



Phases of Event Design

Design Phase Samples

EIC

- Strategic Planning
- Project Management
- Risk Management
- Financial Management
- Human Resources
- Stakeholder Management
- Meeting or Event Design
- Site Management
- Marketing
- Professionalism

ILEA

- Development (establishing objectives and designing)
- Pre-production (things start to take shape)
- Production (moving on site into the event)
- Post-production (wrap-up, auditing, clean up)

EVENT PHASES

- **Strategy:** what do we want to accomplish?
- **Design:** what kind of event should we design?
- **Production:** event details up until on-site coordination
- **Implementation:** managing the event on-site
- **Evaluation:** debrief and measurement



OBJECTIVES

WHO + WHY = WHAT + WHEN + WHERE



OBJECTIVES

S.M.A.R.T.



OBJECTIVES

S.M.A.R.T.

Specific



OBJECTIVES

S.M.A.R.T.

Specific

Measurable

OBJECTIVES

S.M.A.R.T.

Specific

Measurable

Attainable

OBJECTIVES

S.M.A.R.T.

Specific

Measurable

Attainable

Relevant

OBJECTIVES

S.M.A.R.T.

Specific

Measurable

Attainable

Relevant

Time-bound



OBJECTIVES

Not S.M.A.R.T.

“I want our employees to leave the event feeling good about our company.”

S.M.A.R.T.

“I want employee satisfaction survey results to increase positively by 30% within one month of the event. .”



Client Understanding



Ask the Right Questions



Ask the Right Questions



What's the purpose of this event?

What does success look like?

Who are the stakeholders? Your boss? The media?

What specific actions, outcomes or behaviors do you want to see after the event?

What impression of your brand do you want them to have after the event? What do they have now?

Describe a scenario in which you would say "I would definitely do/not do this again."

Client Timing



What timing horizon are they operating on?



Be an Advisor

Set Expectations

Provide Guidance

Don't Overstep



Discovery Sessions

Listening

Good

Client talks the most

Better

Client appears to be in control of the conversation

Best

Two-person approach to listening/watching

Asking Questions

Good

Get a good understanding of the organization

Better

Start with the results wanted and work your way back to the guests involved

Best

Deep-Dive on Audience, past history, current expectations



Client's Vision

“I know exactly what I want.”

Good

Understand their likes.

Better

Understand their dislikes.

Best

See one of their events in action.



Client's Vision

“I have no idea what I want.”

Good

Describe audience feelings to get to an understanding.

Better

Use an echo process while talking.

Best

Get the final decision-maker in the room.



Analyzing Event History

Event History



Event History



Past performance is a good guide of future design.



