



THE GLOBAL MEETINGS &
EVENTS EXPO

18-20 November 2014 • Barcelona, Spain



LIGHTS CAMERA ACTION!





Lights, Camera, Action! – Introduction

The inspiration for this session came out of one of *those* conversations on the topic of connectivity... I had no idea where to start, what any of the numbers and words in reference actually meant and, if I really didn't know about it, how on earth would I know if what I was ordering was sufficient?

It was a familiar feeling; one of being at the mercy of the scary Technical Expert. It was familiar because I'd experienced the same feeling visiting the motor garage, engaging a plumber to fix the boiler and, perhaps most worryingly, even when I've visited the dentist.

Fortunately, working for EIBTM has given me the opportunity to get to know many of these Technical Experts and they're not at all scary when you get to know them. Paul Cook, Event Consultant, Planet Planit and I decided we should get these experts together to answer their most frequently asked questions in a session at EIBTM 2014 to demystify their work. A HUGE thank you to them for agreeing to be a part of it.

As a follow up to that collaborative session, we thought it might be useful if we shared the info gathered in an essential guide for 'dummies' like me. We hope it helps.

Abi Cannons
Education Content Executive
Reed Travel Exhibitions



Paul Cook – Facilitator

Paul is immersed in the events industry through his work as the driving force of www.planetplanit.biz and creator of the Hybrid Event Centre and co-creator of the 'Theatre of Meetings'. His time at Meeting Professionals International (MPI) as President for the UK/Ireland Chapter and then latterly working on the International Advisory Councils and as a Contributor to the Convention Industry Council Manual (9th edition) has contributed to his understanding of the challenges, trends and opportunities for meetings and events.



He has worked at Pinewood Film Studios and has been and is instrumental in creating and co-producing new initiatives such as the MPI (UK/Ireland) Young Achievers Award, the Planet Planit Event Innovation Awards and Event Camps worldwide. His work on hybrid events has increased his appetite in ensuring that events become much more production driven enhancing both professionalism of all involved and achieving greater success of events.



Marco Noordegraaf

Sound, Light and Projection



As Manager International Projects at ACS audiovisual solutions, Marco is responsible for providing large medical congresses and events in Europe with ACS' unique temporary room construction and AV solutions. Marco started in 2005 as account

executive for ACS at their Amsterdam RAI division; soon it became clear that dealing with the challenges of large international projects was exactly the environment Marco felt comfortable in. Since then Marco is responsible for 25 – 30 International projects each year, varying from congresses attracting 2.500 delegates to congresses that attract more than 30.000 delegates.

Q- Why do I need all this expensive equipment?

A- You need high quality and professional equipment to make sure your audiences will not have to experience not being able to hear the speaker properly or not being able to read the slides. It's all about delivering the audience the best possible learning environment. Professional equipment is expensive to buy for AV companies like ACS. A large venue Full HD video/data projector for example can easily cost € 60.000, and will be written off in three years. So if an AV company uses the projector 20 times per year the write off per use is already € 1.000,-. Obviously trained professionals are needed to install and operate projectors like these; maintenance and lamp replacement is expensive and also extra needed play-out equipment like switchers etc. need to be of high quality when operating in the same configuration.

Q- 4:3 or 16:9 ratio?

A- Robert Gaskins, inventor of PowerPoint: 'The very first public use of a laptop to project video from PowerPoint took place on 25 February 1992, at the Hotel Regina, in the Place des Pyramides, Paris (across from the Tuileries). With a laptop casually under my arm, I entered at the back of a ballroom filled with hundreds of Microsoft people from the European, Middle Eastern, and African subsidiaries. I walked through the audience carrying the laptop, up to a podium at the front; there I opened the laptop, and plugged in a video cable on the lectern. I began delivering a presentation to introduce PowerPoint 3.0 for Windows, using PowerPoint 3.0 running on the laptop feeding video out to a projector the size of a refrigerator which put the "video slides" onto a huge screen behind me. No one had ever seen PowerPoint running on a portable computer before, let alone being used to produce a real-time video show in colour with animated builds and transitions. The audience, all Microsoft people who talked to customers frequently, grasped immediately what the future would bring for their own presentations; there was deafening applause.'

PowerPoint has been around since 1992 and until today remains the most used presentation software. Microsoft estimates that over 30 million PowerPoint presentations are made every day! In 1992 the standard aspect ratio used for television and computer monitors (based on the earlier 35mm films that TV had to be able to show) was 4:3 and therefore PowerPoint was also in 4:3. The majority of presenters used the 4:3 ratio for their PowerPoint slides and they still do so today. So if 4:3 is still a pretty standard ratio, why go to 16:9 projection? The main reason to switch is that on a 16:9 screen you can have extra information besides the PowerPoint presentation. You can fill the 16:9 screen with a full background in which the PowerPoint presentation can be PiP-ed (Picture-in-Picture) also a



camera feed can be easily inserted (for example the head of the speaker) and under this feed the name of the speaker can be added.

