Event creation – the incubator of ideas

TRAINING MANUAL

Trainer/s: Ovidiu-Aurel Ghiuță, Lidiia Davybida
Topic: Creative event planning from idea to impact
Total Duration: 30 hours (Theory: 5 h / Practice: 7 h / Evaluation: 3 h / Individual learning: 15 h)

Course Objectives

This course develops participants' competencies in creative and collaborative event creation, guiding them through a structured process that turns identified needs into well-designed, impactful events. It builds the ability to plan, implement and evaluate events that engage diverse audiences, involve relevant stakeholders, and work effectively in local as well as international or cross-border contexts.

General objective

To develop participants' competencies in creative and collaborative event creation by guiding them through a structured learning process that enables them to transform identified needs into well-designed and impactful events, engaging diverse audiences and relevant stakeholders in local and cross-border contexts.

Specific objectives

- Understand events as tools for communication, education, intercultural exchange and community engagement.
- Identify and analyse real needs, problems and opportunities and translate them into coherent, audience-oriented event concepts.
- Design complete event frameworks, including stakeholder involvement, communication strategies, visualisation of ideas and basic budgeting.
- Apply practical methods for event promotion, audience engagement and coordination of activities during implementation.
- Organise monitoring and follow-up, including feedback collection and assessment of outcomes and impact, to support continuous improvement.
- Strengthen transversal competencies — teamwork, creativity, communication, project-based collaboration and resource planning.

Specific Competencies Acquired

Upon completion of this course, participants will be able to:

Competency Type	Detailed Description
Professional Competencies	Apply structured event-creation methodology: define needs and SMART objectives, generate and select ideas, segment audiences and build personas, involve institutions, plan communication and promotion, and design event evaluation and follow-up.
Transversal Competencies	Demonstrate teamwork and collaborative project work, creativity and critical thinking, effective communication, planning and resource management, and the ability to work in international or cross-border teams.

In more detail, on completion of the course participants will be able to:

- analyse a community context and translate an identified need into the rationale and SMART objectives of an event;
- apply ideation techniques (brainstorming, brainwriting, SCAMPER, mind mapping) and select a viable event concept;
- segment an event's audience, prioritise segments and build personas that guide design and communication;
- identify suitable institutional partners, map stakeholders and propose mutually beneficial forms of involvement;
- design a communication strategy with messages adapted per segment and an appropriate channel mix;
- plan event promotion using the promotional mix, the media of promotion and a phased promotion calendar;
- design an evaluation and follow-up plan measuring outcomes against objectives and maintaining relationships;
- work effectively in a team to deliver a complete event mini-project in a local or cross-border context.

How to use this manual: each module contains the theoretical foundations, the key concept to remember, hands-on practical activities (delivered as workshops during the course), a short reflection prompt, and a module glossary. The practical activities together build one continuous group mini-project, "From Idea to Impact Event Design", which is presented at the final evaluation.

Introduction: Event Creation as a Structured Process

Why this course exists

Events surround us — festivals, conferences, workshops, fairs, community gatherings, cultural celebrations. Some of them leave a lasting mark, build communities and are remembered for years; others are forgotten the moment they end, or fail to attract anyone at all. The difference is rarely the size of the budget. It is whether the event was built as a deliberate answer to a real need, designed for a clearly understood audience, supported by the right partners, communicated well, and followed up afterwards. This course treats event creation not as improvisation or as a series of logistical chores, but as a structured, creative and collaborative process that anyone can learn.

The title of the course — "Event creation: the incubator of ideas" — captures its philosophy. An idea, like a young organism, needs the right conditions to grow: a real need to respond to, a creative process to shape it, an audience to serve, partners to support it, communication to carry it, and evaluation to help it improve. Each module of this manual provides one of those conditions.

The logic of the seven modules

The seven modules follow the natural life cycle of an event, from the first question to the final reflection:

- **Module 1 (Defining the need)** turns a real community need into a clear purpose and SMART objectives;
- **Module 2 (Generating ideas)** generates and selects the event idea through structured creativity;
- **Module 3 (Publics & segments)** identifies and prioritises the audience and builds personas;
- **Module 4 (Involving institutions)** brings the right institutions on board through genuine partnerships;
- **Module 5 (Communication)** plans how to communicate with each audience segment;
- **Module 6 (Promotion)** makes the event known and attractive through a planned promotion mix;
- **Module 7 (Follow-up)** evaluates results against the objectives and maintains relationships for the future.

A thread runs through all seven: the SMART objectives defined in Module 1 are the benchmark against which the event is evaluated in Module 7. Defining objectives well at the start is therefore not a formality — it is what makes meaningful evaluation possible at the end.

A note on transactional and relationship events

It is helpful, from the very beginning, to notice that events — like marketing and branding — can be approached in two very different ways. A transactional, one-shot event measures success on the day itself: tickets sold, money raised, the room filled. For many suppliers, a wedding is essentially a transaction — they are paid once and never see the couple again. A relationship event, by contrast, is one point of contact in a longer relationship with an audience and a community: a festival, an annual conference or a student society's programme succeeds when people return, partners stay, and the community grows. The type of objectives chosen in Module 1 decides which kind of event is being built, and the relationship dimension is exactly what is measured, as impact rather than output, in the follow-up of Module 7. The most memorable events are usually those designed as relationships,

not as single sales.

Learning by doing: the group mini-project

Theory in this course is always tied to practice. Across the workshops, each team builds one continuous mini-project, "From Idea to Impact Event Design", adding a building block in every module — the problem and objectives, the chosen idea, the audience and personas, the partnerships and plan, the communication and promotional materials, and finally the evaluation and follow-up plan. The final evaluation is the presentation of this complete mini-project. As you read each module, it is worth reflecting on how its concepts apply to your own event idea.

MODULE 1: Defining the Problem/Need That Can Be Tackled by an Event

🕮 1.1. Theoretical Foundations

The event as a tool, not a goal

An event is never an end in itself; it is an instrument used to achieve something for a community or an organisation. Events can serve communication, education, intercultural exchange and community engagement, and they also build identity and belonging while creating visibility and partnerships. The clearer the purpose of an event, the easier every later decision becomes — from format and partners to communication and budget. If an organiser cannot say what an event is for, the event is not yet ready to be planned.

Starting from a real need

Every successful event starts from a clearly identified problem, need or opportunity. A need can take the form of a gap (something missing), a problem (something that does not work) or an opportunity (something to build on). Designing an event before understanding the need is the most common cause of events that nobody attends. The identified need becomes the rationale of the event — the reason it exists.

Methods for identifying real needs

Three complementary methods help move from assumption to evidence:

- **Context analysis —** collecting data about the community — statistics, local reports and existing studies (context analysis);
- **Consultation —** talking to the people concerned through discussions, interviews and short surveys (community consultation);
- **Problem tree —** organising the information with the problem tree, which maps a central problem together with its causes (roots) and effects (branches).

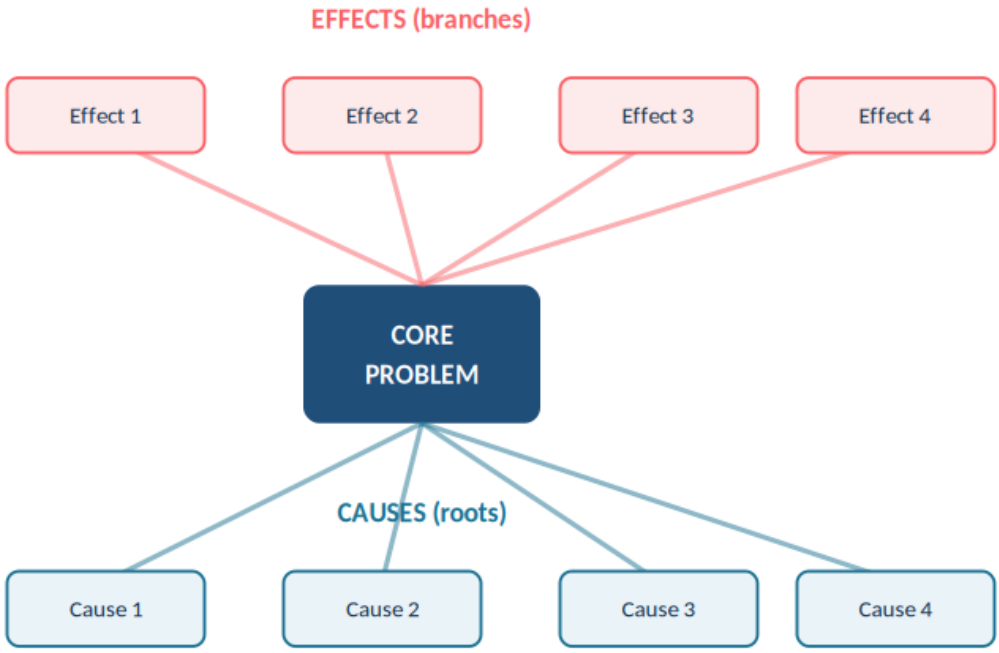


Figure 1. The problem tree — a central problem mapped with its causes (roots) and effects (branches).

