

Pageantry Template Resource Manual

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# Introduction

## Background

This manual is the product of recommendations first outlined in the ‘Economic Generator’ study, produced in May of 2000 by The Ottawa Partnership (TOP), an Ottawa-based assembly of public, private, and community sector leaders. Among other recommendations targeting growth of Ottawa’s economic clusters, the study recommended the creation of a Pageantry Template to foster growth in Ottawa’s robust festivals & events sector.

Funding for the Ottawa Pageantry Template Initiative was secured from the City of Ottawa, the Investment and Development Office of the Ontario Ministry of Tourism and Recreation, the Ontario Tourism Marketing Partnership Corporation and the Ottawa Festival Network.

A Pageantry Working Group was established under the stewardship of the Ottawa Tourism and Convention Authority (OTCA), and the direction of representatives from: the City of Ottawa, the Ontario Ministry of Tourism and Recreation (MTR), the Ottawa Festival Network (OFN), and Ottawa’s tourism industry.

Following a period of extensive research and stakeholder outreach involving consultation with more than 50 organizations, in February 2003, the Pageantry Working Group unveiled the framework for an Ottawa-based Pageantry Template. The findings and recommendations outlined in the resulting document, the Ottawa Pageantry Template Initiative Report, provided the foundation for this manual.

## Purpose of this Manual

This Pageantry Template Manual is intended to assist municipal governments, event organizers, and other community interests in broadening the economic impact of festivals and events in their communities by guiding these stakeholders through the creation of their own Pageantry Template.

Fundamentally, a pageantry template envisions a partnership between community stakeholders, through which partners from public, private and non-profit sectors dedicate resources to achieve increased visibility and excitement for a community festival or event. The impetus for this joint effort is a shared understanding of an event’s potential to attract outside visitors to the area and enhance their “visitor experience”, ultimately making a considerable impact on the local economy.

A pageantry template is intended to mobilize community stakeholders by encouraging them to adopt and deploy festival and event motifs, promotional materials, and related merchandise in a complementary and coordinated fashion.

Beyond this, a pageantry template also defines and promotes a number of shared policies and procedures, which create the framework for a cohesive and “turn-key” approach to managing inter-partner promotion of local festivals and events. By identifying and streamlining such processes, the template helps to minimize the administrative complications that can impede fruitful promotional partnerships and the creation of dynamic new event products.

Not surprisingly, the motivations of a pageantry program are largely consistent with those of a marketing program. Both marketing and pageantry programs seek to create awareness around the event and increase the event’s revenues by attracting larger audiences. Pageantry differs from marketing, however, in that its focus extends to shaping and creating an interactive event experience, rather than simply promoting an event or provoking a response similar to that of an advertising campaign.

In general terms, the creation of a pageantry template is meant to address several objectives.

- To increase local awareness of the importance and economic impact of community-based festivals and events.
- To provide a framework to guide and mobilize stakeholder involvement in raising awareness, excitement and participation levels in a community’s festivals and events.
- To raise outside awareness of a community’s ability to offer exciting cultural, entertainment, and leisure experiences.
- To increase the success of the community’s festivals and events sector in creating a positive impact on the local tourism economy.
- To improve the quality of the event experience in order to make it more attractive and memorable for event attendees.
- To enhance the profile of community stakeholders and businesses.

To help communities address these broad objectives, this manual is divided into three sections.

**Section A** provides an overview of the concept of pageantry, offers a series of pageantry-related observations provided by festival industry stakeholders, explores some thoughts on the relationship between pageantry, programming and branding and finally, presents case studies where successful pageantry elements have been implemented.

**Section B** explores the various components of pageantry and offers some general strategies to assist communities in developing their own pageantry template.

**Section C** is designed in a workbook format to help community stakeholders get started in defining their pageantry objectives and identifying pageantry opportunities in their community.

# SECTION A

## What is Pageantry?

We often hear the term “pageantry” used to describe the decorative elements of royal galas and events, but what exactly does the word mean?