Q- Do I need HD?

A- If you need to project an 'old-fashioned' 4:3 ratio PowerPoint slide, no, you definitely don't need HD for that. But if you want to show a detailed presentation with perhaps a video in it, you definitely want to look into the possibility of using of an HD projector. Back to 1992 when the first PowerPoint presentation was given, the standard definition (SD) was 576i. This is 720 pixels wide and 576 pixels tall. A pixel is the smallest visible element on a display/screen and all pixels together compose the overall image on the screen. So you can imagine that if you can project more pixels on the surface of the screen the higher the quality of the projected image will be. The HD definitions used today are 720p (1280x720 pixels) and 1080p (1920x1080 pixels). So in order to achieve the best possible quality on a 16:9 projection screen would be to not only use a Full HD projector but also create your presentation in 1920x1080 pixels and present from a full HD device of course.

Q- Why can I not use 10 wireless microphones in one room?

A- You can but it is not advised. More and more devices use the available frequencies in the air, so when more devices have to use the same bandwidth it increases the chance of interference. Wired microphones do not have this issue of course so it is advised to use wired microphones for Q&A on stands in the aisles of the rooms for example; a wired microphone on the head table and lectern would also be advisable. Of course using a lapel microphone for speakers who want to walk up and down the stage is perfect, but 10 speakers at once might prove to be a bit much! Beside the frequency availability an extra thing to be aware of is the time a wireless microphone can operate on a battery...

Q- When and why do I need delay screens?

A- It all depends on the size of the projection screen you are able to use in a room. A simple rule is that if your PowerPoint presentation measures 4 meters wide for example, people sitting 5x4=20 meters from the screen can still read the info on the PowerPoint slide. So if the people on the last row in the room are sitting at 40 meters from the screen for example and the PowerPoint image on the screen measures 4x3 meters, you would need delay screens at 20 meters from the main screen. Pay attention that you calculate with the width of the PowerPoint presentation in case you are projecting on a 16:9 ratio projection screen of course.



BeThere
GLOBAL®

Martin Shepherdly
Streaming Your Event



After a long career producing video and large scale conferences and events for major global brands and organisations, Martin anticipated the rapid growth of the streaming video market and the opportunities it presented to engage a remote audience. In 2008 he co-founded BeThere Global, a company that uses sophisticated recording and streaming technology to help its clients to unlock the full value of their congress, conference or seminar.

BeThere Global is now a leading provider of recording and web streaming services to the conference and events industry with an extensive client list covering the commercial, public, medical and association sectors. In 2012 he published “Web Broadcasting Your Conference” which is available here: <http://bit.ly/wbyconf>

Q- Streaming – It’s very complicated and involves lots of extra equipment and people doesn’t it?

A - It needn’t be. At its very simplest level you can stream an event with just a laptop, a camera and a small interface unit. But a typical event for us would only involve 2 or 3 small cases and just one technician. We deliberately keep everything compact to make it easy to travel.

Q- Should we stream our event live or on demand?

A- Depends on what your objectives are. We always advise people to only “go live” if there is a compelling reason to do so; such as compliance or the need to communicate simultaneously with different audiences or, if there is interactivity involved, where the audience can directly participate. Otherwise why give yourself the added stress?

Q - How and where do we show the stream?

A- Again this depends on your objectives and your audience, but there are a number of options: You can create a dedicated webpage or microsite, you can embed it on your website, or you can use your YouTube channel or Facebook page, or you can set up an account with LiveStream, Ustream or a host of other services. . Really these days it’s fairly straightforward to show a stream pretty much anywhere on the web. But do think about how your audience will access the stream. They may be using mobile devices for example, so you need to make sure the service your using will work for them.

Q- What kind of internet connection do I need to stream my event live?

A- A good solid, wired broadband connection that is not being used by anyone else! This should be 1Mb/s or more upload speed – we don’t care how fast the download is! If you know what you are doing you can stream well below this level – sometimes we have been forced to! The higher the upload speed the better really; particularly when it comes to offering multiple bit rates or streaming in a higher quality - for projection for example.



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Q- Isn't YouTube just for skateboarding cats?

A- No. YouTube is increasingly being used by major corporations and institutions as a serious method of broadcasting. It offers great functionality, particularly for live streaming – and for free! And it is HUGE! How about these numbers: more than 1 billion unique users each month; more than 6 billion hours of video are watched each month on YouTube – that's around 50 minutes for every person on Earth; 100 hours of video uploaded every minute!



Mike Clanton

Connectivity & WiFi

Mike Clanton has been actively involved in the hospitality industry for



over 15 years. He currently, advises meeting organizers how to successfully plan and support events when network connectivity (Wi-Fi services) are mission critical.

