followed by objectives and methodology part.

The third part is literature review constituting the theoretical framework. It contains definitions of event and event management, classification of different types of events, as well as management process of events. This part aims to develop an understanding of key areas required for planning and managing events, including strategic planning, scheduling, human resource management, marketing and communications, budgeting, legal matters, logistics, on-site management and evaluation. The content analysis of these documents was used.

The fourth part is a practical part consisting of three sub-chapters. The first sub-chapter represents the profile of the institution where the research was done – Povazie Museum Zilina.

The second sub-chapter is the empirical study reflecting the experience and observations of museum employees concerning events they organize. It includes the research method, description of the design of the interview questionnaire and implementation of the research. For this part of thesis, the collection of primary data is essential. Qualitative research method of a **semi-structured interview** was chosen as the most suitable technique for the study. The use of quantitative methods is not appropriate for this type of research.

The case of the research was restricted to studying the planning and management process of relatively small events and it was elaborated with a limited number of respondents. The representative sample was six different employees of the institution selected based on their position and responsibilities relevant to event planning. It was not desirable to find out general opinions of museum events from the visitors' point of view. Data obtained through the survey targeted problematic areas of event planning and should have been referenced in the manual. The questionnaire for a qualitative research is a list of topics the

respondent was speaking around. The survey aimed to evaluate the process of event planning in the museum as well as access the information that should have been included in the Event planning manual.

The presentation of the outcome of the research and the analysis of the results follows. The obtained data were processed by using the method of analysis and synthesis. Finally the results were interpreted in the survey conclusion and hypotheses verified.

Conclusions drawn from the analysis were applied for the creation of the proposal of Event planning manual in the third sub-chapter. The manual contains all information and steps involved in event operation and provides a practical guide. It contains proposals of various templates, time-lines and checklists helpful for the planning process.

The summary of the whole work will be the final chapter of the thesis, including development ideas and recommendations for event organisers as well as ideas for further research.

3 LITERATURE REVIEW

3.1 Event Management

3.1.1 Definition

Before exploring events in the following chapters in further detail, it is important to clarify the terms used. Many authors have discussed the definition of events, however, there is little argument on standardized terms. The Accepted Practices Exchange Industry Glossary of terms¹ defines an event as, “*an organized occasion such as a meeting, convention, exhibition, special event, gala dinner, etc. An event is often composed of several different yet related functions*”. According to Getz (2005, p. 3), “*events are temporary occurrences, either planned or unplanned, with a finite length of time. Planned events have a length of time that is usually fixed and publicized*”. Getz (2005, p. 4) also notes that, “*every such event is unique stemming from the blend of management, program, setting and people*”. Another definitions states that event is “*a unique moment in time celebrated with ceremony and ritual to satisfy specific needs*” (Goldblatt, 2005, p. 6).

The word “event” is a general term and in professional literature often replaced by the specific term “special event”. “*Special events are that phenomenon arising from those non-routine occasions which have leisure, cultural, personal or organizational objectives set apart from the normal activity of daily life, whose purpose is to enlighten, celebrate, entertain or challenge the experience of a group of people*” (Shone & Parry, 2004, p. 3). Whether the event is special or not depends on the viewpoint of the practitioner, author, researcher, person experiencing the event or student in the field. This “specialness” Getz (2005, p.17) describes as a synthesis of some factors and attributes of the event. To make events special it requires uniqueness, multiplicity of goals, festive spirit, satisfying basic needs, quality, authenticity, tradition, flexibility, hospitality, tangibility, theming, affordability and convenience. The specialness of events is examined in further detail in Appendix 1.

1 APEX Industry Glossary – 2011 Edition [online]. Convention Industry Council.[2012-01-09] .

Jago and Shaw express another view from a tourism context in their research, which explores and develops a definitional framework for special events. Their summary definition states that a special event is “*a one-time or infrequently occurring event of limited duration that provides the customers with a leisure and social opportunity beyond everyday experience. Such events, which attract or have the potential to attract tourists are often held to raise the profile, image or awareness of a region*” (Bowdin et al, 2006, p. 15).

On the basis of the aforementioned definitions, Getz (2005, p. 2) states that “*event management encompasses the planning and production of all types of events, including meetings and conventions, exhibitions, festivals and other cultural celebrations, sport competitions, entertainment spectacles, private functions, and numerous other special events*”.

Silvers describes event management as a “*process by which an event is planned, prepared, and produced. As with any other form of management, it encompasses the assessment, definition, acquisition, allocation, direction, control, and analysis of time, finances, people, products, services, and other resources to achieve objectives*”.² Event management is also characterized as a discipline or a “*professional field of practice that requires sophisticated skills in strategic planning and analysis, risk assessment, marketing, budgeting, cash flow planning, event proposal development and many other topics*” (Devidze, 2011, p. 18).

Events are an integral and major part of tourism development and marketing strategies. Hence, the term “event tourism” is widely used in tourism literature to describe this phenomenon and this could be defined as the “*systematic development, planning, marketing and holding of events as tourist attractions*”. The goals of event tourism could be as follow: to create a favourable image for a destination, to expand the traditional tourist season, to spread tourist demand more evenly through an area, and to attract foreign and domestic visitors (Tassiopoulos, 2006, p. 4).

2 Event Management Body of Knowledge Project [online]. Julia Silvers [2012-01-29].

3.1.2 Typology of Events

As there is a diversity in defining the term “event”, there is also a diversity in their classification. In the professional literature, there are several dozens of typologies, categorisations or clustering of the term according to various criteria. However, almost in all of them it is possible to find common features. This section attempts to summarize these features. The most commonly used criterion by which Getz (2005, p. 15) and Bowdin et al (2006, p. 15-19) classify the events is by their size and scale. Another way of classifying events is according to their form and content.

Criterion: Size and Scale

According to the criterion of size and scale, the authors with small variations agree on the following types of events: major events, mega-events, hallmark events and local/community events, although definitions are not exact and distinctions become blurred. Nevertheless, some authors suggest mega-events and hallmark events as subcategories of major events, while other authors present these categories in a scale according to size and impact on the attendance, media, infrastructure, costs and benefits (Bowdin et al, 2006, p. 15, 16).

A) Local or community events are events organized at the local level. They are designed primarily for domestic local audiences and have mainly social and entertaining function and value. The celebration of this type of event is typically the way of life within a community or the community’s history. These events can range from music festivals and art exhibitions, to fund-raising events within a community. The events are held once or can become regular. Local governments often support such events as part of their community and cultural development strategies (Bowdin et al, 2006, p. 16). In case that local event attracts large number of people than just the local audience, for example visitors or tourists in particular area, it can become hallmark event linked with the particular location, for example Folk Festival in the Slovak village Východná.

B) Major events are events that by their scale and media interest are capable of attracting significant local interest, large numbers of participants and media coverage and generating significant economic benefits and tourism revenue. They have certain periodicity, some may be organized one-time. Most of major events are held annually and attract not only domestic but also an international audience and media. These events have a certain international reputation established and are strongly promoted by the host city, region or country. Many top international sporting championships fit into this category.

C) Hallmark events are described as major one-time or recurring events of limited duration, developed primarily to enhance the awareness, appeal and profitability of a specific tourism destination or region. Such events rely on uniqueness, status, or timely significance to create interest and attract attention. The term “hallmark” refers to a symbol of quality or authenticity that distinguishes some goods or services from others, or relates to a distinctive feature. Hallmark event is a type of event that possesses such significance, in terms of tradition, attractiveness, quality or publicity. Event provides the host venue, community or destination with a competitive advantage (Getz, 2005, p. 17). The classic examples of hallmark events are the Carnival in Rio de Janeiro, Tour de France, Oktoberfest in Munich or Wimbledon.

D) Mega events are those events that are so large that they affect whole economies. They normally target the international tourist market, bring an extensive media coverage and prestige and yield large attendance. Currently they are organized on the basis of competitive bidding process, where the winners, represented by cities or whole countries, reach the status of a host. They include the Olympic Games, FIFA World Cup or World Fairs (Bowdin et al, 2006, p. 18).

Criterion: Form and Content

Another means of classifying events is by their form or content. Events do not always have to consequently be in one category only, but can fall into two or more categories, depending on the circumstances and aims of the events. Furthermore, there is a number of different classifications of events according to these features.

Bowdin et al (2006, p. 18) recognise only 3 major groups – cultural events, sports events and business events. *Cultural events*, including festivals, create certain artistic output. They are closely related to the tourism and also they are an extensive source of revenues and business activities for the host city/organization. *Sports events* are an important and growing part of the event industry, encompassing the full spectrum of individual and multi-sport events. They have ability to attract tourist visitors, generate huge media coverage and bring benefits not only to their host organizations but also benefit participants and bring entertainment to spectators. The group *Business events* comprises conferences, exhibitions, incentive travel and corporate hospitality, those are often grouped as discretionary business tourism or so-called MICE events (Meetings, Incentives, Conventions and Exhibitions).

Getz (2005, p. 20-30) differentiates between seven categories of planned events. *Cultural celebrations* take many forms and involve both religious and secular elements. To this category belong commemorations, carnivals, festivals, religious events, parades and processions, art and entertainment events and art exhibits. Another category, *business and trade events*, comprises fairs, trade and consumer shows, meetings and conventions. *Sport events* are characterized as indoor and outdoor competitions with profit-gaining purpose. The competitions can be either professional or amateur, and professional sporting events especially, such as tournaments, championships and grand prix events can be found in all size categories. *Educational and scientific events* are held for educational purposes or for scientific collaboration. *Recreational type* normally features events where games and sports are played for amusement, without the competition and profit-making element. *Political and state occasions* are the smallest category, but usually make a big impact. It contains visits of important people, state ceremonies, political rallies or conventions for political parties. *Events of private nature* can be either held for individuals, families or social groups. One of such example is wedding.

Shone & Parry (2004, p. 4) suggest different categorization of special events. Special events are split into four broad categories based on the concept of events having *leisure*, *cultural*, *personal* or *organizational* objectives. In this categorization, it frequently comes to inevitable overlaps which must be taken into account.

According to Silvers³ events are divided into 10 groups, namely business and corporate events; cause-related and fundraising events; *exhibitions, exposures and fairs; entertainment and leisure events; festivals; government and civic events; marketing events; meeting and convention events; social/life-cycle events and sports events*. Overlaps between these groups may sometimes occur.

3.1.3 Knowledge Domains and Functional Units

When managing an event, it is necessary to consider the fact that event management covers a variety of event genres and disciplines. These genres are called knowledge domains and the mastery of those is essential before the event is performed. According to Silvers, there are five knowledge domains that encompass 35 function areas. Each domain represents an overarching area of activity, which may reflect an organizational structure or a category for study or analysis. This structure facilitates the development of the event and illustrates full scope of the responsibilities assigned to event organizers.⁴

Administration

The Administration domain deals primarily with the proper allocation, direction, and control of the resources used in an event project. It spans 7 functional management units, namely financial, human resources, information, procurement, stakeholder, systems and time management.

Design

This domain focuses on the artistic interpretation and expression of the goals of the event project and its experiential dimensions. It contains several types of design management, such as catering, content, entertainment, environment, production, program and theme design management.

3 Event Management Body of Knowledge Project [online]. Julia Silvers [2012-02-06].

4 Event Management Body of Knowledge Project [online]. Julia Silvers [2012-02-08].

Marketing

*“The Marketing domain addresses the functions that facilitate business development, cultivate economic and political support, and shape the image and value of the event project. The nature of the event as an experience necessitates a thorough understanding of the unique buyer-seller relationship associated with this intangible product.”*⁵ This domain covers marketing plan management, materials management, merchandise management, promotion management, public relations management, sales management and sponsorship management.

Operations

The domain of Operations focuses on the people, products, and services that will be assembled on-site to produce the event project, as well as the roles, responsibilities, applications, and manoeuvres associated with each. Functional units covered in this knowledge field are attendee management, communications management, infrastructure management, logistics management, participant management, site management and technical management.

Risk

The Risk domain deals with the protective obligations, opportunities, and legalities associated with the event project. Compliance management, decision management, emergency management, health & safety management, insurance management, legal management and security management are crucial units of this domain.⁶

All of these knowledge domains and functional units are essential for the successful creation of event project. Therefore they are described in the next chapter in further detail, as the chapter deals with the event planning and management process.

5 Event Management Body of Knowledge Project [online]. Julia Silvers [2012-02-06].

6 Event Management Body of Knowledge Project [online]. Julia Silvers [2012-02-08].

3.2 Event Planning and Management Process

The chapter provides an understanding of the processes involved in event planning and management. Special events require resources like personnel, equipment and time, and these resources will have to be used in the most optimal way, and techniques to ensure that the event will be safe, efficient, and enjoyable will have to be applied (Shone & Parry, 2004, p. 64). All these factors characterize and determine the event strategy.

3.2.1 Strategic Planning

Strategic planning is probably the most important phase of organizing events, as it is directly bonded to the success of the event. Successful planning ensures that an organization and event remains competitive. It consists of establishing where an organization is at present, where it is best placed to go in the future, and the strategies and tactics needed to achieve that position.

Concept

The first step in the strategic planning process is developing the concept of event. It is an overall picture of the final event, a vision how the event will look and feel. Creating concept helps to incorporate all the necessary elements and components as well as merge the logistical and operational practices into the event plan (Silvers, 2012, p. 8). One of these elements is an idea. Ideas for carrying out events originate from a variety of reasons. For example idea may arise from a need or desire to celebrate a unique aspect associated with certain town or area, develop a particular cultural or sporting activity, mark an historic occasion, host a sporting event, celebrate community activity or mark an opening or launch (Christie & McAteer, 2006, p. 3). In case of exhibitions, the first aspect is the selection of artist(s) and the artworks. It is not just important that the artist and the artworks are interesting, but it is necessary to take into account whether the works can be suitably exhibited in the available space.⁷

7 How to Organize Exhibitions and Host Openings [Online]. Picassomio [2012-03-04].

Detailed information of event name, type of event and theme or style must not be omitted. Other components of event concept are summarized in Goldblatt's (2005, p. 99) suggestion of the "five Ws" as essential questions to be asked when developing the event concept. These are "Why is the event being held?", "Who will be the stakeholders in the event?", "When will the event be held?", "Where will the event be staged?" and "What is the event content or product?" and are further described in following sections.

Feasibility Study

To determine the practicality and effectiveness of the chosen concept, it is useful to undertake an evaluation or research of the event concept by so-called "screening process", also known as a feasibility study. The study determines whether and to which extent the concept serves the overall purpose of the event.

There are three steps of screening process – the marketing screen, the operations screen and the financial screen. The first screen, the marketing one, identifies which ideas are most appropriate to the target market and consider if the ideas are different enough from the ones of competitors. The operations screen sorts out the ideas in terms of legalities and resources such as location, venue capacities, destination area impacts, managerial skill needs and professional style of operation, staff, volunteer, technology, supporting services, infrastructure requirements and many others. The financial screen identify the ideas that have the ability to either break-even or make a profit, depending on the organizers' financial target, and also covers the considerations of budget requirements. The outcome of the feasibility study will determine whether the event will proceed or cease (Bowdin et al, 2006, p. 109, 143).