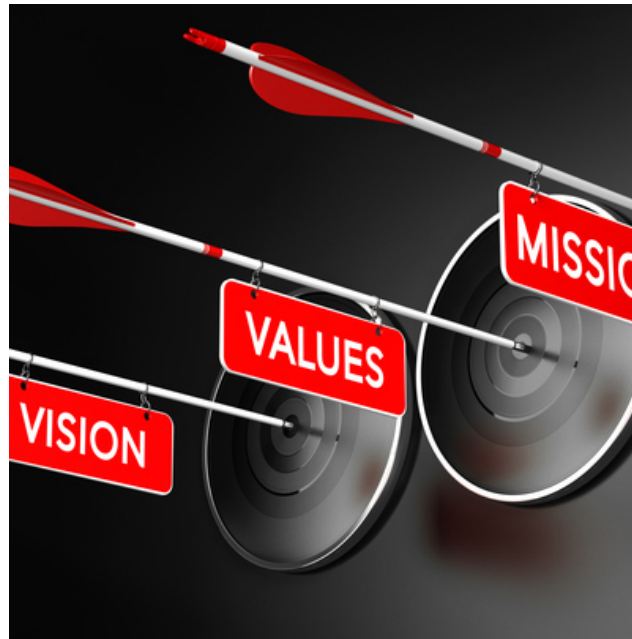
Know Your Audience

Audience Composition

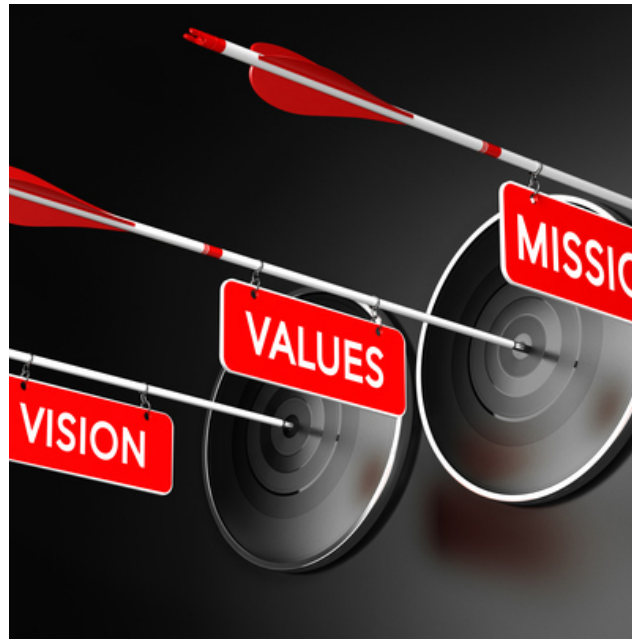


- Demographics
- Professional Background
- State of Mind
- Logistical Information
- Aspirational Information
- Personal Information