From problem to purpose, objectives and activities

It is essential to keep the three levels distinct. The purpose is the overall change the event pursues; the objectives are concrete, verifiable results; and the activities are the means of achieving them. Confusing these levels is one of the most frequent mistakes in event planning. For example, the purpose may be to increase youth engagement in local culture; an objective may be to attract 100 students to the event by a given date; an activity may be running a music workshop.

SMART objectives

Objectives should be SMART: Specific, Measurable, Achievable, Relevant and Time-bound. A good objective states what will change, by how much, and by when. A weak objective such as "make the event popular" cannot be measured; its SMART version — "attract 100 participants from the cross-border region to the event by 2 July 2026" — is specific, measurable, time-bound and relevant to the need. Objectives written at this stage become the benchmarks against which the event is evaluated in the follow-up stage (Module 7), and they drive the planning and promotion calendars.

Examining each criterion in turn makes the difference clear. Specific means the objective names exactly what will happen and for whom, leaving no room for interpretation. Measurable means there is a number or an observable fact that tells you, afterwards, whether it was reached. Achievable means the objective is realistic given the team's time, people and resources — an ambitious but impossible objective demotivates rather than guides. Relevant means the objective is genuinely connected to the original need rather than to something convenient to count. Time-bound means there is a deadline, which both creates urgency and fixes the moment of evaluation. In practice, the two criteria most often neglected are Measurable and Time-bound — and they are precisely the two that make later evaluation possible.

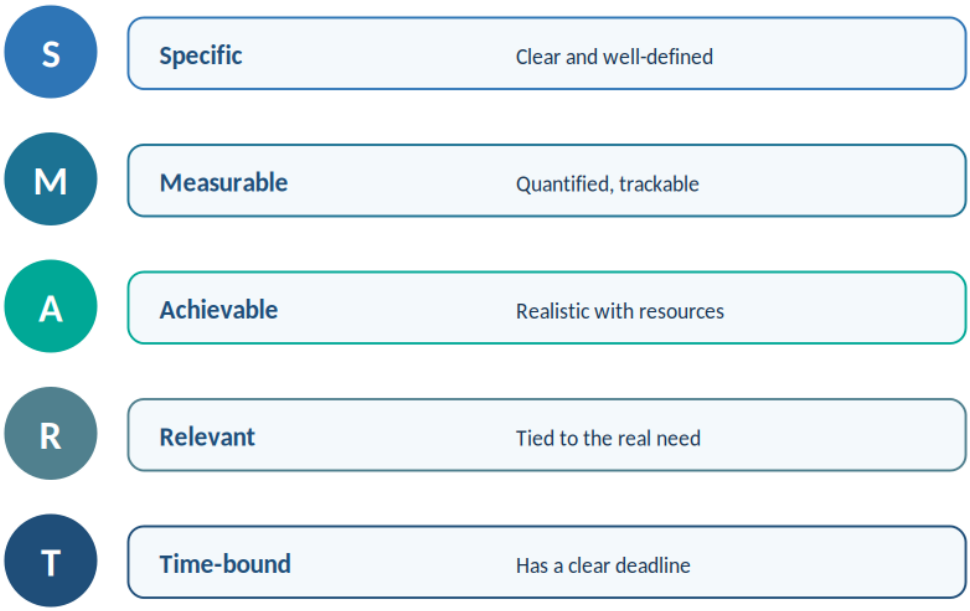


Figure 2. The five SMART criteria for writing event objectives.

Objectives as a shared commitment

Beyond guiding the team, clearly written objectives act as a shared commitment among everyone

involved — co-organisers, volunteers, partners and funders. When an objective is measurable and time-bound, it becomes possible to show results to a partner or a funder in concrete terms, to keep the whole team focused on the same outcome, and to decide, honestly, whether the event succeeded. Vague objectives, by contrast, allow everyone to imagine a different definition of success and make disagreement and disappointment far more likely.

Common mistakes when defining the need

Several recurring mistakes weaken events at this earliest stage. The first is starting from a solution rather than a need — deciding to "organise a concert" before asking what problem a concert would solve. The second is confusing an activity with an objective — treating "run a workshop" as the goal, when the workshop is only a means. The third is writing objectives that cannot be measured, which makes honest evaluation impossible. The fourth is defining the need from assumptions alone, without any data or consultation, so that the event responds to a problem that the organisers imagine rather than one the community actually has.

Worked example: from a vague wish to a workable event

A student association feels that "there isn't enough happening on campus" and wants to "do something big". Applying this module, the team first reframes the wish as a need: through a short survey and a few conversations, it discovers that first-year students in particular feel disconnected from campus life and rarely attend existing activities. A quick problem tree shows causes (newcomers don't know what exists, events are advertised only on channels older students use, first-years have no peer contacts) and effects (low participation, isolation, students considering dropping out). The team states a purpose: to help first-year students feel part of the university community. It then writes a SMART objective: "involve at least 80 first-year students in a welcome event during the first three weeks of the semester". Only now does it choose an activity — a welcome fair combined with a peer-mentoring sign-up — designed precisely to serve that objective and that audience. The same objective will later tell the team, unambiguously, whether the event worked.

Good practice for this stage

Spend more time than feels comfortable on the need before moving to solutions; the quality of the whole event depends on it. Write the need down in a single sentence that a stranger could understand. Base it on at least some evidence — a few conversations or a quick survey are far better than assumptions. Keep purpose, objectives and activities on separate lines so the team never confuses them. Limit the event to two or three SMART objectives — enough to give direction, few enough to stay focused — and make sure every one of them can be measured after the event. Finally, revisit the objectives as the plan develops: if an objective no longer fits the chosen idea or audience, it is better to refine it now than to discover the mismatch at evaluation.

1.2. Key Concepts to Remember

Core Takeaway: An event is a means, not an end — it is justified by a clearly defined community need and guided by SMART objectives, which later become the benchmarks of its evaluation.

1.3. Practical Activities & Exercises

Workshop 1 — Identifying Needs & Setting SMART Objectives

Task: Working in small groups, analyse a real local/community challenge and prepare a short concept note for a possible event.

- Define the problem/need in one or two sentences, focusing on the need rather than the solution.
- Draw a quick problem tree: causes (roots) and effects (branches) of the problem.
- State the purpose of the event and draft 2–3 SMART objectives, checking each against the SMART criteria.
- Note the preliminary target audience, the expected impact and the event format.
- Present the concept note; objectives are checked together against the SMART criteria.

Output feeding the group mini-project: Problem statement and SMART objectives of the team's event.

Application: each group works on a real challenge from its own community (for example low participation of young people in local events, limited intercultural contact across the border, or an under-used public space) and turns it into the first building block of its mini-project.

1.4. Self-Assessment & Reflection

Reflection: Think of an event you attended recently. What real need did it address — and how would you rewrite its main objective in SMART form? (A set of multiple-choice questions for this module is provided separately in the course Evaluation Tools.)

1.5. Module Glossary

Need analysis — Identifying and understanding a community's real problems, needs or opportunities before designing an event.

Problem tree — A visual tool mapping a central problem, its causes (roots) and effects (branches).

Event rationale (purpose) — The overall justification of an event — the change it seeks to produce.

SMART objectives — Objectives that are Specific, Measurable, Achievable, Relevant and Time-bound.

Concept note — A short document summarising the problem, objectives, audience, format and expected impact of a proposed event.

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MODULE 2: Processes of Generating Ideas

🕮 2.1. Theoretical Foundations

From research to design

Idea generation is the critical bridge that transforms raw data into a multidimensional, multisensory experience. Research without design results in a dry, one-dimensional event, while design without research results in unfeasible chaos. Successful event creation combines the two: it begins with understanding (data) and moves into generating ideas (design) that lead to planned, successful outcomes.

Divergent and convergent thinking

Effective ideation alternates between two modes of thinking. Divergent thinking (expansion) opens the creative mind to generate a high volume of raw, unconstrained concepts, welcoming wild and radical ideas before any filters are applied. Convergent thinking (contraction) then narrows the creative focus — filtering, judging and organising the scattered concepts into realistic blueprints and actionable plans. Successful event creators master both: the process begins with divergence and finishes with convergence.