Objectives

The question "Why is the event being held?" determines the objectives of the event and clarifies the overall reason and goal of the event. The event objective is a simple statement that justifies reasons for running the event. Objectives should be set, agreed and understood by everyone involved, and their formulation will lead to a clear focus, coordinated effort and unity of purpose (Conway, 2004, p. 13, 14).

The acronym **SMART** summarizes the criteria that can be applied to the establishment of objectives and refers to the fact that objectives should be **Specific, Measurable, Achievable, Realistic** and **Time-Based**. Specific signifies to focus on achieving an event goal, measurable means that objectives should be expressed in a way that is quantifiable, achievable refers to the capability of objectives to be reached contrary to be overstated; realistic criterion deals with the sufficient endowment of human, financial and physical resources to achieve objectives; and time-based means to be achieved by a particular time (Bowdin et al, 2006, p. 151; Christie & McAteer, 2006, p. 6).

Vision and Mission

In order to create an event that will fulfil the objectives, it is important to formulate the initial vision and mission. The vision statement should be a short statement that describes, in broad terms, the event's long term aim. The mission statement lies underneath this and gives more detail about how the vision will be delivered. The aim of mission statement is to specify the purpose of the event, the philosophy and values that guide it, and the scope of the business. Both statements must be concise, clear, achievable, goal-oriented, inspiring and motivational. They should provide direction and focus, define firm's domains of operation and criteria for success, and last but not least, reflect the company's strategy (Christie & McAteer, 2006, p. 5; Beloviene et al, p. 21).

Stakeholders

Side by side developing the concept, the key stakeholders in events must be identified. Stakeholders are groups, organisations, and individuals who have invested or keep an interest in the successfulness of an event (Douglas et al, 2001, p. 370). They should all be taken into consideration in the planning and managing processes, as it is no longer sufficient for event to meet just the needs of its audience, but it must also fulfil other requirements, such as government objectives and regulations, sponsors' needs, media requirements and community expectations. Stakeholders are in these terms internal participants, represented by the board of directors, committee, staff and audience or guests, and external participants such as media and politicians (Bowdin et al, 2006, p. 97, 98, 107). Getz (2007, p. 42) further adds to this group organisers, sponsors, partners, customers, as

well as the economy, the community, and the environment. Each of them expects to gain from the event, and event manager must balance the overlapping and conflicting of their needs.

Situational Analysis

During the planning process the team needs to envision possible problems and create courses of action for urgent situations. In order to foresee such possibilities, a major strategic planning tool used during the research phase is SWOT-analysis, or as it is sometimes called, a situational analysis. It should be carried out in order to analyse the internal and external environments, including available dates and times, competing events, demand and capacity of the market, and potential venues and staff (McDonnell et al, 2008, 61-64).

The name of the analysis, SWOT-analysis, is the acronym of the first letters of the areas examined - **S**trengths, **W**eaknesses, **O**pportunities and **T**hreats. **Strengths** are attributes of the project which are helpful in achieving project's objectives, such as experienced and well-trained event team, high motivation level, many volunteers' financial stability and strong funding, excellent public relations, unique site etc. **Weaknesses**, on the other hand, are attributes of the event that are harmful. These can be lack of funds, inexperienced event team and poorly trained staff, lack of media, no potential for sponsors etc. **Opportunities** are activities that can be of benefit to an event without significant investment by the organization. Examples might be little competition, favourable economic conditions, support from the local authorities, celebrity appearance etc. **Threats** are those external factors that are harmful or devastating in terms of achieving the project's objectives. The most obvious are bad weather, political threats, high competition, little or no support from local authorities, poor infrastructure, inaccessibility of resources or, in larger scale, terrorism (Goldblatt, 2005, p. 44-47)⁸. Through the SWOT-analysis, elements that will take advantage of strengths and opportunities, and elements that will mitigate weaknesses and threats are identified.

⁸ Event Management & Planning Guide [online]. EventEducation [2012-02-10].

Venue and Sites

Another phase of the strategic planning process is the detailed planning of the place where the event will be held – the venue. The nature of event will help dictate the type of venue. Events are held in many different locations, from town halls, boats, bars and discos, wine cellars and vineyards, congress and convention centres, historic buildings, castles, palaces, sport facilities, hotels, restaurants, lounges to the open spaces. The issue of availability of appropriate venue and facilities for the type of event being staged is of a great importance. A set of conditions must be elaborated in advance to assure that all necessary demands are fulfilled. When choosing particular venue for the event, appropriate size of the audience must be considered as well as their status and convenience, together with uniqueness of the site, its location and accessibility, climatic conditions, history, reputation, services, fees etc. (Christie & McAteer, 2006, p. 14)⁹. Financial viability can also strongly influence the decision on the venue selection. Some venues may cost more to rent, in order to lower the costs, organisers often use venues that come with the facilities and resources required to stage an event. This can eliminate the other costs because of what is included in the rental of the venue (Carter, 2007, p. 15).

Timing

Timing and choice of date is crucial to the success of the event, as the correct time must be found to stage the event to ensure the success of the planned activities. Care must be taken to investigate what other alternatives or competing events are being held at the same time as it may impact resources required for the event, such as the availability of accommodation, entertainers, staff and volunteers, hired equipment and facilities or venues. Furthermore, if the event will be held outdoors, the time of year or season should be taken into consideration as the possibility of cancellation or problems due to bad weather may arise. There is also essential to bear in mind that some events require more preparation time than others, therefore adequate time must be allocated to the event planning process. Careful consideration should be also given to the target audience and its preference for a particular time of year, holiday time, weekends etc. (Carter, 2007, p. 14).

9 Event Management & Planning Guide [online]. EventEducation [2012-02-10].

3.2.2 Scheduling

Scheduling and creating a time-line is one of the fundamentals of event planning and it is closely associated with the sub-chapter Timing. It can be either performed by literally month-by-month or day-by-day detailed chronological calendar of tasks and itinerary, or only by listing key dates and milestones. However, detailed time-line will ensure that no task goes undone. It is vital to think carefully about the time needed for effective preparation, operation and promotion. Each task requires different time to be fulfilled. Designing marketing material, finding sponsors or choosing appropriate logistic channels, venues or entertainers typically requires long time in advance (Kilkenny, 2011, p. 60).

The scheduling must be realistic in its estimate and must be consulted with all project partners to ensure the time scale is suitable to them. There are some factors beyond control that may reduce organisational time, such as public holidays, holidays and days off work to be taken by team members, illnesses, etc., therefore it is a necessity to consider and allow contingencies into every element of the plan. As a general guide, successful smaller events will require at least six months lead-in time whilst larger events can take more than a year to plan, and major international events can take years from the bidding stage to delivery (Christie & McAteer, 2006, p. 10).

The purpose of the time-line is to show everyone what needs to be done and when. The best way is to create several time-lines for different areas of responsibility as soon as the dates and venue are confirmed. Consequently, there are three inevitable steps to be done for proper scheduling. The first step is creating a list of all major tasks including pre-event, at-event and post-event activities. The most preferred way is to start from the day of the event and work backwards, with all the fixed, non-negotiable dates put down first, e.g. when payment for equipment or venue hire is due (Kilkenny, 2011, p. 84, 85). The second step is setting deadlines for each event activity and task. In the end, the event activities are assigned to individual team members that will be responsible for their completion.¹⁰

¹⁰ Event Management & Planning Guide [online]. EventEducation [2012-02-14].

3.2.3 Human Resource Management

After the strategy is determined, it is necessary to create a team that will be responsible for the event organization, as well as assign roles, responsibilities and tasks. Every event is as individual as the people that deliver it.

The event may be organized by an already existing group, such as a committee, organization or agency that already have know-how and resources together with talents for event management and production (Getz, 2007, p. 131, 136). In addition, outsourcing some responsibilities and tasks may save time and money (Kilkenny, 2011, p. 35). However, for many events an **organising team** within the organization needs to be formed. Bowdin et al (2006, p. 171) claim that the most effective teams are made of 2 to 25 people, with the majority fewer than 10. According to Shone & Parry (2004, p. 66) the optimal size of a team is said to be around six people in order to maintain good organization. Of course, the size of team depends on the size and type of event and resources available to it.

Event manager's skills and tasks

Effective leadership is the key to the progress of the team's work. The leader is the person who creates a vision of the event and motivates the team to strive for achieving goals and objectives set to complete the vision.

The process of team member selection and putting the team together starts with considering whether the skills and previous experience of members are relevant and match the job descriptions for various roles the leader wishes to create. These roles simply and clearly state what is expected from every member of a team. Organisational structure is crucial for the operation of a successful event, and the team needs to rely on each others' skills (Shone & Parry, 2004, p. 65, 66, 199-204; Christie & McAteer, 2006, p. 34).

Once teams are operating, the event manager should monitor their performance and productivity by observing their activities and ensuring appropriate communication between team leaders and members. If any deficiencies are observed or the members of the team lack any skills necessary, or are inexperienced, then it comes to the training or professional

development through instructing, tutoring, supervising and providing feedback to the members (Bowdin et al, 2006, p. 172).

Motivation is a key component of the human resource management process. It is what inspires people to a course of action and enables them to achieve goals. The ability to motivate other members of staff is a fundamental element of the event manager's required set of skills. In addition, one of the greatest challenges faced by event manager is creating a sense of "team". For this purpose, team building is an effective way of bonding the team members (Bowdin et al, 2006, p. 166).

Volunteers

Besides regular paid-staff, organizations often use volunteers to assist the event. In many cases, management is likely to be made of the members of organization, while additional staff normally consists of contractors, performers, sponsors and volunteers. Getz (2007, p. 286) states that events have unique human resource needs and challenges, especially because of their usual reliance on volunteer. The management decides how big workforce is needed according to the budget available for staffing, the size of the event and the balance between the different types of staff (Shone & Parry, 2004, p. 189-192). Many major sporting events, such as the Olympics, or festivals are very often almost completely run by volunteers or thousands of volunteers participate, and therefore depend on volunteer labour. Volunteers are usually involved in the variety of fields, such as logistics, medical services, catering or marketing. Volunteers give up their time and money to work on the event, and thus need to be managed carefully and the manager's relationship with them will be different to that with paid staff (Christie & McAteer, 2006, p. 36).

Legal obligations

Employment law regulates how employers deal with their employees in terms of pay and conditions and prevents discrimination. The labour legislation generally sets the minimum conditions that must be fulfilled, such as minimum wage rates, annual leave and working hours (Bowdin et al, 2006, p. 172, 173).

3.2.4 Marketing and Communication

To begin, it is useful to define the term marketing. However there is no standard definition. The Chartered Institute of Marketing (CIM, 2005) defines marketing as “the management process responsible for identifying, anticipating and satisfying customer requirements profitably”.

The development of an effective marketing plan is essential for the delivery of a successful event. As each special event is unique, it will be marketed differently depending on its individual purpose, objectives, and target markets. Getz (2005, p. 272) suggests market research to be done in order to understand the consumers and to be able to match marketing of the product and event concept (the theme, programme) with the appropriate audience. In order to do that, there must be a strong idea of what the event actually offers and to whom in addition to an effective plan of action and the necessary resources to implement it (Christie & McAteer, 2006, p. 162). The structure of a typical marketing plan is as follows.

Event Market Research

Before the marketing strategy is developed, the marketing research is usually conducted to understand external influences affecting event and its markets and to gain insight into existing or potential customers. The research explores all the available information which give the proper context in order to make informed marketing decisions and brings high quality data that lowers the risk of the marketing failure. Several different analysis are conducted at this point, such as the competitor analysis, the analysis of external environment, namely political, economic, socio-cultural and technological environments (PEST-analysis), analysis of organization’s internal resources (human resources, time and budget), examination of existing audience, previous marketing activity and target markets. Some studies that have been already done, namely situational analysis of event’s vision, mission and key objectives, feasibility study or SWOT-analysis, give the team a platform or some stepping stone, from which to develop the marketing activities in detail (Bowdin et al, 2006, p. 185-193).

Setting Marketing Objectives

This step stress out the necessity of clear marketing objectives that describe what the organization wants to achieve through the event. The objectives have impact on the choice of marketing strategies. They must be SMART¹¹, with the emphasis on “measurable”, and must be in relation to the overall event objectives set at the strategic planning phase. It is important that the objectives and the expected results were properly defined and measurable and not expressed in vague terms that make measurement impossible. (Beloviene et al, p. 41; Bowdin et al, 2006, p. 206, 207).

Developing Marketing Strategy

Segmentation and targeting the event market

The target audience should be identified, and for that purpose the question “Who are the Target Markets?”, what in other words means “For who is the event organized?” and “Who are the potential attendees?”, should be posed. If there are no people interested in the event there is no sense to organize it. The factor of involvement should be present otherwise all attempts will come to nothing and the event will find no attention.

Knowledge of consumer behaviour allows an organization to identify groups of customers with similar and generic attributes that make it possible for the organization to be more effective in reaching them with its communications. This part of the strategy is called segmentation. It is a method of dividing large mass markets into smaller identifiable segments with similar profiles of needs that may be attractive to the organization (Beloviene et al, p. 39). It helps to define the types of groups that organization will actually spend time and money trying to attract. Segmentation of the market could be based on geography (location of potential customers’ residency), demography (age, gender, qualification, occupation, income, status etc.) and behaviour (activities, interests, opinions, values, customs, traditions, religion, lifestyle etc.) (Bowdin et al, 2006, p. 199-205)¹².

11 Specific, Measurable, Achievable, Realistic and Time-Based

12 Event Management & Planning Guide [online]. EventEducation [2012-02-10].

Positioning

Positioning represents the way in which the event is perceived by consumers, the way in which the organizer presents what the event is offering to the public and communicates the “feel”, the “message” and main benefits of the event experience. It can be achieved in many different ways, e.g. existing reputation or image of the event, focus on the key elements of the programme, emphasis on performers, location or facilities, price or quality, the unique element, something that is different or better than other events, etc. (Christie & McAteer, 2006, p. 167, Bowdin et al, 2006, p. 205, 206).

Tactics

Designing Event Marketing Mix

Alongside effective positioning, the combinations of the “Five Ps”, Product, Price, Place, People and Promotion (Public Relations), are the principal factors that are most likely to influence attendance and therefore marketing strategy.

- **Product** is characterized by what the event offers and whether it can be developed or improved any further. Basically, within the context of event industry it is not physical product but service and it involves the core service, its programming and its packaging. It may involve introducing new products or improving the existing ones, introducing supplementary service elements or adjustments, such as transport, accommodation, external attractions etc. (Getz, 2005, p. 230).
- **Price** deals with the cost of attending and questions whether the price offers value for money, whether it is competitive, entails profit, comprise discounts and whether there are any additional costs that will affect decision of potential consumers to attend the event. Many events do not charge an entrance fee or simply ask for a gold coin donation but they still represent costs to the customer as well as to the producer (Bowdin et al, 2006, p. 213).
- **Place** refers to both the site where the event is held (the venue) and the place at which consumer can purchase the product (or tickets) in addition to how the product reaches out to that place. Place represents management decisions about when, where, and how to deliver services to customers.