Standard dictionary definitions emphasize the visual aspects of the concept. Webster’s Dictionary, for example, describes pageantry as “spectacular, colourful display.” Such definitions are only partly useful, because they ignore the word’s “participatory” connotations.

When used in this manual, the word “pageantry” actually describes the combination of elements, both tangible and visceral, that contribute to the overall quality or character of the event experience. In a sense, pageantry can also be considered a form of “experiential” marketing, because it plays a key role in inspiring people to actively participate in the celebration. Pageantry engenders all the mechanisms that are employed to give event attendees a heightened sense of event awareness, excitement, community spirit, civic pride, and the inclination to “get involved”.

Because its success depends entirely on its ability to communicate and even inspire an interactive experience among event participants, the ideal pageantry “mix” appeals to consumers through all of the five senses. In this manner, event pageantry may encompass colourful costumes and

banners, as well as auditory triggers like music, the gustatory appeals of food and drink, the olfactory essence of flowers, or the aroma of special cuisine. Pageantry even encompasses the tactile appeal of engaging in an event activity or simply rubbing shoulders with other participants in a festival parade.

A key advantage of pageantry is that it encourages the active participation of event attendees, and in doing so makes the event more dynamic and memorable for everyone. Through pageantry, participants themselves become part of the event, as their excitement and energy contribute directly to the celebratory atmosphere.

Though this observation may seem difficult to quantify, if in doubt, ask yourself a simple question: “would Mardi Gras be as dynamic and exciting an event without the participation of the crowds it draws or the shops, bars and restaurants that contribute to the overall event experience”?

While pageantry may mean different things to different people, the central theme is that it has a magical way of making a community and its visitors feel welcome and in the mood to celebrate. By creating the framework for shared communal experience, pageantry unites communities and attracts visitors.





# Pageantry Observations

In developing the Ottawa Pageantry Template, extensive research was conducted both internally (Ottawa region) and externally (other cities/events) to determine common threads between various pageantry elements. The following is a summary of key observations learned in the course of conducting hundreds of interviews with festival and event stakeholders.

## The Role of Festivals and Events

- Festivals and events add vibrancy and excitement to their communities and generally contribute to the overall quality of life.
- Festivals and events generate economic activity for the entire region, as well as in specific business sectors that provide targeted products and services to event audiences. Even businesses that do not directly benefit from events view festivals and events as complementary to their activities.

## The Foundations of Pageantry

- A very high level of civic pride and a genuine enthusiasm for the actual event most often characterizes festivals and events that demonstrate an advanced degree of pageantry. This is evidenced by the fact that the most successful events have a strong community support component (businesses, retail, restaurants and individuals) where participation is widespread.
- In most cases, these festivals have a long-standing history in the communities they serve. In many cases, pageantry elements have evolved over an extended period of time, often taking on a life of their own.
- Festivals and events with the most successful pageantry programs are often those where event programming reflects historical or cultural elements that are specific to the community and are a source of pride.
- Community involvement (outreach) is also considered to be an important component of pageantry. These outreach activities encourage buy-in from the community at large and allow for a local “flavour” to develop around specific event themes.
- Many events that have a high level of pageantry also have a commercial component (e.g. paid gate, licensed event) that ultimately provides them with the resources to support the development of pageantry components.
- Consistent branding is pervasive throughout all successful pageantry programs. This branding is applied to all aspects of the event planning process, from pre-event promotions and advertising, to on-site signage and merchandising.



## Pageantry Elements

- Interactive activities such as participatory parades add significantly to a visitor’s overall “event experience” and influence the way they feel about an event.
- Colourful elements, such as costumes, streamers or lights add significantly to the level of pageantry.
- Holding an event in beautiful natural surroundings has a direct influence on the overall “visitor experience”.

## Community Involvement

- Community stakeholders (e.g. businesses organizations) often like to be associated with festivals and events because participation enhances their overall image in the community.
- Many community stakeholders confess to a degree of “partner fatigue”, and for this reason have an interest in seeing festivals develop a coordinated approach to partnership/sponsorship requests.
- While community stakeholders are often interested in participating in some form of festival pageantry, their ability to get involved often depends on a low or no-cost commitment. By the same token, most stakeholders expect (either directly or indirectly) some reciprocal benefit or return on investment for their support.
- Many municipalities and tourism organizations are involved with initiatives to make their festival industry stronger, primarily through grants, infrastructure services and promotional support.