Audience's Community



Audience's Community

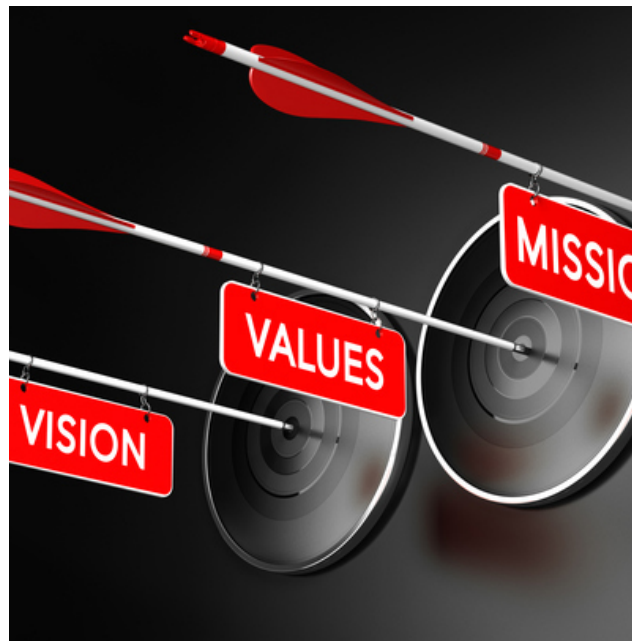


Brand

Audience's Community



Brand



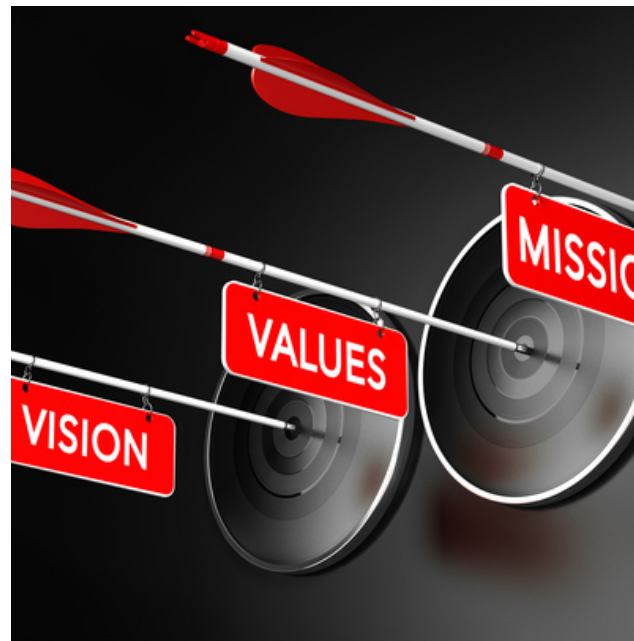
Mission / Vision



Audience's Community



Brand

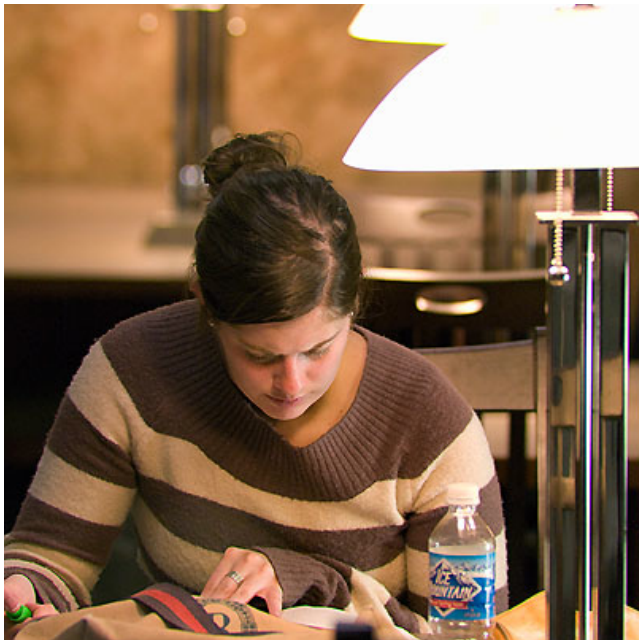


Mission / Vision

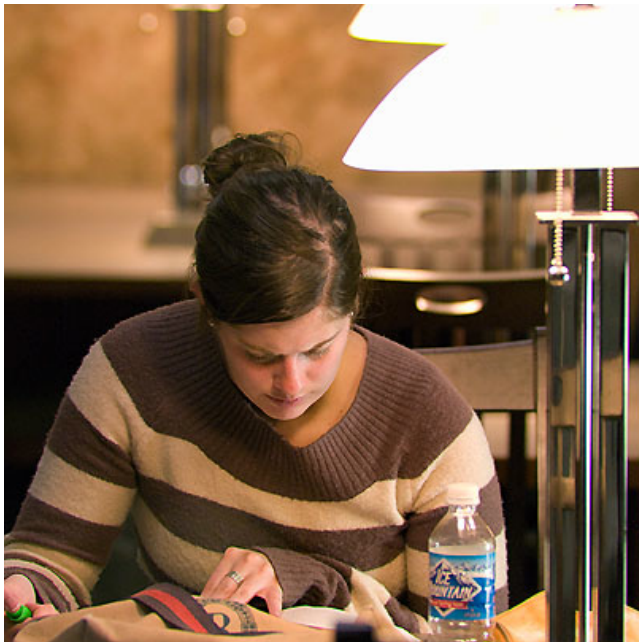


News

Adult Traits

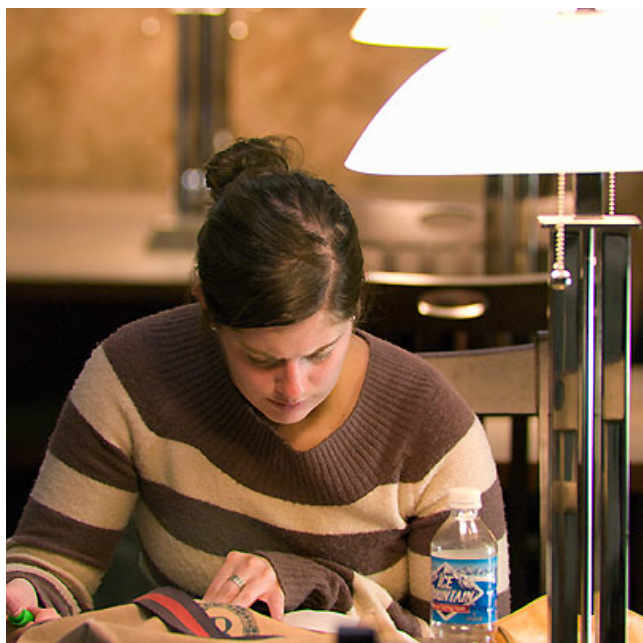


Adult Traits



Formal Knowledge

Adult Traits



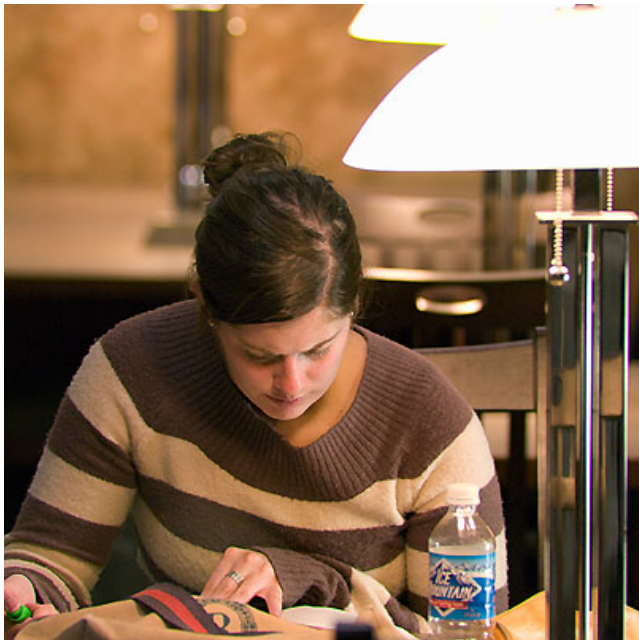
Formal Knowledge



Career Path



Adult Traits



Formal Knowledge



Career Path



Experience

Audiences





Primary

Audiences



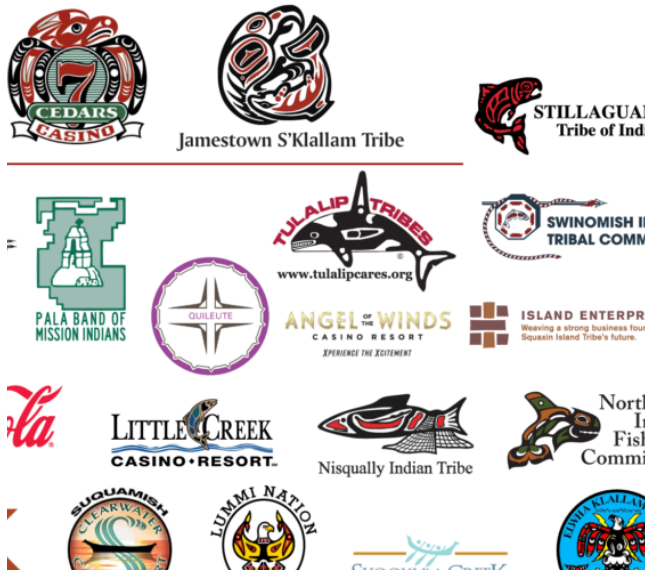
Primary

In the room

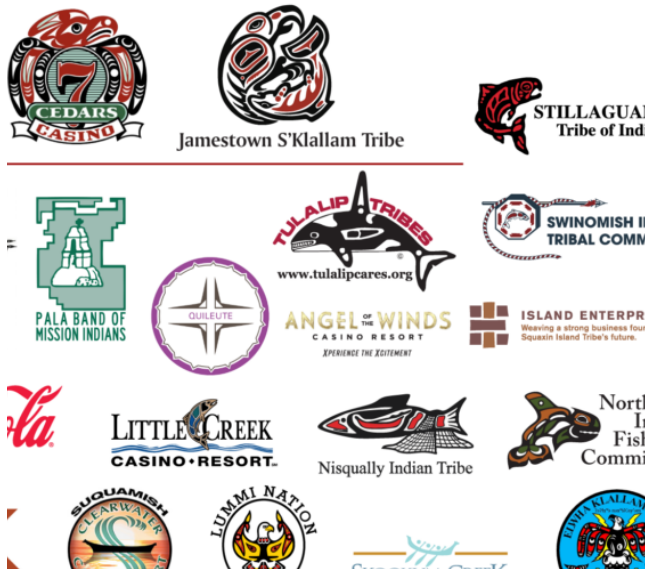
Move their needle

Carries most design decisions

K JR CLASSIC / DONORS & SPONSORS

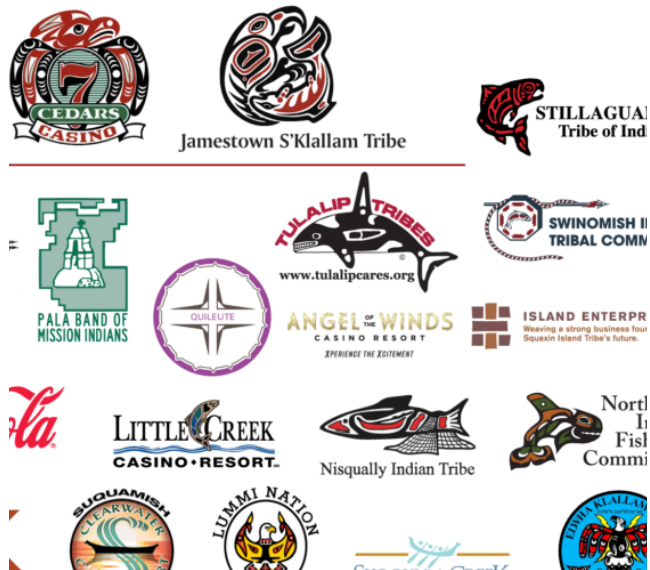


K JR CLASSIC / DONORS & SPONSORS



Secondary

K JR CLASSIC / DONORS & SPONSORS



Secondary

Sponsors

Exhibitors

Presenters

Honorees

Media (social / traditional)

Why Do We Attend?



Why Do We Attend?

Personal

Professional

Subject Matter



Why Do We Attend?



Why Do We Attend?