- **People** are represented by cast, audience, hosts and guests on the one side, and sponsors and media on the other side (Bowdin et al, 2006, p. 208).
- **Promotion** deals with “*all sources of contact that a consumer has as potential delivery channels for messages and, makes use of all communication methods that are relevant to consumers*” (Shimp, 2003, p. 8). It communicates the positioning of the event through key messages and develops the right combination of marketing tools to reach the audience. It is employed to build relationship between the event markets and audiences, provide information and advice, persuade target customers of the benefits of a specific product and encourage them to take action at specific times (Getz, 2005, p. 231).

Communication can be delivered by individuals, such as salespeople and trainers, or by the marketing tools. Deciding on marketing tools is deciding on materials and actions that should be employed to most effectively reach the target audience. The most commonly used marketing communication tool is advertising. It is represented by print media, such as advertising through newspapers, magazines, press releases, posters, leaflets, brochures, fliers, postcards, programmes together with imprinting event’s name and logo on shirts, caps, pens, diary, gifts, and other promotional materials; or electronic media advertising through radio, television, internet websites or creating own event website, and direct mail; then it is outdoor media advertising on billboards or hoardings; transit media advertising which includes promotion through bus sides, cars, planes, trucks, etc. The last group is made by miscellaneous media including street dressing, word of mouth publicity; media partnerships/sponsorships. Besides advertising there are public relations; sales promotion or direct marketing as other types of marketing tools.¹³

Developing the brand is also one of the most important marketing tools. Brand represents an integrated bundle of information and experiences that distinguish the product. Branding is more than a physical identity represented by event logo, symbols, colours or image, but it is based on perceptions, how people relate to the particular event and what it promises (Christie & McAteer, 2006, p. 170, 171; Bowdin et al, 2006, p. 216).

13 Event Management & Planning Guide [online]. EventEducation [2012-02-10].

3.2.5 Budgeting and Financial Management

Good financial management is fundamental to the delivery of successful events. In order to reach that, it is inevitable to prepare the realistic budget plan. Silvers (2012, p. 45) describes budget as a planning tool that specifies how financial resources should and will be apportioned throughout the event project according to need and priority. It also serves as a benchmark for decision making for choices such as site selection, pricing structures or the inclusion of event components. Bowdin et al (2006, p. 302) present budget as a statement of plans expressed in numerical terms. The event budgeting process involves costing and estimating income and the allocation of financial resources related to the development and delivery of the event during a given period of time. The budget is used to compare actual costs and revenues with the projected costs and revenues.

To manage event finances effectively, it's a good approach to divide budget into sub-budgets that apply to specific areas, what helps to create the most precise budget possible, and also keep a "live-budget", for example in form of chart or worksheets (cost sheets) that will be updated on a regular basis (Christie & McAteer, 2006, p. 43).

There are several important features that must be considered when creating the budget. It is necessary to plan it in advance, consider contingencies and implemented control systems. Planning ahead starts with creating a draft budget long time beforehand and is basically theoretical. During the organization process, a second budget might be made. It should be closer to reality and includes updated rates, although the number of participants will be still unknown, as well as the final sources of financing. Eventually a final budget that reflects real costs and revenues is made. Contingencies represent unexpected costs that frequently appear along the organization of the event. These are extraordinary expenses that arise during the organization of the event and that may generate up to 20% of the total costs (Beloviene et al, p. 66). The importance of control should also be highlighted. If event's budget levels are not controlled, costs can spiral and reduce the return on investment to zero. Moreover, without control, the event will not satisfy its stakeholders or, in the worst scenario, fail. The nature of events also requires close attention to the cash flow, especially

for events that require pre-bookings or investments before any revenues can be generated, as accounts payable and receivable need careful consideration to prevent failure.

The way how to develop budget is through identifying, categorizing and estimating cost areas and possible revenue sources. The prediction, categorization and allocation of costs are called costing. There are two types of costs that need to be considered: *fixed costs* that include unchanging expenses usually related to the operation, such as venue rental, marketing and promotional materials, insurance or staff salaries; and *variable costs* depending on the number of people that attend the event, such as catering, entertainment and accommodation costs. However, almost every fixed cost can turn into a variable cost if the event grows significantly or additional services and attractions are provided and likewise, variable expenses can turn into fixed ones (Kilkenny, 2011, p. 202-206).

The one of the aims of successful financial planning is to reduce costs as much as possible. There is a number of ways and methods how to achieve it, such as cutting costs through saving on publicity when using “word of mouth” instead of expensive advertising tools; using volunteers instead of paid staff; using technical assistance from organizations; getting in-kind contributions and bartering from businesses in form of equipment, supplies, free tickets, or free food and drinks that can be used to cater the event and many more (Minkin, 2001, p. 17, 18; Bowdin et al, 2006, p. 309-312).

Financing

Once the budget is finished the next step is to specify the type of financing and potential sources of revenue needed for the balance of the budget. If there is a goal to create profit, revenues must be higher than costs and organizer tries to increase income as much as possible. Nonetheless, not every event generates income, in this case total revenue must at least cover the costs and pay bills, what means to reach the break-even point. There are two types of financing: internal and external. Internal financing uses funds belonging to the organization itself. External sources of revenue depend on the type of event and can come from ticket sales, attendance fees, merchandise, raffles, auctions, selling licensing and broadcasting rights on the one hand and sponsorship, gifts, grants, fundraising on the other hand (Kilkenny, 2011, p. 205).

Sponsorship and Fundraising

Sponsorship is one of the driving forces of event creation. Without the contributions of sponsors, many of the events that occur today would not be possible because there would not be enough funding to supply all of the items necessary for successful delivery of the event. This type of financing may be provided from public institutions, for instance governments, local authorities, or town councils in form of official grants, as well as from private sponsors. Public institution funding is more complicated as it requires much bureaucracy and grants are difficult to obtain due to the fact that all cost need to be justified beforehand. Private organizations are often more willing to fund events in turn for publicity and media coverage they can receive. These may be banks, associations, charitable trusts and foundations or other sponsors (Beloviene et al, p. 74). Support from sponsors may as well be in-kind instead of financial, claims Watt (1998, p. 51).

If applying for both public funds and sponsorship, it is usually required to provide detailed financial information about the event in addition to company finance performance and to present and keep transparent accounts (Christie & McAteer, 2006, p. 43).

The sponsoring brings many benefits both to the event organizer and sponsors as well. For example, if the event draws attention of one sponsor in the particular industry, number of the companies in the related industries will become sponsors of the event to increase their name recognition accordingly. Furthermore sponsors may use events as a positioning for their services and products or introducing new products. Companies may enter into sponsorship agreements also to raise participants' awareness of the brand and use networking opportunities to receive prominent recognition for their support of the event. Sponsors' names are normally printed in the event's program or brochure what causes that participants remember their contribution long after the event is over.¹⁴ When approaching sponsors, it is advised to elaborate the Sponsorship Proposal adapted for the particular event and each individual company targeted.

14 Why Sponsor a Conference [online]. Bvents [2012-02-18].

3.2.6 Legal Matters

This chapter describes the legal issues regarding permits, licences and legislation, the process of contract management with emphasis on insurance contracts. The actual laws relating to events are different across countries and implementation therefore varies between governments. After the admission to European Union, legal matters of individual countries are also subject to EU directives and regulations.

Event Ownership

The legal ownership of the event must be recognized as it entails legal responsibility and liability as well as rights associated with it. Whether the event is owned by committee, separate legal entity, association, sponsors or event coordinator need to be clarified in the initial agreements and contracts to know who is liable to any dangers and risks (Bowdin et al, 2006, p. 330). For managing some special events, for instance any national and international sporting events that are held under specific international rules, it might be necessary to receive formal or legal permission from a governing or nominated sanctioning body- This permission is called ‘sanctioning’ and it serves to ensure that the event is delivered to a standard agreed with the governing body (Christie & McAteer, 2006, p. 94).

Contracts and Agreements

According to Bowdin et al (2006, p. 331), “*contract is an agreement between two or more parties that sets out their obligations, and is enforceable by law*”. In other words, it is a document of a binding relationship between the event and the various stakeholders and is the safest and the most responsible way to approach any business transaction. It helps to avoid any misunderstandings and protect both the event organizer and its clients. It is often common to consult all legal matters with an attorney or take legal advice. The contract should contains all the necessary and essential elements, such as duties, payment, payment obligation and consequences, interpretation, cooperation, important dates, delays and extensions, termination, abandonment, payment of fees and permits, deviations from law and regulations, indemnity agreement etc. In addition, provisions should be made for modifying the basic contract in the course of performance (Moran, 2010, p. 100).

Regulations, Permits and Licences

There is a plenty of regulations, permits and licences that must be satisfied when organizing events. Each type of event requires different ones, the bigger the event, the larger the number of them. Some of the relevant regulations with which an event must comply during the whole process of planning and operations are, for instance, noise control protocols and regulations, building control regulations, environmental protection, fire precautions etc. (Bowdin et al, 2006, p. 342, 343). The terms permit and licence refer to any authorisations that must be issued by governmental or local authorities for certain aspect of the event. There may be a health permit for handling the food, liquor licence for sale of alcohol, public entertainment licences, and other licences for pyrotechnics, street trading, parking issues, road closures, disability concerns and many more. These approvals are necessary to deliver the event in the safe and legal manner. Obtaining an event licence or permit may be linked with paying for the licence fee and fulfilling other requirements set by the licence authority, such as supplying information and possibly an event plan or site plan (Moran, 2010, p. 106; LoCicero, 2007, p. 74).

Copyright and Trademarks

Protection of trademark and logo ownership together with copyright ownership is generally covered within legislation. If any creative work is engaged in the event, for example a new show, photography, print design, website, or music is being used, getting the proper clearance must be ensured. Any copyrighted material may require a licence prior to usage (Christie & McAteer, 2006, p. 95).

Insurance

Insurance is crucial for minimisation of legal liability, although it is the responsibility of the event management to comply with rules and regulations. It represents kind of coverage to avoid any legal or financial disasters. The insurer agrees to provide security against future loss, damage or liability in return for a non-refundable premium paid by the event. Several documents that communicate the professional nature of the event should be submitted or provided to the insurer including information of event type, period of insurance required, event capacity and audience profile, health and safety policy,

emergency arrangements, staff safety training and procedures, production schedule, risk assessments, site plan, list of attractions, details on contractors, subcontractors sponsors etc. (Christie & McAteer, 2006, p. 105-108).

There are many types of insurance to be considered: life, health, personal accident for volunteer works, disability, weather insurance, event equipment and property cover, cancellation and abandonment insurance; workers compensation insurance, errors and omissions insurance, public liability as well as employers' liability. The choice of the particular insurance cover depends on the risk management strategy developed by event management and based on legal requirements (McDonnell et al, 2008, p. 200; Moran, 2010, p. 107-109; Bowdin et al, 2006, p. 340, 341).

3.2.7 Logistics

Logistic management is generally about moving goods and merchandise from one destination to the other in the most efficient and cost effective manner. The definition by Council of Logistics Management describes logistics as *“the process of planning, implementing, and controlling the efficient, cost-effective flow and storage of raw materials, in-process inventory, finished goods and related information from point of origin to point of consumption for the purpose of conforming to customer requirements”*.¹⁵ The logistics related to organization and management of special events deals with the transportation of masses of people from their place of residence to the event venue and the supply of the facilities to and from the event site (Beloviene et al, p. 45). To find the best information about the availability and cost of the facilities is one of the tasks of the event manager.

The logistics compounds of various different elements and tasks that are organized into a chronological system. According to Bowdin et al (2006, p. 353) main areas of importance for logistics are supply, transport, linking, flow control and information networks. Order of

15 What is Logistics [online]. Logistics World [2012-03-10].

these elements is as follows: firstly the supply of customers to the product in regard to linking with marketing and promotion, ticketing, queuing and customer transport to the venue; secondly the supply of product to the customers through product portfolio that may include performers, exhibition stands, displays, programme and also performers' transport, accommodation and artists' needs; thirdly the supply of facilities, such as security, catering or power, and infrastructure to a venue connected with the storage of consumables and equipment, and the maintenance of this equipment. After the consideration and organization of all supplies, the on-site logistics needs to be handled considering the flow control of audience, artists and equipment around the venue, communication and information networks, amenities, waste management, consumables, VIP and media requirements and emergency procedures. The last element of event logistics is a shut-down, the closure of the project. The shut-down plan should include a work breakdown structure, a responsibility list and a schedule with critical path.

Each department of the event organising team is to certain extent concerned with logistics and therefore responsible for getting supplies to the right place at the right time. A list of all possible suppliers with their contacts will be useful in case of faulty deliveries and also a list of alternative suppliers might be needed if more serious problems arise with any of the original suppliers (Shone & Parry, 2004, 124-126, 127).

Logistics is closely associated with procurement management for events that is the entire process of buying goods and services to support business operations. It includes determining needs and then locating, selecting, negotiating, contracting, training, managing and paying the suppliers.¹⁶

Logistic Site or Venue Map

A logistic map of the event site or venue is a necessary communication tool between the logistics manager and everyone involved during build-up and the live event. It helps to calculate the capacity and maximize the effectiveness of the site/venue in the planning stages. A logistic site map will contain very different information than the site map used for

¹⁶ Event Management & Planning Guide [online]. EventEducation [2012-02-10].

promotion purposes. It contains all the logistical features and facilities present on-site with scale, projection and the key adapted to the target audience. It is different for indoor and outdoor events, although some features may be common for both types, for instance toilets, food areas, or seating. If using an existing venue, it is likely a floor plan will already be in existence. In case of outdoor event, it is likely a site plan needs to be started from scratch. The main features are emergency routes of access and egress, pathways, routes and roads, camping areas and other accommodation, police and security points, services and utility points, parking and transport etc. A copy of the map should be included in the Event Manual (Christie & McAteer, 2006, p. 127; Bowdin et al, 2006, p. 373, 374).

3.2.8 **On-site Management**

On-site management refers to bringing together all the elements of event production for its presentation “on stage”. It represents an event experience from the first impression before arrival to the last perception on departure and deals with several dimensions, namely theming, programming, atmosphere, equipment, facilities and services, catering and risk management. As the day of the event arrives, people, venue, equipment and supplies must be prepared. Everybody involved need to have appropriate instructions so they can be efficient on their job. A controlled system for delivery acceptance should be established, the transport or transfer of people and access for mobility impaired must be arranged or adequate car parks reserved for those using their own means of transport. In case the staging is required, it must be assembled several days in advance (Shone & Parry, 2004, p. 181-187).

Theme and Atmosphere

The major artistic and creative decision is determining the theme of event as it enhances the specialness of the event and differentiates it from other events. Once the theme is established, the elements of the event must be designed to fit in with it, because the theme influences the choice of invitations, venue, décor, music, entertainment, food and beverages and thus overall atmosphere (Bowdin et al, 2006, p. 386). One of the unique

features of an event is its personality. It can be brought out through the theme and programme development but also through the creation of particular atmosphere. The atmosphere of the event relies on the good stimuli of visitors' senses and therefore on physical environment of the event site. Each component of the venue will have an impact on the experience of participants, whether it is decoration and properties or the location of the basic facilities. Good atmosphere can make an event great success or on the other hand bad atmosphere can cause an event to fail (Moran, 2010, p. 144).