The 5 Ws as an ideation framework

A simple way to frame ideation is to answer the five Ws — Who is the event for, What will happen, Why it matters, When it takes place and Where. Answering these questions keeps the generation of ideas anchored to the purpose and audience defined in Module 1.

Ideation techniques

Technique 1 — Classic brainstorming

A group generates many ideas out loud, following four golden rules: defer judgment (no criticism), focus on quantity, welcome unusual ideas, and build on others' ideas of. Its strengths are high energy, team cohesion and radical ideas through momentum; its risks are that dominant personalities can take over and that the fear of evaluation can block quieter participants.

Technique 2 — Brainwriting

Participants write ideas silently before sharing them. The rules are similar — silence first, defer judgment, focus on quantity, collaborate — and the method is highly democratic, giving introverts an equal voice and avoiding verbal chaos. Its limitations are that it can feel clinical and that confusing ideas are harder to clarify on the fly.

Technique 3 — SCAMPER

SCAMPER systematically improves an existing event by asking seven questions: Substitute, Combine, Adapt, Modify, Put to another use, Eliminate, and Reverse/Rearrange. For example: replace a printed brochure with a mobile app (Substitute); merge networking with workshops (Combine); adapt gamification from online learning (Adapt); add live polls (Modify); reuse recordings as educational content (Put to another use); remove unnecessary registration steps (Eliminate); let participants choose topics before speakers are assigned (Reverse). It is excellent for refreshing an existing format, though it requires an existing base to work from.

Technique 4 — Mind mapping

A visual technique that organises ideas around a central concept, helping participants explore connections and generate new insights. It encourages creative and associative thinking and is useful for seeing how parts of an event idea relate to one another.

Choosing and combining techniques

No single technique is best for every situation. Classic brainstorming suits energetic teams and the early, wide-open phase; brainwriting protects quieter voices and works well in larger or more hierarchical groups; SCAMPER is ideal when the task is to improve or refresh an existing format rather than invent from scratch; mind mapping helps when a team needs to see structure and connections. In practice, teams often combine them — for instance, beginning with silent brainwriting to gather many ideas without pressure, then switching to a shared discussion to build on the best ones, and finally using simple criteria to converge.

From many ideas to one concept: convergence in practice

Generating ideas is only half the work; selecting wisely is the other half. A practical way to converge is to cluster similar ideas, then score the shortlisted ones against a few clear criteria — typically feasibility (can we realistically deliver it?), relevance (does it serve our objective and audience?) and originality (does it stand out?). A useful final check is the "grandmother test": if you cannot explain the concept simply enough for someone outside the field to understand it, and if it is not obvious how it serves the objective, the idea probably needs sharpening. The aim is a single, coherent event concept that the whole team can describe in one sentence.

Conditions for good ideation

Techniques work only in the right climate. Psychological safety is essential: people contribute freely only when they are sure their ideas will not be ridiculed, which is why deferring judgment is the first rule of almost every method. A clear, well-framed question focuses energy — "how might we make first-year students feel welcome in the first week?" produces better ideas than "what event should we do?". A visible time limit paradoxically increases output, because mild pressure prevents over-thinking. A mix of perspectives in the group — different backgrounds, roles and experiences — produces a richer pool than a homogeneous team. And capturing every idea where all can see it (sticky notes, a shared board) lets participants build on one another rather than lose half-formed thoughts.

Example — applying SCAMPER

Task: revitalise a boring annual academic conference that is losing its audience. Applying SCAMPER to the standard format yields, among others: Substitute long panel discussions with short interactive fireside chats; Combine catering with networking through food stations organised around discussion topics; Reverse the Q&A order by collecting questions from the audience first and letting the speaker's talk answer them. A few targeted changes, generated systematically, can transform a tired format without the cost of inventing an entirely new event.

2.2. Key Concepts to Remember

Core Takeaway: Great event ideas come from disciplined creativity: diverge first to generate many ideas without judgment, then converge to select and refine the concept that best serves the need and objectives.

2.3. Practical Activities & Exercises

Workshop 2 — Brainstorming Application: From Need to Event Idea

Task: Starting from the problem and objectives defined in Workshop 1, each group runs a structured brainstorming session to generate and select an event idea.

- Generate event ideas for each objective — quantity first, no criticism (divergent phase).
- Cluster similar ideas and discuss which are most promising.
- Select one event concept using simple criteria: relevance, feasibility and originality (convergent phase).
- Apply a final check (the "grandmother test"): can the concept be explained simply and does it clearly serve the objectives?

Output feeding the group mini-project: The selected event idea/concept of the team.

2.4. Self-Assessment & Reflection

Reflection: Which ideation technique fits your team best, and why? Try generating ten ideas for your event in five minutes without judging any of them. (Multiple-choice questions are provided separately in the Evaluation Tools.)

2.5. Module Glossary

Ideation — The structured process of generating and developing event ideas.
Divergent thinking — Generating many ideas freely, without criticism or filtering.
Convergent thinking — Filtering, judging and organising ideas into a workable concept.
Brainstorming — Group idea generation following the rules of deferred judgment and quantity.
Brainwriting — Silent, written idea generation that gives every participant an equal voice.
SCAMPER — A checklist (Substitute, Combine, Adapt, Modify, Put to another use, Eliminate, Reverse) for improving an existing event.
Mind mapping — A visual technique for organising ideas around a central concept.

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MODULE 3: Publics Segments Involved

🕮 3.1. Theoretical Foundations

Publics and stakeholders

There is no such thing as a "general public". It is useful to distinguish publics — the groups that attend or are affected by the event — from stakeholders — those with an interest in, or influence over, the event. Some groups are both, such as volunteers or partner institutions. As a rule of thumb, an organiser designs the experience for the publics and manages the relationship with the stakeholders.

Audience segmentation

Segmentation divides a heterogeneous audience into homogeneous, addressable groups whose members respond in similar ways. It replaces the vague idea of "everyone" with specific, reachable people, and it makes targeting, communication and promotion far more effective. A student, a local official and a senior citizen do not respond to the same event format or message.

Segmentation criteria

Four families of criteria are commonly combined for sharper segments:

- **Socio-demographic —** age, gender, occupation, income, education;
- **Geographic —** residence, region, distance from the venue;
- **Behavioural —** habits, frequency of participation, benefits sought;
- **Psychographic —** values, lifestyle, attitudes and interests.

Socio-demographic criteria are the easiest to obtain and the most commonly used, but on their own they can be misleading — two people of the same age and occupation may have completely different reasons for attending. Geographic criteria matter for events because distance and travel strongly affect who will actually come. Behavioural criteria — what people do and what benefit they seek — are often the most useful for events, because they relate directly to whether and why someone would attend. Psychographic criteria, the hardest to measure, capture the values and lifestyle that explain deeper motivations. The most practical segments usually combine two of these families, for example "students who regularly attend cultural events" (socio-demographic plus behavioural).

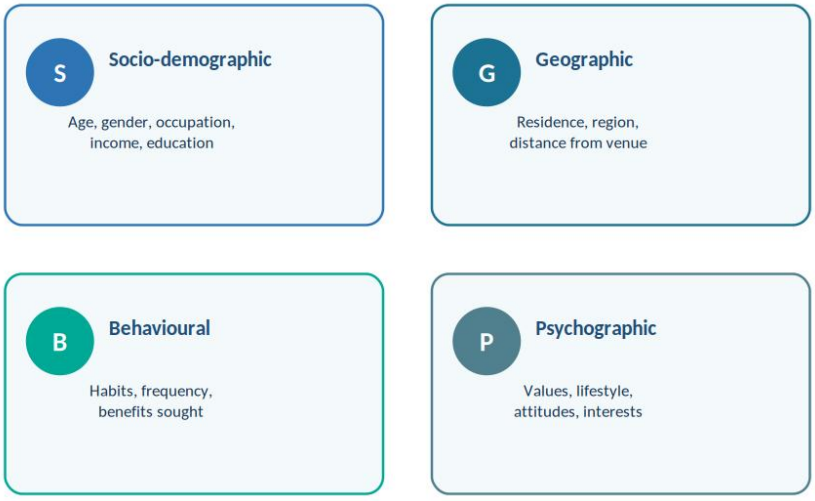


Figure 3. The four families of audience segmentation criteria.

Segmentation, targeting, positioning (STP)

The STP logic narrows the audience down and then tailors to it: segmentation divides the audience into homogeneous groups; targeting prioritises the segments worth focusing on; positioning shapes the format and message for each chosen segment. The aim is to move from "everyone" to the people the event is really for.