Mike is the Sales Executive for Enterprise Conference Solutions a business unit of Guest-Tek, a global provider for network connectivity. He and his team is committed to promoting and implementing the right network solutions for conferences and achieving a positive return on investment (ROI).

Q- What steps should be taken before selecting a venue when network connectivity (Wi-Fi service) is mission critical for the success of the event?

A-

Step 1: Determine if Wi-Fi is mission critical for the success of the event. Yes or No?

Step 2: If yes, understand who will be using the network and what role does this conference participant(s) play in the success of the event.

Step 3: How will the conference participant(s) use the network? Have a general understanding of what level of service the network will need to provide. Will the network be used for training, product demonstration / selling, basic browsing, videoconference and/or etc.?

Step 4: Conduct an on-site network test and determine the overall network integrity of the infrastructure, based upon the demands and expectation of participate. Use this time to understand if the network is able to meet the network demands or will the network need to be augmented?

Q- When is the venue's conference area Wi-Fi network sufficient to use for my event participants?

A- Conducting an on-site pre-network test is key to determining/understanding the capability of the venue's conference area network infrastructure.

Knowing the strengths and constraints of the venue's network will provide the needed empirical data to understanding what is and isn't possible.

Q- How much bandwidth should be allocated for my event participants?

A- Generally speaking bandwidth can be equally distributed / shared by all conference participant for basic requirements, unless of course a key conference participant(s) have specific network requirements. In this event, the network and bandwidth requirements should be tailored accordingly.

Q- How can I best manage my Wi-Fi cost and best manage the event participant's expectations?

A- Before securing the venue, it's imperative to know the strengths and the constraints of the venue's network infrastructure. Conducting a technical pre-site site test is highly recommended.

Q- Why do I need to hire a network connectivity expert to support my event(s) when I can use the venue's services?



Here are three examples when event organisers prefer to use a third party network subject matter expert (SME).

Reason 1:

When the event's network demands supersede the capability of the venue's network. Augmenting the venue's network is needed to support the demands and expectations of the event participants.

Reason 2:

Ideal for several events to maintain a consist level of network services, support and cost regardless of the change of venue, region and other variables.

Reason 3:

A trusted and proven third party network provider is requested by an organizer when network connectivity is mission critical for a meeting, conference and/or event.



Ian Whiteling

Video Journalism

Ian Whiteling, Director at Three-sixty and Managing Editor, Meeting the World is an experienced journalist, video presenter and content marketer. He creates journalistically led written and video content for brands and business to increase

engagement with key audiences, strengthen profile and reputation, build loyalty and ultimately drive business.



Q- Video's really expensive so how much will it cost?

A- That all depends on how you shoot it.

A crew of a presenter and camera operator with a 'professional' camera can cost you upwards of £1,000 a day, plus you then have editing on top, which is usually a minimum of £350 per day.

The key is to think about what you want to achieve first – your objectives. Then you need to think about what kind of video you need to fulfill those objectives and where you're going to use it. Then consider how you would plan the 'shoot' – what or who needs to be shot, where and when.

If you're organised and plan the logistics well, you can save time and money. Plus you may not need the full crew or even professional camera equipment. Perhaps you could get someone who can shoot, present and edit, all in one.

Q- I don't think my website can handle video, so what can I do with it?

A- It doesn't matter what else you can do with it, the fact is that if you can't display video on your website, you need a new one that can.

All the content you create for your business should be hosted on your website as it provides a key point of interest to visitors, encouraging them to linger, and boosts SEO naturally. The simplest way of hosting video on your website is to set up a YouTube video channel – quick and easy – and then use the YouTube link to display it on your website. Depending on your site, this should be a simple job for you or your website company.

What else can you do with video?

Send it out in e-newsletters using a link from your YouTube channel

Post it/Share it on Facebook and Linked in

Tweet links to the video on Twitter

Use to enhance presentations and proposals

Use it to create a more engaging trade show stand

Q- Are you going to ask me any difficult questions?

A- Unless you are being interviewed by a journalist, you should plan the video in advance. Tailor the questions to get the required key points or information across to meet your objectives and prepare your answers in advance.

Don't be tempted to use prompts of any kind as the viewer can tell and it will not look believable.



Absolutely avoid autocue, which takes training to be able to use it so that it looks natural.

If you're going to be interviewed by a journalist, research your subject in advance so that you're prepared for any questions. If you're asked a question you can't answer, simply say you don't want to answer that question, don't try to bluff your way through.

Q- When will it be ready for me to use?

A- The real question is when do you need it? Make it clear from the outset when you need the video and ensure whoever's shooting it can deliver. You may have to pay a premium for a quick turnaround – say 24 hours or less – but make sure you check this out from the start so you know what to expect.

Q- Will I own the videos?

A- Yes, if you're paying for them, you should have full ownership rights, so make sure that this is the case. Do not work with anyone who does not give you total ownership and the actual video files.



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