Programme

A pivotal aspect of event planning is the development of an attractive and strong event programme. The programme comprises of entertainment, performers, speakers, catering and the other elements of the event that happen over time. Entertainment can be passive, interactive, decorative, instructional, interpretive, inspirational, musical, verbal, visual, ritual, or culturally indigenous. The programme must be substantial and of high quality to fulfil the expectations of the audience or participants. It depends on the venue, infrastructure and logistics and also on the culture of sponsors. When deciding on events programme, the event manager must focus on harmonizing the elements of programme with event's vision, mission and objectives, theme etc. To select and book the best entertainment, for the event, specific goals and objectives for the inclusion of entertainment must to be defined. In addition, the selection depends on the sources of providers/performers and budget that are often limited. Event manager should also consider the programming of competing events, the event's life-cycle phase and the duration of the event (Bowdin et al, 2006, p. 211, 212, 387; Silvers, 2012, p. 234).

The programme should contain particular agenda or detailed description of the event including activities, timing, setting etc. The main entertainment (event focus) is created as a core component that attracts the audience. It might be further enhanced with the secondary entertainment/focus, support entertainments/activities or ancillary activities, what are additional fillers or things for the audience to do during the event or at scheduled intervals. Once the different programme components that the event requires are established, manager can focus on the specific acts, shows or features that would be

appropriate for the event (Christie & McAteer, 2006, p. 83-86). Entertainment can be passive, interactive, decorative, instructional, interpretive, inspirational, musical, verbal, visual, ritual, or culturally indigenous. To select and book the best entertainment, for the event, specific goals and objectives for the inclusion of entertainment must to be defined. In addition, the selection depends on the sources of providers/performers and budget that are often limited (Silvers, 2012, p. 225-228).

Production Equipment and Facilities

According to the type and size of event and the budget, manager decides on the type of equipment and facilities necessary for the production of event. Equipment can vary from staging structures and disable platforms through lighting, audio and visual equipment, power generators, electrical supplies, fuel, plumbing supplies, barriers, tents, marquees, transport & vehicles, fire-fighting equipment, sports specific equipment to on-site office equipment such as computer, printer, administration supplies, etc. For most of events seating and furniture is required and decoration and plants create proper atmosphere. Health and safety signage together with directional and information signage are compulsory. Facilities may include sanitary facilities, disabled facilities, meeting point, changing facilities, accommodation, transport links and many more (Christie & McAteer, 2006, p. 114, 115).

Catering, Food and Beverage Management

The choice of catering, namely food and beverages can be the major element of on-site management and therefore it should comply with the theme and nature of an event as well as the profile and expected amount of guests. Serving food and drinks might make a major impression on perception of visitors and on event itself. The types of catering and style of service may differ and depend on what venue is used for the event. It can be in-house catering, when catering is a part of the services offered together with the venue rental, or contracted out by different company. The advantage of contract catering is that the event organisers may have special arrangements with the caterer and can choose all the aspects of the catering according their own requirements. The consumption of alcoholic beverages need to be considered and can be crucial to the success of an event. The drinks service can

be from the bar or may be served at the table, the bar is normally a paid bar, what means arranged and paid by organiser beforehand and therefore free of charge for guests, or cash bar, where customers pay straight up for what they buy (Shone & Parry, 2004, p. 128-133; Bowdin et al, 2006, p. 399, 400).

Risk Management and Health & Safety

The event risk is any future incident that may negatively and harmfully influence the success of the event. Each risk may result in safety or financial troubles at the event. Getz (2005, p. 241) defines risk management as a process of prediction, prevention and reduction of potential costs, losses or problems for the event and its organisers, partners, or visitors. It is a formalized process of identifying these problems, assessing them and dealing with them. Risk management is done at each and every stage of event production and thus the plan must cover all areas and fields of event management process. There is a risk associated with human resource, finance, location, programme, entertainment, transportation and infrastructure, food and beverage service, logistic, waste management, production services, technical management, safety and security and evacuation procedures (Moran, 2010, p. 109, 110)¹⁷.

The whole venue should be inspected to determine if there are any particular hazards or that present greater risks when large numbers of people attend the event. Stewards trained in life-saving skills may need to be employed and extra warning signs displayed. In certain circumstances, it may be necessary to physically separate areas of the venue from the area chosen for the event.¹⁸ Large crowds, new staff and volunteers, power failure, risk of fire or explosion, medical emergency, absence of security in place for the safety of guests are potential hazards and uncertainties that event management might face.

In order to avoid risks, a Risk Management Plan must be created and its integration into the event plan is crucial. The process of developing Risk Management Plan contains several steps, Bowdin et al (2006, p. 320) identify nine steps that need to be taken to assess

17 Event Management & Planning Guide [online]. EventEducation [2012-02-19].

18 Event Management Handbook [online]. IrishRugby [2012-02-20].

the risks associated with organizing event. These steps are defined in Figure no 1. Risk assessment of potential hazards and preventative action is the basis of risk management and is a legal requirement.

Figure no. 1: Nine steps of risk management

Step 1	Understanding context: Consider event type, management, stakeholders and general environment
Step 2	Identifying risks: Look for the hazards
Step 3	Decision: Decide who might be harmed and how
Step 4	Evaluating the Risk: Evaluate the risks and decide whether the existing precautions are adequate or whether more should be done.
Step 5	Control: Control problems that may arise
Step 6	Mitigating actions: Consider mitigating actions
Step 7	Specific event risks: Consider specific event risks
Step 8	Recording: Record your findings
Step 9	Review: Review your assessment and revise it if necessary

Source: Bowdin et al, 2006, p. 320

Health and safety of people at the event is the highest priority. When the safety of staff and visitors is at risk, policies and procedures have to be set down and staff trained to comply with them. In that case, it is inevitable to know what is expected, what is allowed and how it should be done. Using the specified procedures of dealing with any situations and circumstances, controls, checks and supervisions minimize the chances of occurring emergency situations or situations in which something is forgotten or done incorrectly. These procedures are called health and safety policies and they represent a standardized approach for any activity. All staff should be alert and professional in their actions at all times and have the health and safety culture established in the way they behave and operate. The policy also determines what facilities must be in place and functioning, including hygiene and sanitary facilities, disabled facilities, welfare services, first aid and emergency services, sterile areas (for emergency purposes), safety signage etc. (Conway, 2004, p. 213). A paramedical team along with ambulance must be present at the venue in case of large event, or at least a doctor with first aid box at small-size events. Whole event team must be trained in giving first aid.¹⁹ Event managers should elaborate loss prevention plan, safety control plan, emergency exit plan, emergency plan to handle crowd and guests in case of a fire or power failure etc.

19 Event Management & Planning Guide [online]. EventEducation [2012-02-18].

Security and Stewarding

Security Management includes formulating, preparing and implementing security plans and strategies for events and is closely linked with health and safety policies. It deals with the protection of delegates, guests, providers, organizers, sponsors, partners, clients, target audience as well as displayed items from unforeseen circumstances and possibilities of theft or personal injury, it also concerns crowd management, traffic management, entrance and exits security, emergency procedures, overnight security or restricted areas. The size and nature of the event will influence the type and amount of security and stewarding measures required. Stewards are primarily responsible for crowd management, while security may be responsible for the protection of performers or equipment (Christie & McAteer, 2006, p. 142; Bowdin et al, 2006, p. 328)²⁰.

Other Services

Different types of events require different services. Many events, particularly those open to public, provide the direct sale of souvenirs, mementos and other merchandise for the attendees as reminders of the event experience. Other events may provide gifts or commemorative items. Gifts are gestures of appreciation that show the extent to which the event host or sponsor cares about attendees, speakers or dignitaries. These items may be functional or decorative and should be customized, considered to fit the personality of recipients, branded and dated to ensure they commemorate the event experience (Silvers, 2012, p. 315). Other services necessary for the successful event might be waste/rubbish removal and recycling services, lost and found or support services for clearing and cleaning important for everybody's comfortableness and convenience (Christie & McAteer, 2006, p. 114, 115).

For promotional, evaluation, legal or merchandise purposes events are often recorded. The method of recording can be video, sound recording or photographs. For some events, the permission from performers or members of the audience is required, and professional photographers, shooters or whole production companies are hired, therefore recording needs to be part of the planning process of the event (Bowdin et al, 2006, p. 404).

20 Event Management & Planning Guide [online]. EventEducation [2012-02-21].

3.2.9 Close-down and Evaluation

The final steps in the event management process are close-down and evaluation of the whole event. The physical side of the close-down must not be omitted. A big clean up and clear up, packing and removing of the event will take place. The administrative side of the close-down involves settling of accounts and bills, acquittal of contracts, along with an elaboration of evaluation report. The outcome will show the successfulness, in financial terms especially (Shone & Parry, 2004, p. 215-218).

The evaluation and reporting process, including data collection, observation, meetings, surveys and report writing, is crucial because it allows everyone involved in the event to feedback their experiences, advice, and recommendations and it allows to identify mistakes and learn from them. It also helps event manager and managing team to be more efficient and effective in planning and organizing next events. Event evaluation should be done immediately after the event is over or the following day. It is important for the evaluation to be objective and criticism to be constructive (Christie & McAteer, 2006, p. 211).

The evaluation report is necessary to be written. It includes all relevant information concerning the event and consists of two parts. The first part represents the overview of the event from the point of view of management team, staff, external contractors, clients or funders and sponsors. It contains event type, programme, ancillary attractions, dates, location, number of attendants, followed by the statement determining the success of the event and the strategy; the extent to which event objectives and actions have been achieved; analysis of the health and safety aspects, production aspects, effectiveness of marketing and communications; fundraising analysis; final budget showing all income and expenditure; and recommendations. The second part represents the feedback from the visitors and target audience. The evaluation form or survey should be created and provided to them to review their overall experience and services, such as entertainment, catering, hospitality, facilities, staff behaviour, together with comments about what they like or dislike about the event, problems they faces, remarks for improvement etc. (Moran, 2010, p. 132; Christie & McAteer, 2006, p. 212; Kimball, 2011, p. 48).

4 PRACTICAL PART

4.1 Institution Profile

Povazie Museum Zilina (PMZA) now belongs to the biggest Slovak museums. It is the institution within the establishing competence of Zilina Self-governing Region (ŽSK). The museum was established in 1942 as a Municipal Museum. At present it serves as the museum of regional scope and a specialized museum with a nationwide scope in the area of tinker trade. It also focuses on the history of transportation in Slovakia. The museum has its seat in the cultural landmark of Budatin Castle, in a suburb of the town of Zilina. The museum opened the areal to the public in 1956 and the first expositions were installed at the time.²¹

In its depositories, there are more than 140,000 pieces of collected objects from the area of natural sciences, archaeology, history and ethnography. PMZA is the only museum in the world to be concerned with the systematic documentation of tinker trade. Within the range of its research activity, it surveys both historical and present demonstrations of the craft on the whole territory of the Slovak Republic and abroad. The tinker fund of the museum, comprising almost 2 500 pieces of collected objects, represents the biggest collection of this kind in the world. It has concentrated many tinker tools, aids, utility and art objects of wire and tin, written documents and photographs, as well as various curiosities. The museum owns an extraordinary rare collection of naive art consisting of wire sculptures representing human figures, fairy tale creatures, animals and birds.²²

PMZA administers several historic buildings. Besides Budatin Castle, it is also the medieval castle of Strečno, two objects of folk architecture in the heritage village of Čičmany (Raden's House, the house number 42), Wedding Palace in Bytča and Povazie Art Gallery. The collection items of the museum are shown in various expositions, displays and exhibitions. Permanent expositions are located in the castle of Strečno, Čičmany village and Terchová village. There are also several short-term monothematic exhibitions mostly

21 Považské múzeum v Žiline [online]. The PMZA official website [2012-02-06].

22 Povazske muzeum v Ziline [online]. The museums.sk official website [2012-02-06].

held in Budatin Castle. The museum prepares dozens of cultural and educational events each year. The most important are Festival of tinkery, Janošík's days in Terchová, Castle games of Sofia Bosniaková in the castle of Strečno, "Rajecká Anča" train ride²³ or scary night tours in Strečno. The art exhibitions of world-known artists are not rare, such examples are painting exhibitions *Expressionism; Marc Chagall or Dalí, Miró, Picasso*, later is extremely successful exhibition of three famous Spanish painters that experienced record attendance in the history of Budatin Castle, attracting visitors even from abroad.²⁴ The museum greatly collaborate with non-governmental organization for contemporary arts and culture called Truc Sphérique in organising number of exhibitions, workshops and many other cultural projects.

The table no. 1 shows the change in number of expositions, displays and other events in recent years. It also takes into account the total number of visitors in those events and the income collected from the entrance. The number of temporary expositions is growing, as new ones are opened almost every year, the number of displays are also rather growing. The number of other events is fluctuating what may be caused by decreasing visit rate, as indicated. However, income from the entrance fee of paid events is increasing. According to museum's annual report for 2011, the museum experienced loss in total income.

Table no. 1: Financial situation and rates of the museum

Year	Number of Temporary Expositions	Number of Exhibitions & Displays	Number of Other Events	Total Visit Rate	Entrance Income	Total Income
2006	7	22	178	345 951	88,363.00 €	
2007	8	28	225	141025	79,024.00 €	
2008	9	34	123	108 876	100,951.00 €	
2009	9	30	162	106 790	112,621.00 €	
2010	11	36	160	105 661	132,176.00 €	
2011	12	40	176	98 031	145,696.00 €	- 70,426.00 €

Source: Internal data of PMZA.

The other activities of PMZA involve acquisition activity (acquisition of cultural heritage objects), professional documentation and curatorship, preservation of collection objects,

23 The ride on the historic train called Anča through the region of Rajec.

24 Považské múzeum v Žiline [online]. The PMZA official website [2012-02-06].

restoration, research activity, editing and publishing, cultural tourism, property rental for wedding or celebration purposes in the chapel of Wedding Palace in Bytča, librarian activity, etc.²⁵ The museum also cooperates on the cross-border level, such as cooperation with Poland on restoration of the house no. 42 in Čičmany or on some minor cultural events in Strečno Castle. The future cooperation with Poland is planned for summer 2012 regarding construction of the medieval village. The cooperation with the Czech Republic covers several micro-projects, such as restoration of the bridge under Strečno Castle.²⁶

Currently, staff of the museum consists of 51 employees working in various departments and fields of expertise. Besides a general director of the museum and a personal assistant, human resources worker, accountant, economist and marketing referent, there are no employees with business or management background. The staff is predominantly made of historians, ethnologists, lecturers, geologists, zoologists, documentation workers and many others. They are specialists and experts in their field unlike the strategic management and event planning and management field.²⁷

The museum has been facing several problems recently. The impact of economic crisis is reflected in the shortage of public finances. This resulted in the financial cuts of allowances and grants into the museum's budget and consequent measurements to cover the shortfall in the budget. The acquisition, scientific activities and activities relating to the preservation of collection items are at risk. Presentational activities may become the only possible source of additional financing, what might eventuate in the commercialization of museum activities. The initiatives related to the regional scope of the museum based on the close cooperation and assistance enabled the realization of nationwide important activities that would not have been done otherwise. However, it is necessary to seek other financial sources to cover the losses or other possibilities to cut down the expenses. Centralization, facilitation and better organization of event planning process may create an opportunity.²⁸

25 Považské múzeum v Žiline [online]. The PMZA official website [2012-02-27].

26 Internal sources of PMZA.

27 Považské múzeum v Žiline [online]. The PMZA official website [2012-03-12].

28 Annual Report of the Museum. Internal source of PMZA.

4.2 Survey Analysis

4.2.1 Research Method

Qualitative research method of **semi-structured interview** is chosen as a technique for this study. Quantitative techniques, unlike qualitative technique, involve numbers (quantities) and therefore require a statistical analysis. On the contrary, qualitative methods involve detailed information about relatively small number of cases (Veal, 2006, p. 195-200).