### Packaging Pageantry

Overall, pageantry cannot be packaged and implemented in a strictly formulaic approach – it must be appropriate to the style of each event and be driven by the audience through grassroots activities.

### Illustrating Pageantry – Joe Smith’s “Event Experience”

To get a better sense of what is intended through the creation of a Pageantry Template, consider the following scenario.

Joe Smith is a Toronto businessman who must travel to Ottawa for a series of meetings. While on the plane, the steward hands him a small brochure highlighting a number of events taking place in the city. Mr. Smith takes a moment to scan the brochure, notices that the Ottawa International Jazz Festival coincides with his visit to the city, and then turns his attention back to his paperwork.

As he enters the Ottawa Airport, Smith is surprised at the warm greeting he receives from a young man in a Jazz Festival T-shirt. The volunteer welcomes him to the city and hands him a schedule of Jazz Festival performances with a small map highlighting Jazz Festival performance, hotel and restaurant venues.

Smith takes the schedule, and continues on his way through the terminal, during which time he notices several posters and a large colorful banner promoting the festival. Nearing the exit, Smith sees a small crowd gathered around a trio of jazz musicians performing for travelers.

In the taxicab on his way into the city, the car stereo is tuned to a local station that is celebrating the Jazz Festival with a special “spotlight” on performers in town for the festival. Unprompted, the driver recommends a number of local restaurants or bars that feature Jazz Festival-related specials. Smith, meanwhile, has noticed a special events calendar hanging from the back of the driver’s seat.

Looking it over, he is immediately struck by the sheer number of events that take place in Ottawa. As the taxicab continues its voyage from the airport into the city, Smith notices the festive atmosphere created by a series of street light mounted banners and signs, which welcome tourists to the city, and invites them to attend the Jazz Festival.

Upon his arrival at the hotel, the sight of a large Jazz Festival banner hanging in the lobby greets Smith. Later, when he enters the hotel lounge for an evening drink, he notices that other guests are sipping a colorful drink in a special glass. The bartender, who is dressed in a Dixieland-style outfit, promptly offers to make him up a special ‘Jazzmarazz Cocktail’, which he readily accepts.

Faced with all these pageantry elements, even the most pre-occupied traveler would take note of and appreciate the ambience and excitement created by the Jazz Festival. As Mr. Smith passes the hotel reception desk, he quickly notices a brightly coloured pop-up poster display advertising the sale of Jazz Festival tickets, for which, as a hotel guest, he receives a discounted price. His interest heightened, Smith decides that he’ll take the time to check it out. Mr. Smith attends the Jazz Festival, and has a fantastic time. For the next two nights of his stay in the city, he attends a number of other Jazz Festival events.

By the time he has to leave the city, Mr. Smith has packed a Jazz Festival T-shirt and poster and adopted a view of Ottawa as a dynamic tourist destination. Given his experience, he decides that he will make plans to visit Ottawa during the Jazz Festival next year. Finally, when his colleagues in Toronto ask him what he did for entertainment, he’ll deliver a soaring testimonial, complimenting the Jazz Festival, and Ottawa for making him feel welcome.



## Programming, Branding and Pageantry

While most festivals have an acute understanding of their programming requirements, fewer have a sense of how programming creates the framework, and indeed resides within the framework of their event brand. While event programming creates the reason for the event and determines, to a great extent, the motivation for people to attend, the event's brand occupies a more visceral role that grows in potency over time. As illustrated in the Joe Smith scenario above, programming, branding and pageantry were so pervasive that Joe Smith ultimately got caught up in the event experience, even if only to see for himself what all the fuss was about.