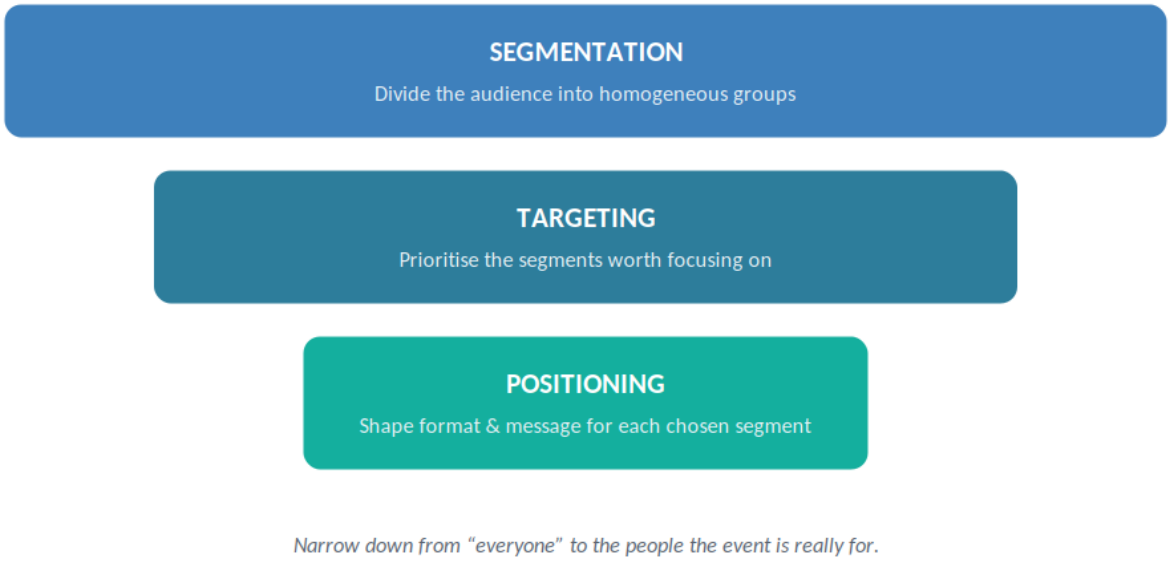


Figure 4. Segmentation, Targeting and Positioning (STP) — narrowing down, then tailoring.

Prioritising segments

Segments are not equal. A primary segment is the one for which the event is primarily designed and to which most resources are directed; secondary segments are worth reaching with fewer resources. A simple way to prioritise is to place each segment on a matrix according to its relevance to the objectives and its reach/size, and to focus on the segments that are both relevant and reachable.

Audience personas

A persona is a semi-fictional profile of a typical member of a segment. It captures a name, age, occupation, motivations, barriers and preferred information channels, turning an abstract segment into a concrete person the team can design for. For example: "Maria, 21, student, wants to network and learn, is short on time and money, and is reached via Instagram and her faculty's group chat." Personas make decisions tangible — the team can ask "would Maria come to this, and how would she hear about it?"

Why this matters for the rest of the event

Segmentation is the hinge of the whole event: it shapes the format, the partners to involve (Module 4) and the channels and messages for communication and promotion (Modules 5–6).

How many segments, and how specific?

A common question is how finely to segment. Too few segments — or none at all — and the event

tries to speak to everyone and connects with no one. Too many, and the team cannot realistically design or communicate for each. For most events, two to four well-defined segments are enough: a small number that the team can actually serve, with one of them clearly identified as primary. The test of a good segment is practical: its members should be similar enough to respond to the same format and message, distinct enough from other segments to need a different approach, and reachable through identifiable channels. A segment that cannot be reached is of little use, however neatly it is defined.

Personas as a shared reference point

Once segments are defined, personas keep the whole team focused on real people rather than abstractions. Because a persona has a name, a situation, motivations, barriers and preferred channels, it allows the team to test every subsequent decision against a concrete person: would Maria find the time and the price acceptable, would she understand the message, would she even see it on the channel we chose? Giving each persona a name and, ideally, a simple sketch makes it a reference point that the entire team — and its partners — can share.

Worked example: segmenting a cross-border cultural event

A team is planning a small cross-border cultural evening. Instead of aiming at "the public", it identifies three segments: local university students interested in meeting peers from across the border (reached via Instagram and faculty group chats); families with school-age children looking for weekend cultural activities (reached via school channels and local Facebook groups); and local cultural institutions and officials whose support and attendance lend credibility (reached by direct, personal invitation). Placing these on a relevance/reach matrix, the team selects students as the primary segment — highly relevant to the event's community-building purpose and easy to reach in numbers — and builds a persona, "Andrei, 20, second-year student, curious about the neighbouring culture, short on money, always on his phone". Every subsequent choice of format, partner and channel is then tested against Andrei and the two secondary personas.

Good practice for this stage

Resist the temptation to keep the audience broad "so as not to exclude anyone" — broadness is what makes events invisible. Choose criteria that actually change how you would design or communicate, not criteria that are merely easy to collect. Make every segment reachable: if you cannot name a channel that reaches a segment, you cannot serve it. Name a single primary segment and accept that it will receive most of the attention and resources. Build personas from real observation where possible — a few short conversations with actual members of the segment are worth more than guesswork — and keep each persona on one page so the whole team can hold it in mind.

3.2. Key Concepts to Remember

Core Takeaway: An event communicates and delivers effectively only when its audience is divided into concrete segments, prioritised, and brought to life through personas that guide every later decision — from format to promotion.

3.3. Practical Activities & Exercises

Workshop 3 — Applied Segmentation & Audience Personas

Task: Starting from the event idea selected in Workshop 2, segment the audience, prioritise the segments and build personas.

- List the event's publics and stakeholders.
- Segment the audience using at least two concrete criteria.
- Prioritise the segments (primary vs. secondary) and justify the choice.
- Create 2–3 personas for the primary segment(s) and explain the implications for format and communication.

Output feeding the group mini-project: Audience segments and personas of the team's event.

3.4. Self-Assessment & Reflection

Reflection: Who is the primary segment for your event, and what is the single most important thing you know about them? (Multiple-choice questions are provided separately in the Evaluation Tools.)

3.5. Module Glossary

Audience segmentation — Dividing a heterogeneous audience into homogeneous groups with shared characteristics.

Audience persona — A semi-fictional profile of a typical segment member — motivations, barriers and preferred channels.

Primary segment — The audience group for which the event is primarily designed and to which most resources are directed.

Psychographic criteria — Segmentation based on values, lifestyle, attitudes and interests.

Stakeholder — Any person, group or institution with an interest in, or influence over, the event.

STP — Segmentation, Targeting and Positioning — the logic of narrowing down and tailoring to an audience.

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MODULE 4: How to Involve Different Institutions

🕮 4.1. Theoretical Foundations

From event idea to implementation plan

Events do not happen in a vacuum. Turning an idea into reality requires an implementation plan whose main components answer the five Ws of planning: who is involved, what resources are needed, when and where activities happen, what risks should be considered, and how the event will be financed. Engaging the external ecosystem of partners is essential to succeed, to prevent "scope creep", and to build long-term event sustainability. The event planning canvas is the roadmap that translates an abstract concept into an operational plan.

Typology of institutional partners

Several types of institutions can support an event, each contributing something different:

- **Public authorities —** funding, infrastructure and regulatory support;
- **NGOs —** social expertise and community engagement;
- **Educational institutions —** people, content and credibility;
- **Private sector —** funding, innovation and services;
- **Media —** communication reach and public image.

Most events combine several types — for example a city hall (authority), a university (education), a local company (private) and the local newspaper (media).

Forms of involvement and the value exchange

Partners can be involved in different ways, and a single partner may combine several. A partnership means shared risk, cross-promotion and shared resources, in exchange for visibility, community engagement and shared reward. Sponsorship means financial backing or direct funding, in exchange for brand visibility and targeted audience access. In-kind support means equipment, venue space or professional services, in exchange for networking, access to event assets and goodwill. Volunteering brings people who give their time, in exchange for experience and involvement. Patronage or endorsement brings prestige and public support. The essential mindset is that a partnership is a two-way exchange: you are not asking for a favour, you are offering value. The event offers visibility, reach, social impact and networking; the partner offers funding, expertise, venue, services and credibility.

Stakeholder mapping: interest and influence

Stakeholders should be mapped according to two dimensions — their interest in the event and their influence over it. Those with high interest and high influence are the key partners to manage closely; those with high influence but low interest should be kept satisfied; those with high interest but low influence should be kept informed; and those with low interest and low influence need only be monitored. This mapping tells the team where to invest its limited time.