In semi-structured interviews the researcher will have a list of themes and questions to be covered, although these may vary from interview to interview. It means that some questions may be omitted in particular interviews given the specific organizational context which is encountered in relation to the research topic. The order of questions may also depend on the flow of the conversation. On the other hand, additional questions may be required to explore the research question. This type of interview also provides interviewers with the opportunity to probe answers, where they want their interviewees to explain, or build on, and their responses (Saunders et al, 2009, p. 320).

After the completing data collection, the outcome of the research is presented and the analysis of results is elaborated. The obtained data are processed by using the method of analysis and synthesis. Finally the results are interpreted in the survey conclusion and hypotheses verified.

Limitations

The case of the research is restricted to studying the planning and management process of relatively small events. Moreover, it is elaborated with a limited number of respondents. The results of the research may appear more reliable and deeper when the case event is small-scale. The subjects of the interview are restricted to limited number of respondents who are actively being involved in the managing and organizing of events. It is not desirable to find out general opinions of museum events from the visitors' point of view.

4.2.2 Questionnaire Design

The questionnaire for a qualitative research, particularly for a semi-structured interview, is designed as a list of topics the respondent will speak around. The topics need not be further elaborated but should provide the interviewer with the key words for reminding of which topic stick to. The purpose is to let the interviewee freely speak around the topics. The study not only aims to evaluate the process of event planning in the museum, but it also aims to access the information that subjects indicated should be included in the Event planning manual.

The questionnaire for the survey contains topics concerning the “Event planning and management process” that correspond to those described in the literature review part under the same name. The first theme of the interview list is the strategic planning, including conceptualizing, analysis realization and timing and venue selection. Scheduling is the second theme. Human resource management deals with team organization, leadership and team roles. Marketing and communication follows concerning research, target groups and marketing tools. The budget theme is split up into the subtopics of costs, revenue and funding, followed by legal matters and logistics. The eighth theme is the on-site management and it deals with the subtopics of atmosphere, work breakdown, facilities and risk management. The last theme of the interview questionnaire is the close-down and evaluation.

4.2.3 Implementation of Research

The interviews were conducted in Povazie Museum Zilina between 6th and 7th February 2012 on a one-to-one basis, when meeting the interviewee face-to-face. It was done in Slovak. The data were recorded by both note-taking and tape-recording the conversation. The representative sample for the research consists of six different employees of the institution selected on the basis of their position and responsibilities relevant to event planning. The interviewees’ identity is confidential.

4.2.4 Analysis of Research Results

Strategic Planning

Regarding the concept and theme of the possible event, all respondents agree that these are always proposed by the individual employee of the museum that spontaneously comes up with the idea. None of the team members has theoretical knowledge neither of strategic planning and event planning nor of steps and processes necessary for carrying out successful event. They only built on their own experience.

Respondents unanimously state that no feasibility study, SWOT-analysis or competitor analysis is performed as those are time-demanding and costly. However, the majority of respondents say that ideas in terms of their feasibility as well as opportunities and threats for the event are discussed internally and informally at the introductory meeting, but none of that information is recorded. One of the respondents mentions that it would be helpful to have a SWOT-analysis done. Another respondent tells that the experience from previous events and evaluation and feedback from them can be seen as a feasibility study for the forthcoming ones.

According to the majority of respondents, clear vision, mission and objectives are not defined. One respondent states they are specified only rarely, usually the vision and mission are similar to that of the museum and correspond to the character and requirements of the project. The objectives are divided between different areas of responsibility, and everybody knows what their task is. Two of the respondents state that objectives are mostly focused on financial aspect of the event, such as acquiring sponsors and other ways of covering losses as well as attracting the same amount of visitors as previous years or even more.

Venue/site and timing of the event is decided by the event manager. Concerning the venue selection, all respondents are aware of exposing possibilities both owned by the museum and rented externally. The organizer of particular event comes with the proposal of the

venue according to specific requirements and this proposal is consequently submitted for approval to the museum management.

Scheduling

The respondents' answers indicate that the topic of scheduling is being completely underestimated and therefore omitted in event planning and management process. No timeline is created, however, in some cases it is done solely hypothetically at the introductory meeting. There is no room for revision. Interviewees pointed out that all activities are carried out "on the go" during the event when it is determined what has been forgotten.

Human Resource Management

The majority of respondents agree that the team behind the event is mainly made up of the museum employees who have professional background according to the theme of event and according to field necessary for event production, such as marketing, HR, graphic design, accounting etc. Interviewees also agree that in many cases external co-workers are present. One respondent adds that exposition technician and museum pedagogue are part of the team as well. Depending on the financial situation and resources or in case of difficult events as one respondent added, the additional staff and volunteers, represented by students and trainees, are occasionally hired.

The opinions on the total responsibility are rather contradictory. Some of the respondents describe the team as having one clear leader with the total responsibility appointed to that person. This leader (event manager) is usually a head of department who is the expert in the field in the first place and also the curator of the exhibition. Other respondents bring up the fact that there are different areas of responsibility appointed to every member of the team, depending on their personal experience and knowledge.

The team meetings are, according to all respondents, very rare. After the introductory meeting, at which separate tasks and roles are delegated to individual members, respondents state that there is no more time to summon additional official meetings for all members. Members only stay in touch with the event manager and unofficially consult with co-workers. The majority of respondents present their opinion that communication within the

team and with event manager is a bug issue. Many times, during the event execution, they have no instructions how to handle situations that have suddenly arisen or they do not cooperate between each other and try to solve it on their own, sometimes unsuccessfully. One respondent emphasizes that all processes are carried out “on the go” without further group interaction.

Marketing and Communication

The majority of respondents give the answer that no marketing research has ever been done. Only one respondent states that the research is conducted only partially. The reason for that is, according to one interviewee, the lack of resources for research, or more specifically, there is nobody willing to carry the task out. Half of the respondents believe that marketing research is unnecessary as the team uses the experience gained from the marketing of previous similar events.

The question of who is the target market for the event is something that all employees agree on, that are people of all ages, living in Zilina and surrounding towns who share the interest in culture, traditions and art. The general view among the respondents on visitors' expectations is rather unclear, no research is done, or very rarely. One respondent points out that the museum obtains feedback from visitors of the event. Regarding customer service, all respondents generally agree that it is focused on providing information and answering questions. They claim, that particular team members are responsible for customer care, for the on-site customer service it is a lecturer who bears the responsibility.

The respondents seem to have quite unified opinions on the matter of marketing and communication tools used for event promotion. All of them agree on using print advertising in newspapers, electronic media advertising on company website, social networks, direct mailing or using media partnerships, direct marketing and public relations. One respondent specifically stressed out the existence of information stand in Hlinkovo Námestie Square in Zilina town centre where all news and invitations are posted and constantly updated. In addition, the museum regularly publishes on The Slovak News Agency (TASR) web sites.

Budgeting and Financial Management

Concerning the financial management, particularly costing, the majority of respondents has approximate idea what are the main items of budget, even though they have information of the budget items only from the area of their responsibility. One respondent states the largest costs being performers, displayed items, information banners and also marketing and promotional activities. In spite of this, they all agreed that costs are mostly fixed, that is the cost that has to be paid regardless of how many visitors show up.

The main sources of income are according to respondents primarily entrance fees, even though one respondent highlights there are some event for which raising entrance fee is not allowed as specified in project agreement. Sale of merchandise and souvenirs is another source of finances, all respondents imply jointly. The revenue is also generated by receiving grants from the municipality institution Zilina Self-governing Region, Ministry of Culture or cross-border cooperation. There is a lot of applications but only few of them are awarded. Several of the respondents agree that sponsorship is an issue that should be somehow developed. Sponsorship is very rare, except companies that contribute with in-kind sponsorship. In relation to that the majority of interviewees points out that it is more than necessary to search for another financial sources. However, some of them complain that the employees of the department responsible for sponsorship and public relations disregard this issue and do not actively research new possible ways of sponsoring. Event manager, or generally organizer, is left to look up for sponsors individually.

All of the respondents agree that there is only an overall budget for the event. According to them, the reason for not having sub-budgets is that the experience from previous events is sufficient to know what the costs and revenues are approximately.

Legal Matters

All the employees questioned agree on the policy of the museum that is determined by the Act no. 206/2009 on museums and galleries. The most permits and licences are granted by SOZA - Slovak Performing and Mechanical Rights society, however the application process is becoming increasingly time consuming and bureaucratic every year. The licences that are occasionally needed are the licence for serving alcoholic beverages and

food hygiene licence, mostly for opening nights and vernissages, but they agree on the fact that it is the responsibility of each individual caterer to have in order. All of the respondents say that the event has a liability insurance covering any possible occurrence. All the objects of the museum are insured. In case the exhibits are moved outside the museum, there is a need for extra cover that is a special type of insurance called Insurance of Collection Items. The most of interviewees explain that contracts are drawn up for many purposes, such as hiring performers, principals and other additional staff, in addition to the loan agreement of collection items. Some respondents also listed that the quotations given by suppliers are considered as contracts as well.

Logistics

The majority of the respondents state that little planning is done regarding the logistics and team members know what has to be done through experience. There is no list of possible suppliers available. The event manager and assistant manager search for the best possibilities and the lowest cost of facilities for every event individually. Suppliers are handled according to law and internal regulations of procurement. Interviewees claim that logistics relates mainly to the supply of product to the customers through product portfolio, particularly performers and exhibition items, along with the supply of facilities such as security, sound engineer or catering for opening nights and vernissages. On-site logistics is more important as it concerns the flow of audience, artists and equipment around the venue.

On-site Management

The work breakdown is very important as two of respondents insist. Everyone involved in the organising knows what to do, they explain that the work is broken up between different areas of responsibility. Suddenly arisen tasks are delegated during the operation. The number of organizational team members present on the event depends on demands and complexity of the event and relates to the number of performers and visitors. The team members communicate with each other during the event primarily face-to-face, as the event is of small-scale, they run into each other at the event area. All respondents agree on this matter.

All interviewed employees unanimously state that the atmosphere typical for the event is created by the combination of all factors, such as theme, programme, performances, collections, etc. However, the biggest contributor to the ambiance is the atmosphere of the venue where the event is held. Concerning opening nights and vernissages, the atmosphere highly depends on the overall decoration, music, catering and on the fact that the ambiance is rather intimate.

Production equipment used, according to respondents, is audio and visual equipment, fire-fighting equipment, decoration and plants, health and safety signage along with directional and information signage. All interviewees find the museum facilities satisfactory, even though they are sometimes maintained in poor conditions and becoming obsolete. Access and facilities for disabled people is quite an issue, as all respondents' answers prove. Due to the specificity of some museum venues, such as hundred years old buildings, plus the fact that some of venues are situated in natural scenery reachable only on foot, respondents all agree that the needs of the mobility impaired are not taken into account and if there are any efforts to do so, it is impossible to rebuild these areas to barrier-free.

Regarding risk management, respondents imply that no actual risk analysis is conducted, although risks are kept in mind. One of the respondents claims that insurance covers financial failures. Although there are different views on back-up plan, as some of respondents state there is a back-up plan for everything, others are not aware of any, and those say that in case of turn-up, the event is closed down. Most of them are of opinion that well planned logistics should be a part of risk management. When organizing large exhibition with valuable collection items or paintings, the security is provided 24/7. Evacuation and rescue plan is elaborated as a permanency and it clarifies the rescue routes of the event venue and location of fire extinguishing equipment. No ambulance services are available for this type of events.

The respondents listed other services necessary to be taken into consideration are cleaning and clearing services, when after the shut-down of the event the area is cleaned by the hired company.

Close-down and Evaluation

The respondents maintain that physical closing-down of the event is realised by dismantling exhibition collection, equipment, properties, costumes, signs; and removing and transporting all elements to its storage. There are particular competent museum employees who are in charge of that. Afterwards, cleaning and clearing follows, the area is cleaned by hired company. Administration shut-down is done by the people responsible for finances, after all the bills are paid and documented.

All respondents agree that no final meeting is summoned. Evaluation of the event from the point of view of organising team is performed only at the regular management meeting. The majority say that during the meeting the summary of what has been good and bad are briefly discussed and conclusions are made. Two of the respondents note that also the financial aspect is taken into account during the evaluation.

In conclusion, all respondents come to the mutual consensus that an event planning manual should be done as it would facilitate the planning process as well as widen general awareness of all necessary steps and ensure the successfulness of the event.

4.2.5 Discussion

The outcome of the analysis of research results needs to be further discussed to focus on the most problematic and emergent areas of event planning detected in the analysis.

The strategic planning process is very weak. No research is done. Despite the fact that feasibility study has never been done, it does not represent a problem for the event management. On the other hand, the absence of a SWOT-analysis and the analysis of competitors can be seen as a weakness. They are necessary for exploring competing events taking place in the region in order to raise variety and attractiveness of museum's events. At present, there is no vision and mission statements done for particular event, however, those are related to the mission and vision of the museum. The objectives are somewhat stated.

Scheduling and timing is crucial for successful planning and should be further discussed. Time-line is completely omitted what causes many problems for team members, disorder, misunderstandings and stress.

The event team seems to be lacking leadership and it appears that members do not know who is involved. It is necessary to properly define who the leader is and who bears the responsibility, otherwise the current situation will lead to the appearance of serious management problems and consequent failure of event itself. Another problem appears to be communication and interaction between team members. Regular meetings should be arranged to brainstorm and discuss all aspect of event planning as well as newly arisen situations, as members are not familiar with strategic planning and event management.

Concerning marketing, the market research has never been done, moreover, there is no interest in having it done. Still, the research is necessary in order to develop the outcome of strategy process of any event- It should involve at least consumer research and competitor analysis. The target market is usually clearly specified and segmentation and positioning used in sufficient way. Awareness of events is created through the promotion using number of marketing tools, such as the Internet and traditional forms of marketing communication, of which organization team members are all well-informed.

As regards financial matters, the biggest problem employees experience is the necessity of generating more income, but the team members find it difficult to come up with additional sources of revenue. Sponsorship might be one way of creating income for an event, but the sponsoring opportunities have not been investigated yet and no attention on this matter have been paid. Furthermore, not all members are fully aware of public granting possibilities.