Consistent branding works to capitalize on the positive experiences that are associated with attending the event, and encapsulates them within a recurring graphical, visual, and/or textual element. While each event's selection of branding image or wording might solicit different symbolic associations from the audience, the overall effect of the branding element is to summarize the event in positive terms.

In other words, an event's brand is more than just a compelling image or a catchy tag line. Realized effectively, a branding element becomes a cue for the audience to make the association between the event being promoted and positive past experiences.

With time, as the event's brand becomes more integrated into all marketing/promotional activities, it becomes synonymous with the event, and works to communicate the event's accumulated goodwill almost effortlessly.

Given this, it follows that a pageantry program must consider the importance of branding in its scope of activities. If pageantry is meant to communicate a communal celebratory experience, then festival branding should also support and communicate the unique character of that experience. In the best possible scenario, pageantry elements automatically reflect brand elements and support them.





## Case Studies

### Canadian Tulip Festival, Ottawa

#### Creating pageantry through programming and branding

As an example of how branding fits in with pageantry, the Canadian Tulip Festival (Ottawa) has been highly successful in creating a brand identity around its well-recognized tulip icon. In addition, the Tulip Festival has been able to leverage the strength of its brand to extend event visibility into other directions.

To describe a pageantry-related example, the Tulip Festival's 2002 season was notable for the creation of a new outreach program that introduced hundreds of large, 5-foot high fiberglass tulips. These tulips were highly effective as a means of encouraging the direct participation of community groups and local celebrities who painted the tulips. They also created a mechanism for local business to support the initiative by offering them a chance to purchase unique artifacts during a community auction.

The end product was a highly attractive visual display that helped to create colourful pageantry surrounding the Tulip Festival while it worked to support the integrity of the tulip brand. Finally, the exercise served to further augment positive associations with the tulip brand by reinforcing the idea that the Tulip Festival is a participatory and inclusive celebration of community.

The lesson to be taken from this example is that programming, branding, promotion and pageantry should be considered simultaneously. The ability to leverage a proven brand when designing a pageantry program contributes both to the event's pageantry experience, and to the value of the event's brand. In instances where festivals have not yet had the opportunity or resources to achieve a consistent brand, certain pageantry elements may provide new mechanisms and opportunities for events to articulate a brand vision.



### Winterlude, Ottawa

#### Combining nature with a need to celebrate

Rated as one of the largest winter festivals in the world, Winterlude is a prime example of an event that appeals to the hearts and souls of its visitors. Over its 24-year history, Winterlude has attracted millions of residents and visitors to the city's Rideau Canal (widely recognized as the "longest skating rink in the world"), to celebrate Ottawa's northern climate and culture. Central to Winterlude's branding and pageantry strategy is the snowflake logo that is visible on virtually every piece of promotional literature, merchandise and signs created for the event. Through the pervasive placement of this logo, visitors and residents alike are constantly reminded of the approach of this annual winter festival, and of the celebratory atmosphere and enthusiasm it brings to the city during an otherwise bleak time of the year.

To better involve and interest children in the Winterlude celebration, the festival also features special Winterlude mascots. Each year, the "Ice Hog Family" comes out of hibernation to participate in promotions leading up to the event, as well as appearing on the Canal throughout Winterlude. For the older crowd attending Winterlude festivities, an "Ice Hog Grog" can warm up any visitor on a cold winter day.

The lessons learned from Winterlude are that by celebrating nature's elements, appealing to a variety of participants' senses and applying consistent branding, an event can develop an international reputation that attracts visitors from all over the world.