Noted Speaker

Trendy

Exclusive

Name Recognition

Destination

FOMO

Inspiration

Mandatory



Communication Influencers

Communication Influencers

Where They Live

Education Level

Generation

Culture

Relationship with
Technology



Communication Conflicts

Communication Conflicts

Iceberg

Vote With Feet

Pre-Conceived Ideas

Pre-occupation

Emotional Frameworks



Live Format Selection



The Power of Format

- Direct human interaction
- Create focus
- Establish tone / formality
- Manage schedule
- Structure engagement



Curated Content | Powerful Delivery

Pros

- Connects people
- Disseminate a lot of information with context
- Drives energy
- Shows off presenters
- Communicate big ideas



Cons

- Expensive
- One-way exchange
- Major space usage

Breakout Session

Pros

- Deep-Dives possible
- High interactivity possible
- Easy to do



Cons

- Not everyone can attend
- Hard to get feedback



Interview



Lecture

Other Formats



Seminar

Other Formats



Workshop



Symposium

Other Formats



Colloquium

Alternative Formats



TED-style

Alternative Formats



Peca Kucha / Ignite

Alternative Formats



Debate

Alternative Formats



In-room breakout

Alternative Formats



Fishbowl

Alternative Formats



Campfire

Alternative Formats



Flash learning mob

Alternative Formats



Expert Bar

Alternative Formats



Meet the expert



Proposal Writing



Proposal Uses

Proposal Uses

Record Keeping

Establish Professionalism

Sets Expectations

Protection

Invest in as needed

Auditory Client



Auditory Client



Live Presentation

Auditory Client



Live Presentation

Scripted Imagery

Auditory Client



Live Presentation

Scripted Imagery

Focus on voice inflection

Auditory Client



Live Presentation

Scripted Imagery

Focus on voice inflection

Music or other audio

Auditory Client



Live Presentation

Scripted Imagery

Focus on voice inflection

Music or other audio

Quiet space

Visual Client



Visual Client



Prepare images, charts, renderings

Visual Client



Prepare images, charts, renderings

Mindful of body language

Visual Client



Prepare images, charts, renderings

Mindful of body language

Use visual systems (color code)

Kinesthetic Client



Kinesthetic Client



Bring things to touch:

Samples
Textures
Models

Pricing

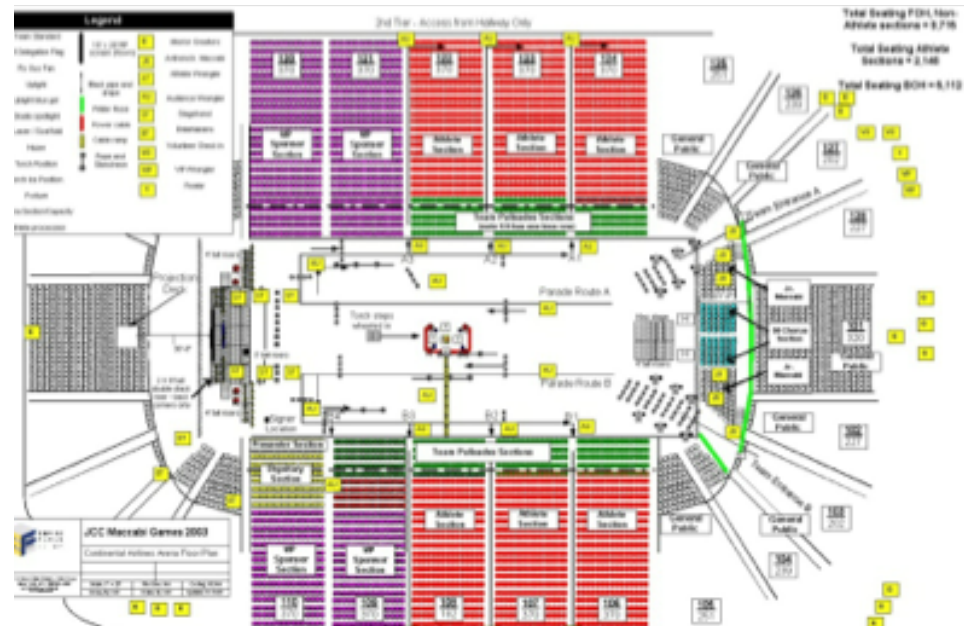
- Line items
- Not flowery descriptions
- Very defined
- Client usually deciding on price
- Frequently submitted to procurement departments

PROJECTED TIME & FEES, CONTINUED

Production Coordination		
1	Production Coordinator – Support Services – Altair Rasco	
	▪ Based on an estimated (15) total Days – Pre/Post	\$9,000.00
	▪ Based on an estimated (6) total Days – On-Site	\$4,500.00
1	Production Coordinator – Support Services	
	▪ Based on an estimated (0) total Days – Pre/Post	\$0.00
	▪ Based on an estimated (6) total Days – On-Site	\$4,500.00
1	Production Coordinator – Staffing / Volunteers	
	▪ Based on an estimated (2) total Days – Pre/Post	\$1,200.00
	▪ Based on an estimated (4) total Days – On-Site	\$3,000.00
1	Production Coordinator - Management	
	▪ Based on an estimated (5) total Days – Pre/Post	\$3,000.00
	▪ Based on an estimated (7) total Days – On-Site	\$5,250.00
Production Assistance		
Project Assistant (cumulative)		
	▪ Based on an estimated (5) total Days – Pre/Post	\$2,000.00
	▪ Based on an estimated (4) total Days – On-Site	\$2,000.00
Note: \$2,000.00 x 6 = \$12,000.00 waives overtime fees for all on-site days for this event		
Note: Additional on-site event staff may be required to provide area-specific management, coordination and staffing of individual event elements pending final complexity and logistics.		
Total Estimated Production Fees -		\$157,850.00

Technical

- Demonstrate competence
- Usually with schematics or renderings
- Often shows options
- Data on output included
- Client deciding on talent



Creative

- Very descriptive text
- Lots of imagery / video
- Evocative, full of emotion
- Trying to paint a clear picture
- Client deciding on creative abilities



Proposal Inclusions

- Document information
- Creative License
- Terms
- Client Profile
- Your Company Pitch
- Parameters
- Content
- Descriptive