Figure 5. The interest–influence matrix for mapping and prioritising stakeholders.

Approaching an institution

A clear, value-led approach works best: research the partner and understand their mission and priorities; define the value for them and align with their goals; make a clear, specific ask (role, contribution and timing); agree responsibilities, branding and deadlines in writing; and maintain the relationship with updates, thanks and shared results after the event. Many partnerships fail not at the "yes" but afterwards, because roles and branding were never clarified — and forgetting the partner after the event loses them for the future.

Roles, timeline, logistics, risk and budget

An implementation plan also assigns roles and responsibilities within the event team, sets a timeline using reverse planning from the event day backwards (identifying the critical path), addresses venue and logistics, assesses risks with contingency plans, and outlines the resources and a basic budget separating fixed from variable costs and identifying sources of income.

Reverse planning is particularly useful: starting from the date of the event and working backwards, the team identifies every task that must be completed and the latest moment by which it must be done, revealing the critical path — the chain of dependent tasks that determines the earliest the event can realistically happen. A simple risk assessment then asks, for the most important things that could go wrong, how likely each is and how serious its impact would be, and prepares a contingency for the few risks that are both likely and serious. The budget, even in draft form, distinguishes fixed costs (which do not change with the number of participants, such as venue hire) from variable costs (which do, such as catering per person), and lists realistic sources of income or support, including in-kind contributions from partners.

Worked example: building the partner mix for a community event

A team planning a youth entrepreneurship day maps its potential partners. The city hall (high influence, moderate interest) can provide a central venue and lend official credibility — it is kept satisfied with a clear, modest ask and visible acknowledgement. The university (high interest, high influence) co-organises, providing speakers, rooms and student participants — it is the key partner, managed closely. Two local companies offer sponsorship and in-kind prizes in exchange for visibility to a young talent pool. The local newspaper and a popular student page act as media partners, amplifying the promotion. For each, the team writes down what the partner gives and what it gets, names one person responsible for the relationship, and agrees the essentials in writing. The result is not a list of favours but a set of balanced, two-way exchanges — and a far more resilient event than any single organiser could deliver alone.

Good practice for this stage

Approach partners early, before their budgets and calendars for the period are fixed. Always be able to state, in one sentence, what the partner gains — if you cannot, you are asking for a favour, not proposing a partnership. Match the form of involvement to what the partner can realistically give: not every supporter can offer money, but many can offer a venue, expertise, reach or credibility. Put the essentials — roles, branding, deadlines and what each side will deliver — in writing, however informal, to prevent misunderstandings later. Concentrate your limited time on the few high-interest, high-influence partners. And treat the relationship as ongoing: a thank-you and a share of the results after the event turns a one-off supporter into a partner for the next edition.

4.2. Key Concepts to Remember

Core Takeaway: Institutions get involved when they see a clear benefit for themselves. Map partners by interest and influence, approach them with a genuine two-way value proposition, and agree responsibilities in writing.

4.3. Practical Activities & Exercises

Workshop 4 — Event Planning Canvas: Partnerships, Roles and Resources

Task: In small groups, prepare an event planning canvas for your event.

- Build a stakeholder map on the interest/influence matrix.
- Identify partnership opportunities and, for each key partner, what they give and what they get.
- Sketch the timeline (reverse planning) and assign roles and responsibilities.
- Address venue/logistics, assess risks, and outline resources and a draft budget.

Output feeding the group mini-project: Planning canvas with stakeholder map and resource/budget outline. (The detailed budget is developed as part of the individual study group project.)

4.4. Self-Assessment & Reflection

Reflection: Identify one institution that could realistically partner on your event. What would it gain, and what would you ask of it? (Multiple-choice questions are provided separately in the Evaluation Tools.)

4.5. Module Glossary

Institutional partner — An organisation (public, NGO, educational, private, media) that supports an

event.

Sponsorship — Funding or resources given in exchange for visibility or association with the event.

In-kind support — A contribution in goods or services rather than money.

Stakeholder mapping — Identifying partners and analysing their interest in, and influence over, the event.

Value proposition — The clear benefit a partner gains from being involved.

Critical path — The sequence of dependent tasks that determines the minimum time to deliver the event.

Recommended References and Sources

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MODULE 5: Communication with the Public Segments

🕮 5.1. Theoretical Foundations

The communication process

Communication is a process in which a sender encodes an idea into a message, sends it through a channel, and a receiver decodes it. Two elements are crucial. Feedback is the receiver's response that closes the loop and confirms the message was understood — good communication is two-way, not just broadcasting. Noise (distorting factors) is anything that interferes with the message: unclear language, channel problems, distractions, the receiver's preconceptions, or information overload. Designing communication means maximising feedback and minimising noise.

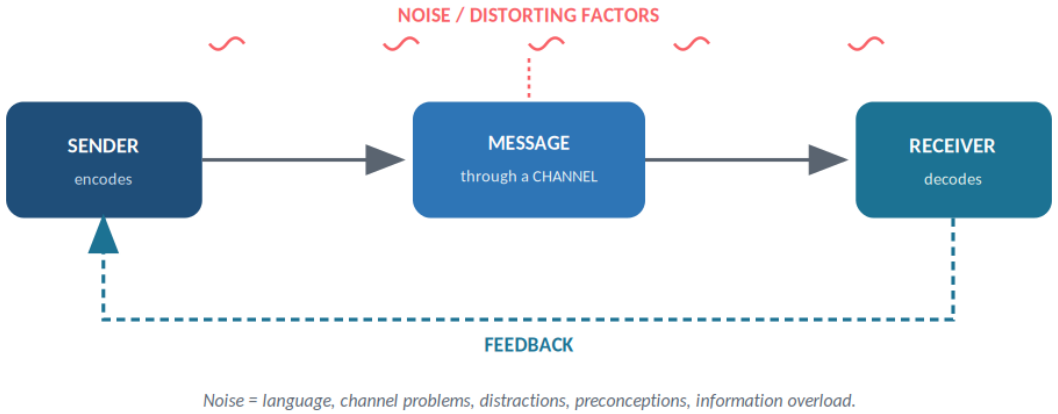


Figure 6. The communication process — sender, message, channel, receiver, with feedback and noise.

Communication is planned, not improvised

A communication strategy is built on the segments and personas from Module 3 and defines four elements: objectives (what communication should achieve), key messages (the core ideas), channels (where each segment is reached) and a calendar (when each message goes out). Every message should carry a clear call to action.

Internal and external communication

Communication has two directions. Internal communication takes place within the organising team — coordinating volunteers, aligning partners on roles, using meetings, group chats and shared documents; its tone is direct and operational, and if it is weak the result is chaos on event day. External communication is with audiences, partners and media — informing, attracting and building relationships; its tone is adapted to each segment, and if it is weak the result is empty seats and a damaged image. Both must be planned.

One message, adapted per segment

The core message of an event stays the same, but its words, tone and emphasis change per segment. The same event can be framed for students as "free, practical and great for your CV", for a local authority as "community impact and visibility", and for senior citizens as "familiar, welcoming and nearby". Adapting the message is not changing the objectives — it is tailoring the expression to the audience.

Choosing channels: online and offline

Channels should be matched to segments. Online channels include social media, e-mail and newsletters, messaging groups, websites and online communities; offline channels include posters and flyers, local press and radio, community meetings, word of mouth and notice boards. Most events combine both, choosing the channels each segment actually uses rather than defaulting to a single platform.

Principles of effective event messages

Whatever the channel, a few principles make messages work. Clarity comes first: one message should carry one main idea, expressed in plain language rather than jargon. Every message needs a clear call to action — a specific next step such as "register here", "save the date" or "share with a friend" — because a message that informs but asks for nothing rarely produces action. Messages should lead with the benefit for the audience ("what's in it for me?") rather than with organisational detail. Consistency across channels builds recognition and trust, while small adaptations of tone keep each version natural for its platform. And timing matters as much as content: the right message on the wrong day, or buried among many others, is easily missed.

Communication before, during and after

Communication runs across the whole life cycle of the event. Before, it informs, attracts and registers participants (announcements, reminders, last call). During, it orients and coordinates (welcome information, live updates, answering questions, coordination with partners). Afterwards, it thanks participants and shares results (thank-you messages, photos, outcomes) — which serves as the bridge to follow-up in Module 7.