Legalities and contracts do not seem to be a big issue for the event organisers and the team. Licences, copyrights and insurance are very important, they all have to be secured by the event management team. Alcohol and food hygiene permits are on the responsibility of the suppliers what may be regarded slightly risky. The liability insurance of the event covers all possible occurrences. Contracts are made with volunteers, suppliers and performers along with loan contracts, all team members are experienced in this area.

Logistics are not planned much in advance. Despite this, the flow of people and equipment is smooth as event area is easily accessible and event team members are experienced of what has to be done. However, general list of possible suppliers is lacking, appropriate suppliers are researched over again for each event by particular event manager.

Regarding on-site management, all team members seem to be aware of work breakdown and what their tasks are. The right atmosphere is mostly created by the uniqueness of the venue and theme. Equipment, facilities and services are satisfactory, even though more attention should be paid on disabled access what is an issue. Risk is not managed properly, although rescue and emergency access routes are planned beforehand, team is not informed of back-up plan in case of accident or contingencies. In case of bigger events, proper risk analysis consisting of identification of risks and assessments of how to prevent and reduce risks would have to be done.

The evaluation seems to be one of the weaknesses of the event. There is no final meeting where the event organising team could get together and discuss the outcome of the event or possible improvements the next events. Team's and visitors' feedback is not researched.

4.2.6 Survey Conclusion

According to the analysis, both hypotheses have been proved. The survey results indicate a must for more organization in events, and stress the importance of providing more information on event planning in the museum. The research also reveals that there is currently no real process in place, just pieces distributed to different people; moreover event planning is completely decentralized. Respondents admit the communication between team members is an issue, in addition they lack the knowledge of event planning and management process. The existence of Event planning manual is desirable to control and regulate the event planning process, improve communication and enhance maintaining of museum facilities.

4.3 Proposal of Event Planning Manual

The Event planning manual is a key tool that provides guidance and reference for all principal staff working on the event itself. It contains all information, steps and decisions that should not be omitted by the project's planners on all operational aspects of the event and provides a practical operational, so-called a 'How To', guide. It contains proposals of various templates, time-lines and check-lists helpful for planning process.

The manual is aimed at temporary exhibitions in Povazie Museum Zilina. Those events are small-scale, therefore it is of smaller extent and has a very limited internal distribution. The Event planning manual may contain sensitive information and therefore its distribution should be constricted to key individuals or authorities that have a decision-making role at the event. It also must contain as detailed and up-to date information as possible.

Suggested Contents of the Event Planning Manual

- Front cover
- Table of contents (chapters or sections with page references)
- Introduction
 - Proprietary notice (cautions about unauthorized disclosure)
 - Contact details of PMZA
 - The Event (a general overview)
 - Developing objectives, theme and idea
 - Establishing the organization team
 - Event schedule (time-lines for build-up, running order, take-down)
 - Site/Venue description and risk issues (including transport and parking arrangements and on-site facilities)
 - Marketing and promotional services
 - Budget and funding
 - Legal matters
 - Resources required and logistics (artists, entertainment, staff, suppliers, catering; security and stewarding provisions, traffic, etc.)
 - Evaluation
- Appendices

EVENT PLANNING MANUAL FOR TEMPORARY EXHIBITIONS

Contents of Manual

- A. Introduction
- B. Concept & Strategy
- C. Schedule
- D. Sites and Venues
- E. Organization Team
- F. Marketing and Promotion
- G. Budget and Funding
- H. Legal Matters
- I. Logistics
- J. Risk Management
- K. Evaluation
- L. Appendices

Proprietary notice

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Contact details

Považské múzeum v Žiline

Budatínsky hrad

Topoľová 1

010 03 Žilina

Tel.: 041/500 15 10, 041/500 15 11

Fax: 041/562 00 33, 041/500 15 12

e-mail: muzeum@pmza.sk

A. Introduction

This manual has been designed for the employees of Povazie Museum Zilina (PMZA) or for others accredited by the museum to assist in organizing events at the institution. Regardless of the size of the event, this guidebook is written to help with the correct procedures, information and suggestions to ensure its success. It is primarily designed for temporary exhibitions, although information included may be found useful for different events accordingly. When planning an event in PMZA please utilize this guide.

General information relevant to all temporary exhibitions

Duration: 2-3 months usually

Possible dates: all year round

Venues: preferably owned by PMZA

Other services:

Accommodation: no

Transport: no

Catering: yes (in case of opening night), otherwise no

Insurance: yes

Budget amount: depending on own resources and external financing

Additional comments: initiation by opening night or vernissage

B. Concept & Strategy

The basic step is the approval of the concept and the strategy by the head of the institution, creating the optimal organizational structure and creating detailed action plan, its implementation and evaluation. Give the detailed information about the event concept. See Appendix 4 for Event Brief Sheet. The sheet represents an event proposal that must be elaborated and consequently approved by the museum's authority.

- **Name of the event** should correspond to the theme and the focus of the activity. The more creative name, the higher probability of attracting target audience.

- **Type of the event** that is a temporary exhibition.
- **Vision and Mission** must correspond to the vision and mission of the museum:
 - Preservation of regional cultural traditions and heritage, the development of cultural activities and the creation and presentation of cultural values.
- **Objectives** are given to determine the reason why the event is being held and what is the purpose of the event. They must be SMART and correspond to the general objectives of all museum's exhibitions:
 - Communicate and spread cultural values and knowledge to the public.
 - Expanding and promoting museum's knowledge fund in audio-visual experience through modern exhibitions.
 - Extending the range of exhibitions and events and related services
 - Reaching different target groups.
- **Theme of the event** should correspond to activities of the museum, such as focus on art, history, tinkery, ethnology and transportation etc.
- **Timing** concerns selecting date(s) of event, that means set-up and breakdown time for event, start and end time and back-up date in case first choice is unavailable. Consider public and religious holidays, tourist season, high season/low season, academic calendar etc. Try to avoid competing with similar events.
Consider opening time. Usual openings are on Wednesdays, Thursdays, or Fridays. Avoid openings over weekends. An early evening opening of around 6pm is preferable.
- **Venue selection** deals with the place where the event will be held. Choose the appropriate venue from showrooms owned by the museum (see chapter D. Sites and Venues) according to event preferences, location, type of event, size, facilities etc., or consider rental of showrooms offered by the Povazie Art Gallery or Stanica Žilina-Zariečie.
- **Programme** represents the detailed description of the event content. It may be objects or collection displayed in the exhibition, opening ceremony programme, entertainers, speakers, presenters etc.
- **Target audience** and their categories need to be identified. These may be:

- visitors of the town Zilina and surrounding towns
- tourists seeking cultural tourism spots
- enthusiasts in traditions, crafts, history, ethnology, arts and other fields
- professional public
- school groups etc.
- **Contributions for target audience** explain what do you want members of your community to get out of participating in the event.
- **Coordination** section provides with information and details about the person responsible for the organization of the event, so-called event manager.

C. **Schedule**

The list below shows the general time schedule of the exhibition organization, i.e. the activities that need to be done for conducting successful exhibition. It is a subject to further changes with respect to newly arisen conditions or contingencies.

As soon as possible or at least 8 to 12 weeks ahead:

- start establishing idea and theme, do brainstorming and mind mapping, put together the exhibition concept
- research potential displayed objects
- get necessary administrative approvals
- research potential funding sources and partners, apply for funding
- recruit organizing team or assistant to help the event, delegate tasks and familiarize them with their responsibilities
- prepare agenda for initial meeting and start the planning process
- consider timing and dates of event, set deadlines
- select and reserve the venue
- determine and select collection items that are subject to display from museum collection or negotiate contracts for displayed items with external providers

- determine the best ways of promotion and publicity
- assign the production of brochure, program, flier or invitations to the designer
- create a draft budget and submit it to the museum's authority for approval

4 to 8 weeks before the event:

- invite speakers, book entertainment and hire performers for opening night
- consider hiring additional staff necessary for event preparation or additional staff necessary during the event
- recruit event volunteers and staff
- inspect the venue to determine whether any repairs or changes are needed, draw a diagram of the exhibit space with approximate dimensions of each wall area in case of painting exhibition, or show-cases and items arrangement in case of collection exposure
- make a check-list of supplies, equipment, facilities and services (audio-visual equipment, show-cases, tables, podium, decorations; security etc.) needed on-site and rent/book those
- make arrangements for catering, decide on style of meal service (served by waiting staff, buffet or boxed meal etc.)
- create a guest list and invite guests
- begin an initial promotion

2 to 4 weeks before the event

- conduct more intensive promotion activities to ensure a good attendance
- update museum's website and other online social networking sites with information on the upcoming exhibition
- organize assistance for the installation, opening and dismantling

2 to 14 days before the event

- make the final confirmation of entertainment bookings, delivery times for supplies and service providers
- contact media with invitations for upcoming exhibition opening and launch
- set all types of signage including sponsorship and photography notification signage
- install all exhibition items
- list the names and phone numbers of important stakeholders, events staff, event manager, security and building supervisor to notify of who to contact in case of unexpected changes

Day before the event:

- bring all supplies needed for event
- check all facilities and entrances to ensure safe and unobstructed access to the venue
- brief hosts, greeters and volunteers of their responsibilities

Exhibition Opening:

- arrive at the venue prior to the opening to check proper set up of the venue and equipment operating
- check for rentals and food deliveries

After the event

- take down decorations, dismantle exhibits and banners, collect artwork and return hired/borrowed equipment and leave the venue for cleaning
- pay bills
- write an article about the event
- thank sponsors, partners, and volunteers
- hold a meeting with all team members involved and discuss strengths and weaknesses, evaluate the event

D. Sites and Venues

The museum possess the area of approx. 1,000 m² distributed in several showrooms available for carrying out expositions, displays and exhibitions. Some of these areas are owned by the museum, some are the subject of lease contract. The list of venues available for temporary exhibitions is below.

Budatín: Showroom in the administrative building in the complex of Budatín Castle. Size: 100 m² (10 x 10 m). The showroom serves as a temporary replacement for the closed Budatin Castle. Utilization: painting, photography and tinker displays.

Note: Budatín Park is used for open-air vernissages.

Strečno: Showroom in the caste of Strečno. Size: approx. 50 m² (7 x 7 m). Utilization: various thematic exhibitions such as “*Art at the Castle*”.

Čičmany: Two showrooms on the ground floor of Raden’s house. Size: approx. 20 m² each (4 x 5 m). Utilization: ethnological exhibitions.

One showroom situated on the first floor of the same house. Size: approx. 8 m² (2 x 4 m). Utilization: photographic displays.

Rajecké Teplice: Non-residential space in the building of train station Rajecké Teplice leased from Slovak Rail (Železničná Spoločnosť Slovensko), showroom on the first floor. Suitable for thematic exhibitions aimed at the history of transportation. Size: approx. 87 m².

Považská Galéria Umenia: Rental possibility. Size: 200 m². Utilization: permanent tinker exhibition, artistic expositions. Contract between PMZA and gallery expires in May 2012, possibility for further extension of the contract.

Stanica Žilina-Záriečie: Rental possibilities:

Gallery: Size: 60m². Capacity: 40 people. Utilization: exhibitions, workshops, vernissages.

Performing space in the attic: Size: 120m² (3-4 m high) Capacity: 50-150 people.

New performing arts building: Size: 250m² (5,5m high). Capacity: 100-200 people.

Utilization: theatre and dance performances, concerts, conferences, vernissages.

E. **Organization Team**

Steps of Team Organization:

- appointment of an exhibition coordinator (mostly the manager of museum's particular division who creates the concept)
- selection and recruitment of team members:
 - a) with appropriate skills (good organisational skills, good communication skills, great eye for detail, creativity, independence, good stress-management)
 - b) with appropriate professional requirements (knowledge in marketing, HR management, administration, finances etc.)
- staff training: inform all members of organization team about overall concept and strategy, discuss all following steps
- tasks delegation: decide on who will execute separate tasks and give information about every step necessary detailed as much as possible
- regular team meetings and brainstorming
- monitoring and evaluating the activity of team members

Members of Event Team:

- **Project Manager** – tasks: coordination and monitoring the work of others involved in the project (event), selection of assets, preparation of technical exhibition scenario and spatial usage of venue
- **Assistant Manager** – tasks: research and choice of suppliers, services and assets, secretarial and administration work
- **Financial Manager** – tasks: bookkeeping, budgeting, financial operations management, elaboration of monitoring reports
- **Personnel Manager** – tasks: payroll and personnel administration, contracts management
- **Publicity Manager** – tasks: organizing promotional events, ensuring publicity and advertising activities, ensuring sponsorships and media partnerships

- **Exhibition and editorial designer and technician** – tasks: design preparation of exhibitions, proposal of graphic and promotional materials for exhibitions, implementation of exhibitions in PMZA and its field offices
- **Documentation Worker** – tasks: photographic documentation of all project activities
- **Lecturer** (optional) - tasks: informing, accompanying the exhibition, distribution of information materials
- **Volunteers** (optional) - selected on the basis of their specific skills and according to actual needs of the individual event (mostly speakers, moderators, actors, technicians). Great emphasis is entailed on training, screening and supervising process.

F. **Marketing and Promotion**

Develop Marketing Plan. Use Marketing Plan Template in Appendix 5 to help you communicate and formalise the plan.

Market Research

- See Competitor Analysis in Appendix 6
- See SWOT-analysis in Appendix 7

Marketing Objectives

- To retain as many of customers as possible or increase the number of attendances
- To build museum's brand
- To increase public awareness of museum's services and events
- To increase net ticket revenue
- To attract new audiences
- To attract possible sponsors

Marketing Strategy

Segmentation and identification of the target market:

Define all potential groups of the population, audience and participants regarding:

- geographic features: community/regional/international audience
- demographic features: families/teens/seniors; employed/unemployed/specified occupations; men/women; income
- behaviour and interests features: wide-range/specific group; performing art groups, school groups

Positioning:

- reputation of the event
- key elements of the programme
- unique element – specificity of the town or venue

Marketing Tactics

Designing Event Marketing Mix

- **Product:**
 - visual experience of exhibited items
 - social and cultural experience at the vernissage
 - attractiveness of the venue
- **Price:**
 - consider whether the ticket price is competitive, at the appropriate level for target groups, offers value for money
 - consider the range of ticket prices options according to season and special offers:
 - high season:
 - basic entry price (adults): 3-4 €
 - children, students, pensioners: 50% discount of basic entry
 - family entry price (2+2): 250 % of basic entry
 - children (0-6): free

- low season:
 - basic entry price (adults): 1-2 €
 - children, students, pensioners: 50% discount of basic entry
 - family entry price (2+2): 250 % of basic entry
 - children (0-6): free
- consider possibility of additional costs (parking, camera or video camera: 1 €) that will affect decisions to attend
- **Place:**
 - provide location information and coordinates to ensure easy access to the venue (See Appendix 8)
 - determine appropriate ticket distribution network
 - determine appropriate methods of payment
- **Promotion:**

Consider using following marketing tools:

 - advertisements in regional newspapers: My Žilinské noviny, Žilinský večerník, Plus 1 deň, Žilinský telegraf
 - advertisements on regional televisions and radio stations: TV Patriot, TV ŽSK, TV Groma, Radio Zet, Radio Expres
 - advertisement on web pages of the museum (pmza.sk, pmza.zilina.net), web pages of sponsors (partners), local municipal websites, web banners, The Slovak News Agency (TASR)
 - information stand in Hlinkovo Námestie Square in Zilina
 - e-mail marketing
 - advertising on social networks, discussion forums, blogs, photo-sharing sites,
 - invitations and posters, promotional flyers and brochures
 - logo of PMZA as a tool for branding

G. Budget and Funding

Consider the main items of the budget. Use Budget Template enclosed in Appendix 9.

