6. Write a short note on Convection.

5. Write a short note on MICE.

4. How do you organize an event?

3. What is sustainable management?

2. What is event planning?

1. What do you mean by event management?

All the questions carry equal marks.

Answer any FIVE questions out of the following.

PART A — (5 × 6 = 30 marks)

Time: Three hours

Maximum: 100 marks

EVENMENT MANAGEMENT

Tourism

Fourth Semester

DECEMBER 2014, JANUARY 2015

M.B.A. DEGREE EXAMINATION

MBTM 4003

event

effectively and efficiently in a major sports production team. Did you work together at the Olympic Winter Games event?

(b) Describe the different types of responsibilities and event organizers.

(c) What does sport production do in concert and sport

Donor Relations for the University of Maligo

Manager, Culture, 2010 Olympic Winter Games.

By Kyria Deneuville, Deputy, Sport Assistant

experience for everyone in attendance.

It is obvious that you are able to see how imperative it is for you to leave. When you take a moment to reflect on
7. Point out some important tips for event promotion.

8. Write a short note on Pacific Asia Travel Association (PATA).

PART B — (5 x 10 = 50 marks)

Answer any FIVE questions out of the following.

All the questions carry equal marks.

9. Explain the nature of event management.

10. What are the essential steps involved in Planning a Successful Event.

11. What is crisis management? And explain the elements of the crisis management.

12. How do you categorise crisis?

13. What is Time management? and Point out the importance of effective time management.

14. Discuss the steps involved in Time Management.

15. What are the essential customer care service skills required for an event manager?

16. Discuss the role and the possible ways to reach out to the Media public relations.

in-venue sport production manager to juggle all the needs, wants, and desires of the variety of all fans, whether they are watching the event remotely or attending it. The challenge is to balance the delivery of the game (minimizing distractions and simultaneously, entertaining the spectator and possibly intriguing them enough to go out and try the sport.

Sport production extends itself not only to the field of play and the athletes. It is also a component of the fan zone or live site. An example of this in curling is the Brier Patch or the heart-stop lounge, which in curling is the equivalent of the live site. It has its own production team and schedule of events that are in place to support the curling competition that is taking place in the venue next door, or in some cases the same venue. I have spent a fair amount of time in “the patch” while attending the Brier, and if it were no longer part of the event, it would be missed. This could be said of the street events that are often associated with major sports events in other sports (e.g. hockey or American football games). These events have a safe environment that usually show the sport on big screens when it is in session, and then fills the rest of the time with bands, games, and athlete interviews.

After reading this, I challenge you to attend a major sports event and really look at the experiences you are exposed to throughout the event, from the moment you arrive to the moment
Sport Production in culture: The difference between sport and media.

PART C — (1 x 20 marks)
2010 Vancouver Olympic and Paralympic Winter Games. I was able to combine my love of a sport with my work experience in managing large-scale events. Sport production has many facets; these include video, audio, pre-session ceremonies, medal ceremonies, and crowd engagement activities. This is by no means an exhaustive list either. A sport production expert would likely be able to add additional components. The ones listed, however, are the ones that I felt we, the sport and sport production staff, had to work together in the most creative ways to balance.

The challenges that the sport and sport production teams face in the planning phases of an event become quickly evident. Most obvious is the tension between the sport production element and what is actually technically possible while the sport is going on. This occurs because sport production staff attempt to transfer knowledge and experience from another major event (sports and otherwise) without considering the limitations of this particular sport. It is imperative that staff take the time to get to know the basic technical details of the sport they are working on and understand why the elements they want to incorporate could be distracting or affect the outcome of the session. To illustrate this, I can use the confetti cannon production element. No ice sport manager would allow the sport production team to set one off inside the venue during a competition because of its potential to damage the ice and impact on the subsequent competition on this surface.

Another important consideration from a sport production perspective is the effect of the music, graphics, confetti, etc. on the athlete. Each athlete starts out playing their sport in a small venue that has no element of sport production to it. As they begin competing in regional or provincial competitions, sport production elements begin to appear as part of the events. I recall the first time I heard the bagpipes being played at a provincial curling championship. They asked all the teams to line up in a staging area, the bagpipers began to play, and we were marched out onto the field of play. The first time this happened, I was excited because this production element meant I had arrived at an elevated level of competition. At the same time, it distracted me from my prep for the actual competition. So I had mixed emotions and I was forced to learn to adapt to this element the more I competed. What is curious, however, is that once a production element becomes standard to a competition, there is a negative impact if it is eliminated or changed. To this day, if I am at a curling event and I do not hear the bagpipes I feel something is off and ask myself what is wrong. In Canada, the iconic instrumental theme that introduces most televised hockey game was changed, and the backlash from both athletes and the public was staggeringly negative. As athletes gain more experience, competing in larger events with larger budgets for the "extras", they adjust to the atmosphere that sport production is creating around them. Often, they even begin to engage