Worked example: one event, three messages

A team is communicating the youth entrepreneurship day. Its core message is simple: "a free, practical day to turn your ideas into action and meet people who can help." For the student segment, this becomes, on Instagram, "Got an idea? Spend a free Saturday turning it into a real plan — and meet mentors who've done it. Sign up 👇" For potential partners and sponsors, the same event is framed in a short e-mail as "an opportunity to connect your brand with the region's most motivated young talent and support local entrepreneurship." For the city's cultural and education officials, a formal invitation emphasises "a community initiative developing young people's skills and visibility for the city." The offer has not changed; only the words, tone, emphasis and channel have. The team also plans the timing — save-the-date and launch weeks ahead, reminders as the day approaches, live coordination during the event, and thank-you messages with photos and results afterwards.

5.2. Key Concepts to Remember

Core Takeaway: Communication is a two-way process — sender, message, channel, receiver, plus feedback and noise. Keep one core message, adapt it per segment, plan both internal and external communication, and communicate before, during and after the event.

5.3. Practical Activities & Exercises

The communication competencies of this module are practised together with promotion in the combined Communication & Promotion Lab (see Module 6, Workshop 5). In that lab, each group defines its core message, adapts it to the primary segment, and selects the channels that reach that segment, before producing the promotional materials.

Exercise — Message adaptation

Take the core message of your event and rewrite it three times for three different segments, changing only the words, tone and emphasis — not the underlying offer. Identify, for each version, the single channel on which you would publish it.

5.4. Self-Assessment & Reflection

Reflection: What is the biggest source of "noise" between your event and its audience, and how could you reduce it? (Multiple-choice questions are provided separately in the Evaluation Tools.)

5.5. Module Glossary

Communication process — Sender encodes a message sent through a channel to a receiver who decodes it.

Feedback — The receiver's response that closes the loop and confirms the message was understood.

Noise (distorting factors) — Anything that interferes with the message: unclear language, channel problems, distractions, preconceptions, overload.

Communication strategy — The plan defining objectives, key messages, channels and calendar.

Internal vs. external communication — Communication inside the organising team vs. with audiences, partners and media.

Call to action — A clear invitation to do something specific (register, share, attend).

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- Eventbrite Blog — event management trends, marketing guides and best practices — https://www.eventbrite.com/blog/

MODULE 6: Promotion of the Event

🕮 6.1. Theoretical Foundations

Promotion: the visible part of communication

Promotion is the planned set of actions that make an event known and attractive. It uses a mix of channels, never a single poster, and balances online and offline according to each segment. Its results are monitored — reach, interactions and, above all, registrations. A beautiful poster that nobody sees is not promotion; the aim is to reach the right people, repeatedly.

The promotional mix

Promotion combines several tools: social media, media relations (press and radio), printed materials (posters and flyers), e-mail and messaging, partners acting as channels, and word of mouth. Partners (Module 4) are an important promotion channel because they share with their own audiences, and word of mouth is the most trusted and most under-used channel of all.

The media of promotion: owned, earned and paid

It is useful to classify promotion channels by type. Owned media are the channels you control — your website, social pages, e-mail list and the venue itself. Earned media are what others say about you — press coverage, shares, word of mouth and reviews; it is the most credible but the hardest to control. Paid media are what you pay for — advertisements, boosted posts and sponsored content. The same channels can also be grouped as traditional, digital and personal, and most events blend all three types.

The marketing mix for events: the 7 Ps

An event is a service, so it is planned using the extended marketing mix — the 7 Ps rather than only the classic 4. Product is the event itself; Price is the ticket, the free admission or the value offered; Place is the venue and how it is accessed; Promotion is how the event is communicated. The three service-specific Ps are decisive for events: People (staff, speakers and volunteers — they are the experience), Process (registration and the flow of the event — how the service is delivered) and Physical evidence (the setting, materials and branding — the tangible cues of an otherwise intangible service).

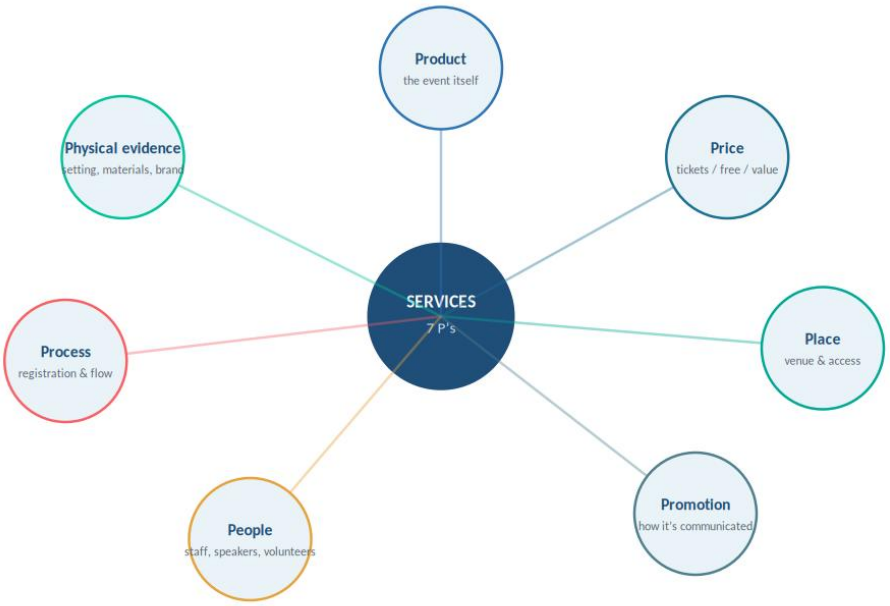
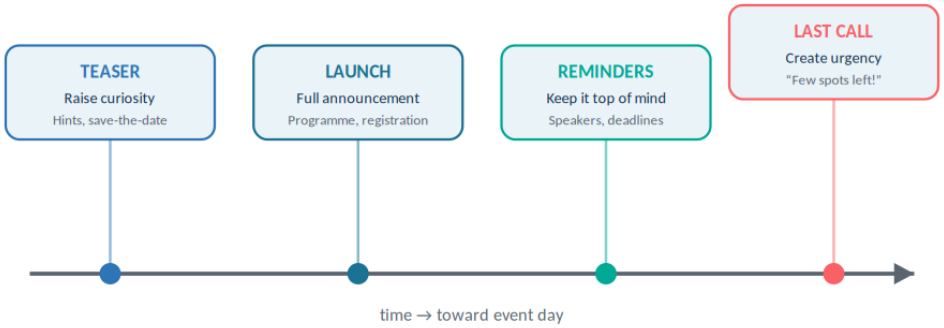


Figure 7. The 7 Ps services marketing mix applied to events.

The promotion calendar

Promotion is phased and timed to the audience's decision moments rather than delivered in a single burst. A typical sequence moves from a teaser that raises curiosity, to a launch with the full announcement and registration, to reminders that keep the event top of mind, to a last call that creates urgency. Rhythm is what makes promotion work.



Phase your messages – aligned with the audience's decision moments.

Figure 8. A phased promotion calendar: teaser, launch, reminders, last call.

Visual identity and practical tools

A simple, consistent visual identity — logo, colours and fonts — makes all materials recognisable; consistency matters more than complexity. Accessible tools such as Canva allow teams to produce professional posters and posts without a designer, which is exactly what participants do in the Communication & Promotion Lab.

Worked example: a promotion calendar with a mixed media plan

For the youth entrepreneurship day, the team builds an eight-week promotion calendar. In the teaser phase it posts curiosity-raising hints and a save-the-date on its own social pages (owned media) and asks partner organisations to do the same. At launch, it publishes the full programme and opens registration, sends a press release to the local paper (aiming for earned media coverage) and boosts one key post to reach more students in the city (paid media). In the reminder phase it highlights confirmed mentors and the approaching deadline, encouraging shares and word of mouth. In the last-call phase it creates urgency — "only a few places left". Throughout, the look is consistent (same colours, logo and template made in Canva), and the team tracks reach, interactions and, above all, registrations to see what is working. The plan deliberately blends owned, earned and paid media and manages the event as a service — paying attention not only to the promotion (the posts and posters) but to the People, the registration Process and the Physical evidence that participants will encounter.

Good practice for this stage

Decide the message before opening a design tool — design should serve the message, not the other way around. Plan promotion as a sequence over time rather than a single announcement, and give each phase a clear purpose. Repeat the core message more often than feels necessary; audiences notice only a fraction of what is published. Mix owned, earned and paid media rather than relying on one, and remember that partners and word of mouth are powerful, low-cost channels. Keep the visual identity simple and consistent, so every poster and post is recognisably part of the same event. Above all, measure what matters: reach and likes are encouraging, but registrations are the result that counts.

6.2. Key Concepts to Remember

Core Takeaway: Promotion is not a single poster but a planned sequence — the right mix of media (owned, earned, paid), the 7 Ps managed as a service, and a promotion calendar aligned with the audience's decision moments.