Possible expenses:

- staff compensation (wages and social and health insurance payments)
- employing student helpers and volunteers
- entertainment: expenses for artists, speakers, presenters (honorary, royalties)
- exhibition and displayed items (if rented from external sources)
- licenses/permits
- insurance
- venue rental (unless it is owned by the museum), heating and electricity
- construction expenses or installation (if necessary)
- equipment: furniture, lighting, audio-visual equipment, exhibition banners and show-cases, signage etc.
- catering – food, drinks and decorations
- advertising and promotion: audio-visual advertisements, regional press, web page creation, fliers (design, printing, mailing), promotional items, gifts
- invitations (design, printing and postage) and ticket production
- printed materials - programs, name tags, table cards,
- external services: photographer, assistance and consulting, legal and notary services

Possible revenues:

- ticket sales and entrance fees
- merchandise sales
- space rental
- grants and donations (corporate, government, foundation, private, local business, on-site fund-raising)
- vendor fees

Funding Possibilities from Public Sources:

Micro-projects Fund: Grant provided by Operational Programme for Cross-Border Cooperation Slovak Republic – Czech Republic aimed at development of cross-border social, educational and cultural activities, such as folk festivals and similar events with an emphasis on the development of traditions. The subject of grant is mainly organizational aspect of cultural event. The amount of subsidy granted is 3,000 € - 20,000 €. ²⁹

Grant programme Cultural Activities of Heritage Institutions: Subsidy administered by The Ministry of Culture of the Slovak Republic provides with financial support for projects concerning activities of libraries, museums and galleries, such as exhibitions, presentations, educational activities, conferences, workshops etc., and also preservation of cultural heritage and acquisition activities. There is no minimum or maximum limit of subsidy granted. ³⁰

Grant programme Arts: Subsidy administered by The Ministry of Culture of the Slovak Republic provides with financial support for projects and events concerning drama, dance, music, fine arts, photography, architecture, design, interdisciplinary professional cultural activities and events, literature etc. The limit is maximum of 32 projects per year per organization. There is no minimum or maximum limit of subsidy granted. ³¹

Grant System of Žilina Self-governing Region (ŽSK) for the field of culture: Subsidies provided from own resources of ŽSK to improve conditions for cultural development in the region, accessing and creation of cultural values, enhancement of cultural heritage, increasing awareness of cultural identity etc. The amount of subsidy granted is 500 € - 2,650 €. ³²

Grant Programme Regional Heritage: Grant awarded by the SPP Foundation contributing to the development and preservation of cultural values. It supports projects that will boost culture by emphasising local customs, crafts and traditions. The maximum

29 Cezhraničná a územná spolupráca [online]. Euractiv [2012-03-06].

30 Dotačný systém Ministerstva kultúry SR 2012 [online]. Ministerstvo kultúry SR [2012-03-07].

31 Dotačný systém Ministerstva kultúry SR 2012 [online]. Ministerstvo Kultúry SR [2012-03-07].

32 Projekty ŽSK [online]. Žilinský samosprávny kraj [2012-03-07].

amount of support per project is € 2 000. One subject may submit maximum of one project per year.³³

European Regional Development Fund (ERDF): It is one of the EU structural funds. It provides financial aid with the aim of supporting development and structural changes in regional economies. There is no minimum or maximum limit of subsidy granted.³⁴

Cross-border Cooperation Programme Poland-Slovak Republic 2007-2013: Focus on the development of cooperation in the fields of tourism, cultural and natural heritage protection. Projects by Polish and Slovak partners are co-financed by the European Union from the European Regional Development Fund (ERDF) up to 85% of the projects' eligible costs.³⁵

International Visegrad Fund: Provides with small grants that supports closer cooperation between the V4 countries through common cultural, scientific and educational projects, cross-border cooperation and promotion of tourism. Projects for 6 month period are financed up to 4,000 € and standard grants for 12 months period are funded by more than 4,000 €.³⁶

Criteria for evaluating applications (project evaluation):

- feasibility of the project - budget and financial plan in relation to the project content
- innovativeness of the project
- relevance to the cultural development in Zilina region and the consistency with priorities for cultural development defined by Zilina Self-governing Region
- sustainability of the project (of values that the project brings) and the impact of the project in relation to target groups and audiences
- cooperation at the local level and local authority support

33 Program Dedičstvo regiónov [online]. Nadácia SPP [2012-03-09].

34 European Fund for Regional Development [online]. Ministry of education, research and sport of Slovak Republic [2012-03-09].

35 Cross-border Cooperation Programme Poland-Slovakia 2007-2013 [online]. PL-SK [2012-03-09].

36 Dotačný systém Ministerstva kultúry SR 2012 [online]. Ministerstvo kultúry SR [2012-03-07].

- partnerships and financing (grants are obtained on the basis of the principle of co-financing the project by the applicant when the mandatory proportion of other resources is a condition for the release of allocation; it is proposed to co-finance at a minimum of 20% of the total budget, of what at least half /i.e. 10% of the total budget/ must be in the form of financial performance)
- previous achievements of the applicant

Other Public Funding Possibilities:

- European Cultural Foundation (ECF)
- Central European Initiative Co-operation Fund
- EEA³⁷ Grants and Norway Grants dealing with cultural heritage preservation
- Slovak Telekom Foundation focusing on support of the Slovak Contemporary Art
- Orange Foundation focusing on the preservation of natural and cultural values
- VUB Foundation providing grants for the conservation of cultural heritage and development of educational and cultural activities.

Sponsorship and Other Financing:

There is a lack of sponsors in region willing to financially help the museum. Besides public grants, options are fairly limited to:

- in-kind contributions and bartering in form of free catering on opening ceremonies and vernissages (Villa Budatin Restaurant)
- sponsoring gifts from NGO's
- contributions from private sponsors
- organization of collections and charity events
- own revenues from ticket sale, additional sales of merchandise, souvenirs etc.
- own revenues from space rental to vendors of handicraft products and to media

37 European Economic Area

H. Legal Matters

Museum Policy and Procedures are Subject to:

- Act of the National Council of the Slovak Republic No. 206/2009 of 28 April 2009 on museums and galleries and the protection of objects of cultural significance.
- Act of the National Council of the Slovak Republic No. 207/2009 of 28 April 2009 on conditions for the export and importation of objects of cultural significance.

Permits and Licences:

- Slovak Copyright Act no. 618/2003
- SOZA - Slovak Performing and Mechanical Rights society
- no liquor licence is necessary if guests are invited at no cost to them or caterer disposes of the licence

Agreements and Contracts:

- *with employees:*
 - Work performance agreement
 - Full-time employment contract
- *with partners:*
 - Contract for work
 - License Agreement for Use of Copyright Works
 - Agreement of Cooperation
 - Contribution Agreement
 - Loan agreement or Lease contract
 - Contracts with suppliers

Insurance:

- Insurance of individual collection items
- Insurance of the exhibition in case of natural disasters and theft
- Liability insurance

I. Logistics

Find Production and Logistics Check-list in Appendix 10. See the list of possible suppliers available in Zilina region below.

Exhibition Items Suppliers:

- Sundermann Wurzburg Gallery, Germany (paintings)
- Muzeum regionalne Kamojowka, Poland (exhibition items)
- Muzeum Etnograficzne Wroclaw, Poland (exhibition items)
- River Gallery Bratislava (paintings)
- Folk Slovakia, Nitra (exhibition items)
- Súkromná stredná umelecká škola Žilina (contribution on art workshop and decorations supply)

Security Services:

- WIP Security, s.r.o. (wipsecurity.sk)
- Baljak, s.r.o. (www.baljak.org)
- All Security, s.r.o. (www.allsecurity.sk)

Audio-visual Equipment and Services:

- 3MO Sound (www.3mosound.sk)
- Sound Promotion, s.r.o. – ozvučenie a osvetlenie (www.soundpromotion.sk)

Catering Possibilities:

- Voyage voyage restaurant (www.voyagevoyage.sk)
- VIX Restaurant (www.vix.sk)
- K – dinners (www.k-dinners.sk)
- Grand Caffè - Caffè Bar a Restaurant (www.grandcaffè.sk)
- Lastovička – kaviareň & pekáreň (pekarenlastovicka.sk)

- Penzion Zilina Villa Budatin (www.villabudatin.com)
- restaurant Koliba Penzión Daniela, Rajecké Teplice (www.penzion-daniela.eu)

J. Risk Management

Emergencies and Protocol

European Emergency Number 112 is available in all EU Member States for any life-threatening situations or in situations when health, property or the environment is in danger. It is available 24 hours a day from any fixed-lines phones, mobile phones or public phones free of charge. The number joins together all emergency services in Slovakia: the fire brigade, ambulance, police, the Railway police, Mountain rescue, etc.

Team members must be aware of:

- detail procedures for medical emergencies, evacuation and other emergency announcements
- access points and evacuation exits (deliver evacuation plan or map)
- disabled accessibility
- safety and health protection
- location of fire extinguishers, fire alarms and first aid kit
- emergency numbers
- contact numbers of other team members, alternative suppliers etc.

K. Evaluation

Assess the event in order to plan more effectively for future events and to clarify how many of goals have been achieved. Collect and analyse data through:

- ticket counting
- debrief meeting with the team
- media monitoring

- evaluating performance of the event:
 - use Appendix 11: Evaluation Report Template for Team Members for feedback from team members
 - use Appendix 12: Evaluation Report Template for Visitors for feedback from the audience's perspective

L. **Appendices**

See section Appendices in the final part of diploma thesis List of appendices belonging to the Event planning manual:

- Appendix 4: Event Brief Sheet Template
- Appendix 5: Marketing Plan Template
- Appendix 6: Competitor Analysis
- Appendix 7: SWOT-analysis of the Museum
- Appendix 8: Coordinates to the Museum Venues
- Appendix 9: Budget Template
- Appendix 10: Production and Logistics Check-list
- Appendix 11: Evaluation Report Template for Team Members
- Appendix 12: Evaluation Report Template for Visitors

5 RECOMMENDATIONS

The findings revealed there is room to improve management and organization of museum events. The events are run and operated without bigger problems on their actual dates. However, the problem areas were detected in the planning stages of event management as little strategic planning is actually done. This should be developed from the event manager's point of view otherwise whole museum could stagnate or potentially terminate its event activity as the public interest in particular event might have a tendency to decline.

First of all, every team member should be aware of the problems of event management in the museum. For that purpose, the research results will be submitted to the manager of the institution, who may find it useful to inform its employees. Secondly, the team should be given a leader. This person should take care of all event management tasks that facilitate the strategic planning of a successful event as well as develop and improve communication between all team members. Thirdly, the monitoring and evaluation is a very important part. More information needs to be collected for the evaluation Therefore regularly scheduled research of the visitors' opinions about the event should take place.

The Event planning manual might be useful and therefore will be also submitted to the director of the museum. The director and other superiors are left to decide whether they will take the results and recommendations into account and actually use the proposal or not. The manual is not expected to eliminate all event related problems overnight but it may represent the first step in the long-term goal of modifying the way events are planned and performed in Povazie Museum Zilina. It may also contribute to enhance cooperation among the employees. After distribution, continuous updating of the manual's content will be necessary. Obtaining feedback from the employees and external parties can help in the direction and improvement. The future success of the manual relies on collaboration from the museums' community as well as on a conscious effort of event planners.

6 CONCLUSION

The effective organization of events of any kind and size requires in-depth knowledge into the event management processes. All the unique aspects of the event itself as well as issues relating to the specific areas of social life must be taken into account.

The aims of the thesis were to find out how the events of Povazie Museum Zilina in Slovakia are managed and organized. Then detect the areas to improve and develop as well as to find out whether there is an inefficiency and lack of knowledge in the event planning and management process in the institution. In order to meet these aims, the survey evaluated the museum procedures in regards to event planning. The secondary aim was to suggest possible improvements for elimination of problems identified by the employees of the institution. Therefore the proposal of the Event planning manual serving for informing about every aspect of event planning and management process in the museum was designed.

Despite the fact that event management is not a comprehensive discipline with developed theoretical base and a clear definition, the literature review summarized important resources addressed to this field. This theoretical part described and developed an understanding of key areas and phases, which organizers should follow for successful performance of the event.

The practical part firstly introduced Povazie Museum Zilina. Secondly, it described the entire research process as well as its results.

The research aimed to explore how event management works in practice and identify problem areas in regards to the event planning experienced by the museum employees through the qualitative technique. According to the outcome of the survey, both hypotheses have been proved. Firstly, all respondents unanimously agreed on the main problem they face when organizing events, which is a lack of knowledge of the event planning and management process. Secondly, they concluded that there is a necessity of an Event

planning manual to control and regulate the event planning process, improve communication and help maintain facilities of Povazie Museum Zilina.

The survey specifically revealed that the most problematic and emergent areas of event planning and management process in the museum are strategic planning and management of the event team. The strategic planning process is very weak, due to, no research such as feasibility study, SWOT-analysis or competitor analysis. Moreover, there is no clear vision and mission set for particular event and objectives are rarely measurable. The event team seems to be lacking leadership and it appears members do not even know who is involved. Another problem appears to be communication and interaction between team members. There are no arranged meetings to discuss various aspects of event planning as well as newly arisen situations.

The research has also shown that the employees in the museum, apart from above mentioned issues, are currently facing few other problems related to scheduling, leadership, financing and evaluating. The scheduling and timing process is critical and needs to be discussed in further detail. The creation of a time-line has completely omitted what causes many problems, mainly disorder, misunderstandings and stress, to team members. In regards to financial matters, the biggest problem represents the necessity of generating more income. The team members find it difficult to come up with additional sources of revenue. Public funding and sponsoring opportunities have been investigated only negligently and little attention is paid to this matter. Furthermore, risk is not managed properly and the team is not informed of any back-up plan in case of contingencies. The evaluation seems to be another weakness of event management. There is no final meeting organized to discuss the outcome of the event or possible improvements for next events. The feedback from the team and visitors is rarely obtained.

Finally, because of qualitative information acquired from previous research, the proposal of Event planning manual was suggested. The purpose of the manual was to define the planning and management process for event organizers and to make information readily available. The content of the manual was created both from the information provided by

employees as well as from the own ideas by author. It focuses on the strategy of conceptualizing, scheduling, marketing, budget strategy and many more.