6.3. Practical Activities & Exercises

Workshop 5 — Communication & Promotion Lab

Task: Building on the segments and personas from Workshop 3, create a draft promotional package and rehearse event-day communication.

- Agree the promotional brief: primary segment, core message and channels.
- Using Canva or similar tools, create a social media post adapted to the segment and platform.
- Create an event poster with the essentials (the 5 Ws and how to register) and a consistent visual identity.

- Write a short, benefit-led announcement (e-mail or press/community style) with one call to action.
- Role-play event-day communication situations (registration, coordination with partners, answering questions and handling problems).

Output feeding the group mini-project: Communication plan outline and draft promotional materials (post, poster, announcement).

6.4. Self-Assessment & Reflection

Reflection: For your event, list one owned, one earned and one paid promotion action you could realistically use. Which of the 7 Ps is currently your weakest? (Multiple-choice questions are provided separately in the Evaluation Tools.)

6.5. Module Glossary

Promotion — The planned set of actions that make an event known and attractive.

Promotional mix — The combination of channels and tools used to promote an event.

Media of promotion — Channels classified as owned (you control), earned (others give) and paid (you buy).

7 Ps (services marketing mix) — Product, Price, Place, Promotion, People, Process, Physical evidence.

Promotion calendar — Promotional actions scheduled in phases, aligned with the audience's decisions.

Visual identity — The consistent visual elements (logo, colours, fonts) that make an event recognisable.

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- Eventbrite Blog — event management trends, marketing guides and best practices — https://www.eventbrite.com/blog/
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MODULE 7: Follow-up of the Event

🕮 7.1. Theoretical Foundations

The role of follow-up in the event cycle

Follow-up is not the end of an event — it is the foundation of future success. Systematic evaluation, feedback and relationship management transform an event from a one-time activity into a continuous learning and development process. Follow-up measures the real impact and checks whether the SMART objectives were achieved; it ensures accountability by demonstrating results to stakeholders and justifying the use of resources and budget; it supports organisational learning by identifying strengths and weaknesses and providing evidence for improving future events; and it maintains relationships by strengthening communication with participants, partners and sponsors and building long-term collaboration.

Measuring success against objectives

Evaluation is the activity of understanding and measuring the extent to which an event has achieved its purpose. The objectives set in Module 1 become the benchmark: the team checks, objective by objective, whether the planned results were reached, using key success indicators (KPIs) such as attendance, engagement and participant satisfaction. This is also where the distinction between output and impact matters — outputs are the immediate, countable results (people attending, materials produced), while impact is the lasting change the event helped to produce, observed over time.

Feedback collection and the Net Promoter Score

Understanding the participant experience requires collecting feedback — typically through short surveys distributed during or immediately after the event. A widely used metric is the Net Promoter Score (NPS), which measures satisfaction and loyalty through a single question: "How likely are you to recommend this event to a friend, colleague or professional network?", answered on a 0–10 scale. Respondents scoring 9–10 are promoters, 7–8 are passives and 0–6 are detractors; the score is calculated as the percentage of promoters minus the percentage of detractors.

NPS is valuable because it is simple, comparable over time and a good single indicator of overall experience, but it should not stand alone. A short survey can combine it with a few rating questions (on content, organisation and venue) and one or two open questions — "what did you value most?" and "what would you improve?" — which reveal the reasons behind the numbers. Good feedback practice keeps surveys short to protect the response rate, collects them while the experience is fresh (ideally before participants leave, or within a day or two), and, where useful, gathers feedback not only from participants but also from volunteers, partners and the team itself, whose perspectives complete the picture.

Post-event report and lessons learned

Results and lessons are documented in a post-event report that records what was achieved against the objectives, what worked and what did not, and the recommendations for future events. This documentation is what turns a single experience into organisational knowledge.

Follow-up actions

Finally, follow-up includes concrete actions after the event: sending thank-you messages, sharing results and materials, publishing outcomes, contacting partners, documenting lessons learned and planning improvements. These actions close the loop with participants and partners and prepare the

ground for the next, better event — linking back to the relationship-building purpose of events.

Output versus impact

A crucial distinction in evaluation is between output and impact. Outputs are the immediate, countable results of an event — the number of participants, the materials produced, the posts published, the partners involved. They are important and easy to measure, and they are usually visible on the day itself. Impact is the lasting change the event helped to produce — new skills that participants actually use, relationships that continue, a community that grows, a behaviour that shifts. Impact is harder to measure and becomes visible only over time, often months later, and an event can rarely claim sole credit for it; more honestly, the event contributes to impact alongside many other factors. A transactional, one-shot event is content to report outputs; a relationship event also asks about impact. Measuring impact usually requires planning ahead — for example agreeing, with participants' consent, to follow up with them after a period of time to see what changed.

Worked example: evaluating the entrepreneurship day

After the youth entrepreneurship day, the team evaluates against its Module 1 objectives. The objective "at least 80 participants" is checked directly against the registration and attendance records (an output). Satisfaction is measured with a short post-event survey including an NPS question — "how likely are you to recommend this event?" — which yields an NPS of +42, with most respondents promoters. The team writes a brief post-event report: what was achieved against each objective, what worked (the mentoring sessions were the highlight), what did not (the schedule ran late), and recommendations for next time. It then carries out follow-up actions: thank-you messages to participants, mentors and partners; a short results post with photos; and a note in the team's files of the lessons learned. To begin measuring impact rather than only output, the team asks participants' permission to send a brief survey three months later, to find out how many actually took a next step with their idea — the kind of lasting change that reveals whether the event truly mattered.

7.2. Key Concepts to Remember

Core Takeaway: Follow-up turns an event into a learning cycle: measure results against the SMART objectives, collect feedback, document lessons, and maintain relationships — this is what maximises long-term impact and improves future events.

7.3. Practical Activities & Exercises

Individual/Group Task — Evaluation & Follow-up Plan (mini-project)

Task: Develop an evaluation and follow-up plan for your event concept, showing how you will measure success, collect feedback and maintain relationships.

- Define the evaluation framework: objectives (from Module 1) and key success indicators (KPIs).
- Design a feedback collection strategy: who provides feedback, how and when it is collected.
- Draft a short feedback survey (including an NPS question).
- Plan follow-up actions: thank-you messages, sharing results, contacting partners, documenting lessons learned.
- Add a short reflection: how will your follow-up activities make your event more successful in the future?

Output feeding the group mini-project: Evaluation and follow-up plan, integrated into the final

mini-project presentation.

7.4. Self-Assessment & Reflection

Reflection: Choose one SMART objective of your event and describe exactly how you would measure whether it was achieved. (Multiple-choice questions are provided separately in the Evaluation Tools.)

7.5. Module Glossary

Follow-up — The set of evaluation, feedback and relationship actions carried out after an event.
Evaluation — Understanding and measuring the extent to which an event achieved its purpose.
KPI (key performance indicator) — A measurable value showing how well an objective is being achieved.
Output vs. impact — Outputs are immediate countable results; impact is the lasting change produced over time.
Net Promoter Score (NPS) — A loyalty metric (% promoters − % detractors) based on willingness to recommend, scored 0–10.
Post-event report — A document recording results against objectives, lessons learned and recommendations.

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- Eventbrite Blog — event management trends, marketing guides and best practices — https://www.eventbrite.com/blog/

Glossary of Key Terms

The following terms are used throughout the course and have a specific meaning in the context of event creation. Module-specific terms are also listed at the end of each module.
Agenda — A structured list or plan of topics, activities or tasks to be carried out during a meeting or event; it keeps everyone organised and on track. Synonyms include schedule, programme, outline or timetable.
Blackout date — A specific day or period when something is not available or allowed, usually because of a restriction or special reason — for example when venues cannot be booked during holidays, peak seasons or maintenance.
Brief — A document that summarises the important information and goals for an upcoming event, helping everyone involved understand what the event is about and what it aims to achieve.
Budgeting — Determining how much money an event needs and deciding how to spend it across the various aspects of the event, such as venue rental, catering, entertainment or marketing.
Call to action — A clear invitation to do something specific, such as register, share or attend.

Communication strategy — The plan that defines the objectives, key messages, channels and calendar of an event's communication.

Convergent thinking — Filtering, judging and organising ideas to narrow them into a workable concept.

Divergent thinking — Generating a high volume of ideas freely, without criticism or filtering.

Event — An occasion where people gather for a specific purpose, such as a meeting, celebration or performance.

Event management — The process of planning, organising and executing events, handling details such as venue, vendors, budgets, schedules and smooth delivery.