The Event planning manual is planned to be submitted to the director of the museum together with the research results. It is only up to him and other superiors to decide whether to take the results and recommendations into account and use the proposal in practice. It is not expected that the manual would eliminate all problems overnight but it may provide a certain stepping stone and may contribute to enhance the cooperation among the employees. The manual might require adaptation according to the specific demands of particular event managers, changing environment and continuous updating of its content.

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8 APPENDICES

Appendix 1: Factors representing the specialness of events

Uniqueness	Every event offers a unique experience through the blending of management, setting and people; many events rely on a "must-see," "once-in-a-lifetime" uniqueness to attract visitors.
A multiplicity of goals	Specialness is related to the diversity of goals that events successfully pursue.
Festive spirit	Specialness increases with the ability of events to create a true festive spirit. The ambience can encourage joyfulness (even revelry), freedom from routine constraints, and inversion of normal roles and functions.
Satisfying basic needs	All the basic human needs, and related leisure and travel motivations, can be satisfied in part through events. Specialness increases as the number of needs and related motives are better satisfied.
Quality	Poor quality will destroy any pretence of being special; high-quality events will go beyond customer expectations and generate high levels of satisfaction.
Authenticity	This is related to uniqueness, in that events based on indigenous cultural values and attributes will be inherently unique. To the tourist, specialness will be heightened by a feeling of participation in an authentic community celebration.
Tradition	Many events have become traditions, rooted in the community, and attractive to visitors because of the associated mystique. "Hallmark events," which are closely associated with the host community so that event and destination images are mutually reinforcing, are traditional by nature.
Flexibility	Events can be developed with minimal infrastructure, can be moved in space and time, and adapted to changing markets and organizational needs. This fact makes them special products for organizations and destinations.
Hospitality	The essence of hospitality is to make every event-goer feel like an honored guest. In destinations, the tourist is provided with community hospitality and the resident is proud to be a host. Some events and communities are recognized for the special welcome they give to visitors.
Tangibility	The event-goer can experience the "specialness" of a destination theme, and its ambient resources, through its events. This applies to culture, hospitality, and natural resources.
Theming	All elements of the event can be themed to maximize festive spirit, authenticity, tradition, interactions, and customer service. Theming adds to the feeling of specialness.
Symbolism	The use of rituals and symbols together adds to the festive atmosphere, and can also give an event special significance above and beyond its immediate purpose and theme.
Affordability	Events providing affordable leisure, educational, social and cultural experiences will be special to large segments of the population without the means to pay for alternatives.
Convenience	Events can be special opportunities for spontaneous, unplanned leisure and social opportunities. This is of increasing importance in a hectic, work-oriented world, and especially in urban environments.

Source: Getz, 2005, p. 17

Appendix 2: Buildings Administered by Povazie Museum Zilina

Budatin Castle is part of historical and architectural heritage in Zilina. In the past it was a water castle and toll-house and has military function. Nowadays it serves only as a museum. Exhibition room in the area of the castle has been since 4 September 2009 bestowed to the permanent



historical exhibition entitled Budatin castle – the walk through centuries. An interesting feature of the exhibitions are objects, mostly pottery, dated to the Middle Ages, which were found in latest archaeological research.³⁸

The ruins of **Strečno Castle** stand on a high cliff above the River Vah. The castle was built in the 14th century on the foundations of earlier structures. As it sustained serious damages throughout its history, the most parts were greatly reconstructed and restored. The exposition incorporated by PMZA focuses on the history of the castle.



Individual display cases contain archaeological discoveries made during research and excavation work on the castle. Part of the exhibition is a model of the castle showing the building as it looked before the reconstruction.³⁹

38 Povazske muzeum v Ziline [online]. Museums.sk official website [2012-02-06].

39 Strečno Castle [online]. Slovakia Cultural profiles [2012-02-06].

The village of **Čičmany** is located near the source of the River Rajčianka in the Strážov Hills. Visitors are introduced into the traditional folk houses, folk costumes and folk art from the past. Exhibits document the everyday life and family customs of the village inhabitants.⁴⁰



In the centre of the village of Terchova on the edge of the Mala Fatra National Park, the Povazie Museum offers visitors the exhibition called **Janosik and Terchova**. The exhibition is dedicated to the famous Slovak outlaw and folk hero Juraj Janosik, who was born in the village, as well as to the overall history of village and local folk customs.⁴¹



The **Wedding Palace in Bytča** was built in the courtyard of Bytča Castle in 17th century. It was destroyed by fire in 1856 but has since undergone numerous reconstructions and is currently used mainly as an exhibition venue.⁴²



40 Raden's House, Čičmany [online]. Slovakia Cultural profiles [2012-02-07].

41 Exhibition of Janosik and Terchova [online]. Venda.sk [2012-02-07].

42 Wedding Palace in Bytča [online]. Slovakia Cultural profiles [2012-02-07].

Appendix 3: Proposal of the Front Page of Event Planning Manual



**POVAŽSKÉ MÚZEUM
ŽILINA®**

**EVENT PLANNING MANUAL
FOR
TEMPORARY EXHIBITIONS
(PROPOSAL)**

2012



Appendix 4: Event Brief Sheet Template

Event Details	
Name of Event:	
Detailed description of event activities and theme:	
Start Date:	End Date:
Proposed Venue:	
Opening Hours:	
Estimated budget for event:	No of expected guests:
Event Purpose	
Vision Statement:	
Mission Statements:	
Specific objectives:	
Target audience:	Contributions for target audience:
Coordination	
Name of event owner:	Division/Department:
Phone:	Email:
Organizational Structure:	Roles and Responsibilities:

Appendix 5: Marketing Plan Template

Front Page
<ul style="list-style-type: none"> ▶ Event name, dates, venue ▶ Use event logo ▶ Date of version of plan
Event Introduction
<ul style="list-style-type: none"> ▶ Provide a general outline of the event (dates, venues, times, etc)
Project Background
<ul style="list-style-type: none"> ▶ Stakeholders and partners ▶ Brief event history and outline of overall event objectives
Situational Analysis
<ul style="list-style-type: none"> ▶ Outline previous event research and evaluation information ▶ Present the SWOT Analysis ▶ Outline any key information drawn from the Competitor Analysis
Target Audiences
<ul style="list-style-type: none"> ▶ Outline profile of current audience ▶ Outline profile of new potential audiences
SMART Marketing Objectives
<ul style="list-style-type: none"> ▶ State the specific, measurable, achievable, realistic and time-based objectives
The Marketing Strategy: Positioning and Key Messages
<ul style="list-style-type: none"> ▶ Describe positioning of the event ▶ State key messages
Marketing Mix
<ul style="list-style-type: none"> ▶ Give an outline of Product, Price, Place and Promotion
Marketing Tools and Tactics
<ul style="list-style-type: none"> ▶ Give a description of the tools to be used, what audience they will reach and the objectives they will work towards
Budget and Resources
<ul style="list-style-type: none"> ▶ Identify the resources (budget, staff and time) required to undertake each activity ▶ Plan how you will finance and resource the campaign ▶ Provide a detailed marketing budget ▶ Outline the staffing/volunteer requirement
Research and Evaluation
<ul style="list-style-type: none"> ▶ Describe how you will monitor the success of the plan prior, during and after the event ▶ Describe any visitor research that you intend to undertake

Appendix 6: Competitor Analysis

DIRECT COMPETITORS	
Competitors of Products	Museum, art galleries in the region
Museums	
Oravské Múzeum P. O. Hviezdoslava in Dolný Kubín	- exposures and exhibitions of nature and community in Orava, regional history, - folk music events, events for children
Liptovské Múzeum in Ružomberok	- specialization in documentation of history of paper production in Slovakia - exhibitions of historical weapons, sacred arts, glass painting; design exhibitions, International Salon of Art Photography
Kysucké Múzeum in Čadca	- expositions focused on nature, science and technology, culture and art of Kysuce region, forest railway
Galleries	
Oravská Galéria in Dolný Kubín	- expositions of Slovak fine arts of 15 th - 20 th century - short-term exhibitions of domestic and foreign fine art - concerts and award ceremony of the international creative music workshops of the event “Talents for Europe”
Považská Galéria Umenia in Žilina	- focus on contemporary fine arts, presentation of new media art and intermedia, unique collection of art media and contemporary drawings
Galéria P. M. Bohúňa in Liptovský Mikuláš	- presentation of Slovak and foreign art - permanent exhibition of Slovak art of 19 th -20 th century, the largest collection of works by P. M. Bohun, Koloman Sokol - Gallery of 2006, the largest specialized exhibition hall in Slovakia, photo gallery – showroom for photography presentation
Turčianska Galéria in Martin	- creative workshops for children
Kysucká Galéria in Čadca	- exhibitions presenting Slovak, Czech and Polish fine arts - “REM – ART Čadca” - creative fine-arts workshops for the public - “International Sculpture Symposium - Oščadnica”
Other	
Stanica Žilina-Záriečie	- displays of visual arts, ateliers and workshops - photography exhibitions - presentations of theatre and dance, concerts, movie projections, discussions, lectures, conferences and projections, cocktail parties
INDIRECT COMPETITORS	
Competitors of Money	shopping malls, restaurants, night clubs, spas
Competitors of Time	listening to music, watching TV, hiking, historic and natural landmarks, sports
Competitors of Service: (Entertainment)	theatres, cinemas, concerts, lectures, observatory, libraries, orchestra

Appendix 7: SWOT-analysis of the Museum

Strengths

- tradition and historical continuity of culture and art, awareness of the importance of culture
- cultural heritage and its uniqueness, the possibility of bonding culture and tourism
- sufficient space for carrying out cultural activities
- experienced event management team
- efforts to expand the variability of financial resources (from multiple sources or finding alternative funding)
- the “small” grant schemes, targeted financing activities
- the progressive development of international cooperation

Weaknesses

- lack of strategic planning
- limited (bureaucratically, economically, in value) planning processes
- conflict between the mission (objectives) and real options, lack of economic independence of the institution
- little managerial experience and expertise in strategic planning
- lack of communication between decision-making and performance components
- inefficient management systems (obsolete processes, persistence of control mechanisms) and inappropriate personnel structure (lack of staff audit)
- lack of language and communication skills of human resources and lack of know-how awareness in the presentation of goals, values and projects in the area of fundraising and marketing
- weak system of motivational factors (human resources)
- inadequate financial evaluation of managers and professional staff through tariff salaries
- shortage of financial funds (public funds) and a few real sponsorship
- absence of long-term funding to support all the cultural activities included in the existing development plans (conflict between intentions and capabilities)
- unused outsourcing or used in very small extent

- a few relevant and long-term international contacts and partnerships
- poor technical equipment and facilities
- weak and inaccurately targeted promotion and awareness
- absence or poor assessment and evaluation of long-term plans

Opportunities

- progressive expansion of opportunities for obtaining funds (EU grants, sponsorship, activation of the corporate and individual donors)
- change in the allocation of public resources (funding company contract for the organization, grants for projects)
- gradual increase in the professional level of organization, interest in improving skills, effective and more responsible management
- openness to change
- relatively good basic economic, geographic and demographic conditions for the development of culture in Zilina region
- relatively sufficient level of spectator interest and attention of potential audience in relation to culture
- new methods of restoration and utilization of cultural heritage
- growing possibilities of creating international and cross-border partnerships

Threats

- dogmatism in planning (resources not according to objectives but objectives according to resources)
- commercialization of art and culture (media influence)
- weak reflection of cultural activities by society, weak participation of society
- lack of media interest
- unfavourable legislation
- political interventions in the management of organizations and processes
- lack of independent financial resources intended to support cultural activities
- absence of tax incentives of donors and corporate subjects
- economically weak population (low purchasing power in relation to cultural activities)

Appendix 8: Coordinates to the Museum Venues

Budatín Castle	Topoľová 1, 010 03 Budatín, Slovak Republic Access by public transport to the bus stop BU-Nám. Hrdinov: from the bus stop CE-Železničná stanica lines no. 22, 30; from the bus stop CE-Hurbanová lines no. 21, 27.
Strečno Castle	Považské múzeum v Žiline - Hrad Strečno, 013 24 Strečno, Slovak Republic
Čičmany	Považské múzeum v Žiline – Expozícia Čičmany, 013 17, Čičmany, Slovak Republic
Povazie Art Gallery:	Považská galéria umenia v Žiline, M. R. Štefánika 2, 010 01 Žilina, Slovak Republic
Rajecké Teplice	Railway station Rajecké Teplice, Farská 189, 013 13 Rajecké Teplice, Slovak Republic

Appendix 9: Budget Template

Temporary Exhibition and Vernissage		
Full Name of Event:		
Day of week, Date(s) and time:		
Location:		
Estimated Budget based on # of attendees:		
Audio / Visual & Technical - (vendor name) Includes sound system, mic, set-up, delivery, staff on site	0,00 €	0,00 €
Catering & Beverage - (vendor name) Bar service @ €/per person including glassware and staffing Staffing, service charge and tax for meals	0,00 € 0,00 €	0,00 €
Design & Décor - (vendor name)		0,00 €
Entertainment - name of group Music ensemble for opening reception		0,00 €
Facilities & Services Programming fee Electrician - setup hours and event stand-by Custodial and security services	0,00 € 0,00 € 0,00 €	0,00 €
Photography / Videography Includes digital buyout package and 2 hours of photography		0,00 €
Printed Materials - (vendor name) Design fee - invitation Invitation – 200 pieces (panel card, one color, reply card, and map)	0,00 € 0,00 €	0,00 €
Publicity / Marketing Daily newspaper ad	0,00 €	0,00 €
Rentals - (vendor name) Guest seating - standup and sit down tables, chairs, linens, heaters, glassware	0,00 €	0,00 €
Security / Safety security officer €/hour for # hours	0,00 €	0,00 €
Signage (event signage) General event - registration, restroom, etc	0,00 €	0,00 €
Supplies & Miscellaneous Nametags, mailing labels, miscellaneous supplies	0,00 €	0,00 €
Venue - name of venue Venue rental fee - # days @ €/day Venue staffing charges - crew, custodial, stage manager, etc	\$0,00 \$0,00	0,00 €
TOTAL		0,00 €

Appendix 10: Production and Logistics Check-list

<ul style="list-style-type: none">• permits, licences and contracts• volunteers• contact list• bathroom facilities• disability access• staging structures• walkways• parking• secure storage• security	<ul style="list-style-type: none">• First-aid kit• fire certification, extinguishers, alarms• emergency exits• power and water• signage• lighting• technical equipment• décor• refuse disposals
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Appendix 11: Evaluation Report Template for Team Members

EVENT EVALUATION FORM	
Name of Event:	
Date(s) of Event:	Attendance:
Location of Event:	
Condition of Facility:	
<ul style="list-style-type: none"> • before event: • after event: 	
Target Audience:	
Entertainment and Activities:	
Production/Logistics:	
Media Relations/Promotion Activities:	
Sponsorship/Fundraising:	
Volunteer Program:	
Budget:	
Successes	Recommendations
1.	1.
2.	2.
3.	3.
4.	4.
Challenges	Needs list (for next year)
1.	1.
2.	2.
3.	3.
4.	4.