Feedback — The receiver's response that closes the communication loop and confirms a message was understood; after an event, the information participants give about their experience.

GDPR — The General Data Protection Regulation — the European Union's rules on how organisations collect and process individuals' personal data.

Impact — The lasting change an event helps to produce, observed over time, as distinct from immediate outputs.

In-kind support — A partner contribution in goods or services rather than money.

Keynote — The main speech or presentation that opens an event, usually delivered by a notable speaker or expert (the keynote speaker).

NPS (Net Promoter Score) — A metric measuring participants' satisfaction and loyalty through their likelihood of recommending the event, rated 0–10; calculated as the percentage of promoters minus the percentage of detractors.

Output — An immediate, countable result of an event, such as the number of participants or materials produced.

Persona — A semi-fictional profile of a typical member of an audience segment, capturing motivations, barriers and preferred channels.

Post-event evaluation — Assessing the success of an event by gathering feedback from attendees, partners and staff and comparing results against objectives.

Promotional mix — The combination of channels and tools used to promote an event.

Segmentation (audience segmentation) — Dividing a heterogeneous audience into smaller, homogeneous groups that share characteristics — socio-demographic, geographic, behavioural or psychographic — so that the event format, message and channels can be tailored to each. It replaces communicating with "everyone" by addressing specific, reachable groups, and underpins targeting, positioning and the choice of a primary segment.

SMART objectives — Objectives that are Specific, Measurable, Achievable, Relevant and Time-bound.

Stakeholder — Any individual or group with an interest in, or influence over, the success of an event — clients, sponsors, partners, staff and attendees.

Stakeholder mapping — Identifying partners and analysing their interest in, and influence over, an event.

Timeline — A chronological schedule that outlines key tasks and deadlines leading up to and during an event.

7 Ps (services marketing mix) — Product, Price, Place, Promotion, People, Process and Physical

evidence — the extended marketing mix applied to events as services.

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Evaluation Tools

The course is evaluated through continuous assessment (active participation and practical exercises during the sessions, 20%), an individual final test (a multiple-choice test covering Modules 1–7, 40%), and the final group presentation of the event mini-project (40%).

Final project presentation — Event Mini-Project Showcase

Working in small groups (3–4 participants), participants prepare and deliver a final presentation of their event mini-project, "From Idea to Impact Event Design", integrating the results of all workshops:

- problem statement and SMART objectives (Workshop 1);
- selected event idea/concept (Workshop 2);
- audience segments and personas (Workshop 3);
- planning canvas — partnerships, roles, resources and budget outline (Workshop 4);
- communication plan and promotional materials (Workshop 5&6);
- evaluation and follow-up plan (Module 7).

Groups present their projects to peers and trainers, followed by discussion and feedback. The final evaluation consists of presenting of the complete mini-project, integrating all of the above elements.

Individual final test

Final Evaluation Test – Multiple-Choice Questions

This test contains 20 multiple-choice questions covering the seven modules of the course. Each question has only one correct answer. Circle or mark the letter of the correct option. The answer key and self-check grid are provided at the end of the test.
Name: _____ Date: _____ Score: _____ / 20
Pass mark: 12/20 (60%).

Test – 20 Questions

1. In event creation, an event is best understood as: [M1]
   a) the final goal of the organising process
   b) a tool used to achieve a purpose for a community or organisation
   c) a purely social gathering without objectives
   d) a document describing a budget
2. Which of the following is a correctly written SMART objective? [M1]
   a) Make the event as popular as possible
   b) Improve communication in the community
   c) Attract 100 participants from the cross-border region by 2 July 2026
   d) Organise an unforgettable festival
3. The problem tree technique is mainly used to: [M1]
   a) plan the event budget
   b) analyse the causes (roots) and effects (branches) of a central problem
   c) design promotional posters
   d) select the event venue
4. Divergent thinking in idea generation means: [M2]
   a) filtering and judging ideas to select the best one
   b) generating many ideas freely, without criticism
   c) writing the final event budget
   d) evaluating risks of the event
5. Which technique is specifically designed to improve an existing event by asking questions such as Substitute, Combine, Adapt, Modify, Put to another use, Eliminate, Reverse? [M2]
   a) Brainwriting
   b) Mind mapping
   c) SCAMPER
   d) Net Promoter Score
6. The main advantage of brainwriting compared with classic brainstorming is that it: [M2]
   a) guarantees a bigger budget
   b) gives quieter participants an equal voice and avoids verbal chaos
   c) removes the need to select ideas
   d) works only for online events
7. The difference between publics and stakeholders is that: [M3]
   a) they are exactly the same thing

b) publics attend or are affected, while stakeholders have interest in or influence over the event
c) stakeholders never attend the event
d) publics are only the sponsors

8. Behavioural segmentation groups people according to: [M3]
a) age and income only
b) place of residence only
c) habits, frequency of participation and benefits sought
d) nationality only

9. An audience persona is: [M3]
a) a real VIP guest invited to the event
b) a semi-fictional profile representing a typical member of a segment
c) the official spokesperson of the event
d) a legal document required by the funder

10. In the STP logic, 'targeting' refers to: [M3]
a) dividing the audience into homogeneous groups
b) prioritising the segments worth focusing on
c) writing the post-event report
d) designing the visual identity

11. On the interest–influence matrix, which stakeholders should be managed most closely? [M4]
a) low interest and low influence
b) high influence but low interest
c) high interest and high influence
d) low influence but high interest

12. 'In-kind support' from a partner means a contribution in the form of: [M4]
a) money only
b) goods or services instead of money
c) an official endorsement only
d) a loan to be repaid after the event

13. The most important principle when approaching an institution for a partnership is to: [M4]
a) ask only for money, as early as possible
b) be able to state clearly what the partner will gain (a two-way value exchange)
c) avoid putting anything in writing
d) contact them only after the event

14. In the communication process, 'noise' refers to: [M5]
a) only literal sound at the venue
b) anything that distorts the message: unclear language, channel problems, distractions, preconceptions
c) the feedback given by the receiver
d) the price of the communication channel

15. 'Feedback' in communication is: [M5]
a) the first message sent by the organiser
b) the receiver's response that confirms the message was understood

c) a type of promotional poster
d) the event budget

16. Adapting the message per segment means: [M5]
a) changing the event's objectives for each group
b) keeping the wording identical on all channels
c) adjusting language, tone and emphasis while keeping the core message
d) communicating only by e-mail

17. 'Earned media' in promotion means: [M6]
a) advertisements you pay for
b) channels you fully own and control
c) coverage, shares and word of mouth that others give you
d) the total event budget

18. The 7 Ps services marketing mix adds which elements to the classic 4 Ps? [M6]
a) Promotion, Price, Place
b) People, Process, Physical evidence
c) Partners, Programme, Press
d) Planning, Profit, Publicity

19. A promotion calendar is useful mainly because it: [M6]
a) replaces the event programme
b) schedules promotional messages in phases (teaser, launch, reminder, last call)
c) is a legal requirement for events
d) removes the need for a visual identity

20. The Net Promoter Score (NPS) measures: [M7]
a) the total number of participants
b) participants' satisfaction and loyalty through their likelihood to recommend the event
c) the event's total cost
d) the number of social media posts published

Answer Key & Self-Check Grid

For trainer use and participant self-assessment. Award 1 point per correct answer. Total: 20 points.

Answer Key

Q	Correct answer	Q	Correct answer
1	b)	11	c)
2	c)	12	b)
3	b)	13	b)
4	b)	14	b)
5	c)	15	b)
6	b)	16	c)
7	b)	17	c)
8	c)	18	b)
9	b)	19	b)
10	b)	20	b)

Self-Check Grid by Module

This grid shows which questions cover each module, so participants can see where they need to review.

Module	Questions	Your score
Module 1 – Defining the problem/need	1, 2, 3	
Module 2 – Processes of generating ideas	4, 5, 6	
Module 3 – Publics segments involved	7, 8, 9, 10	
Module 4 – How to involve different institutions	11, 12, 13	
Module 5 – Communication with the public segments	14, 15, 16	
Module 6 – Promotion of the event	17, 18, 19	
Module 7 – Follow-up of the event	20	

Score Interpretation

Score	Interpretation
18–20	Excellent – the key concepts of all modules are well mastered.
15–17	Good – solid understanding; review the modules with incorrect answers.
12–14	Pass – the essentials are in place; revisit the weaker modules.
0–11	Below pass – review the course material and retake the self-assessment.

Note: this multiple-choice test is one component of the course evaluation (individual final test, 40%), alongside continuous assessment (20%) and the final group project presentation (40%).