## Calgary Stampede, Calgary

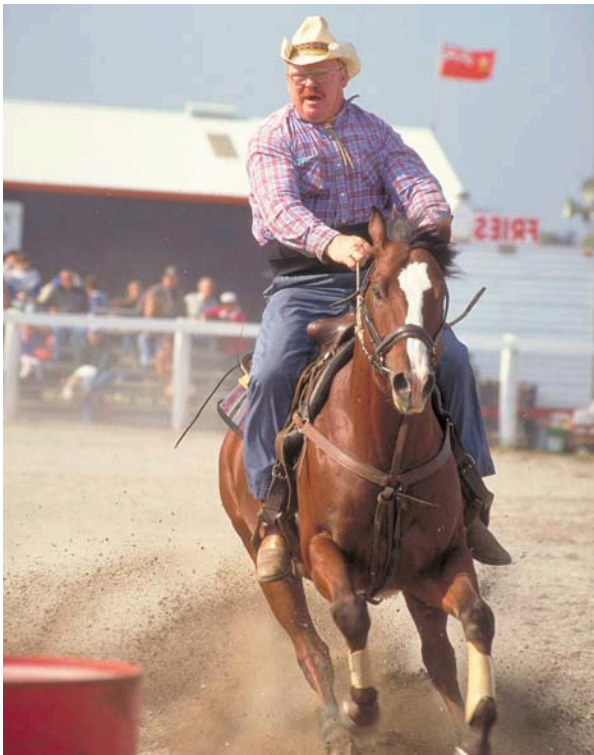
### Tying historical roots with civic pride

The Calgary Stampede is a unique phenomenon, widely recognized as one of the most successful events in North America from both a pageantry and marketing perspective. It has been said that the Stampede is the ‘envy of every metropolitan city in the world’, mainly because the entire city becomes involved in the Stampede spirit. Every corporation, every shop owner, every restaurant, every hotel, all decorate for, participate in and unconditionally embrace Stampede week.

At the heart of the 90 year-old event is world-class programming that is high-spirited, true to western traditions, and respectful of the event’s Western/pioneering roots. This historical connection provides the framework for “The Greatest Outdoor Show on Earth”. The event attributes its success to a dedicated staff and volunteers and good old-fashioned western hospitality.

In addition to the fierce spirit that is exhibited by its participants, an extensive branding program that shows up in every facet of the event supports the Stampede. The white cowboy hat has become a symbol for the event, along with a wide variety of western wears. This apparel is worn by everyone associated with the event, from the volunteers at the airport and in Stampede Park to politicians and business owners.

The lesson to be learned from the Calgary Stampede is that by focusing on your historical strengths and promoting civic participation and pride in your event, you can attain a level of pageantry that cannot be bought or packaged.



## Mardi Gras, New Orleans

### A pageantry life of its own

Mardi Gras appears to defy all conventional wisdom about how to organize, promote and create pageantry around a major event. It seems that history and a worldwide reputation for colour and revelry has created a special magic about the event.

Mardi Gras is not coordinated by any central body, rather the event consists of some 60 separate parades, each orchestrated by an independent organization (or Krewe) according to their own chosen theme. While there is a requirement that each Krewe obtain a parade license, these licenses are all spoken for until such time as any Krewe organization disbands.

In addition to public parades, Mardi Gras also features some 150 private parties. The municipal government of New Orleans spends little to no money on event promotion. They do, however, invest several million dollars in supporting infrastructure (e.g. police presence, street closures).

There is actually a law in place outlawing corporate sponsorship of any Mardi Gras event. Beyond this, there is no official licensing of event merchandise. Artists who compete for placement in stores or market stalls produce posters, t-shirts, and other souvenirs independently.

There is no official banner program, no event signage, etc. The only event marketing is done by the tourist industry. Hotels, as an example, will promote the event through tourism related websites, and with brochures promoting hotel packages. Predictably, the hotel industry has a lot to gain. Every year, some 37,000 hotel rooms in New Orleans are booked solid throughout the length of Mardi Gras. New Orleans liquor laws, which are highly liberal, help to promote the sense that the event is an on-going party. In New Orleans, you can be served alcohol 24 hours a day, seven days a week.

Overall, the uniqueness and success of the event can be greatly attributed to public buy-in. Mardi Gras is highly participatory and pageantry is a grassroots led activity. This manifests itself in highly colourful costumes, make-up and celebration activities by parade participants and attendees alike. The crowd interacts with the parade. Float riders disperse trinkets and doubloons, which have no real value, but which have a symbolic value in the context of the event.

The lesson learned from Mardi Gras is that once an idea catches hold, it can develop a life of its own.

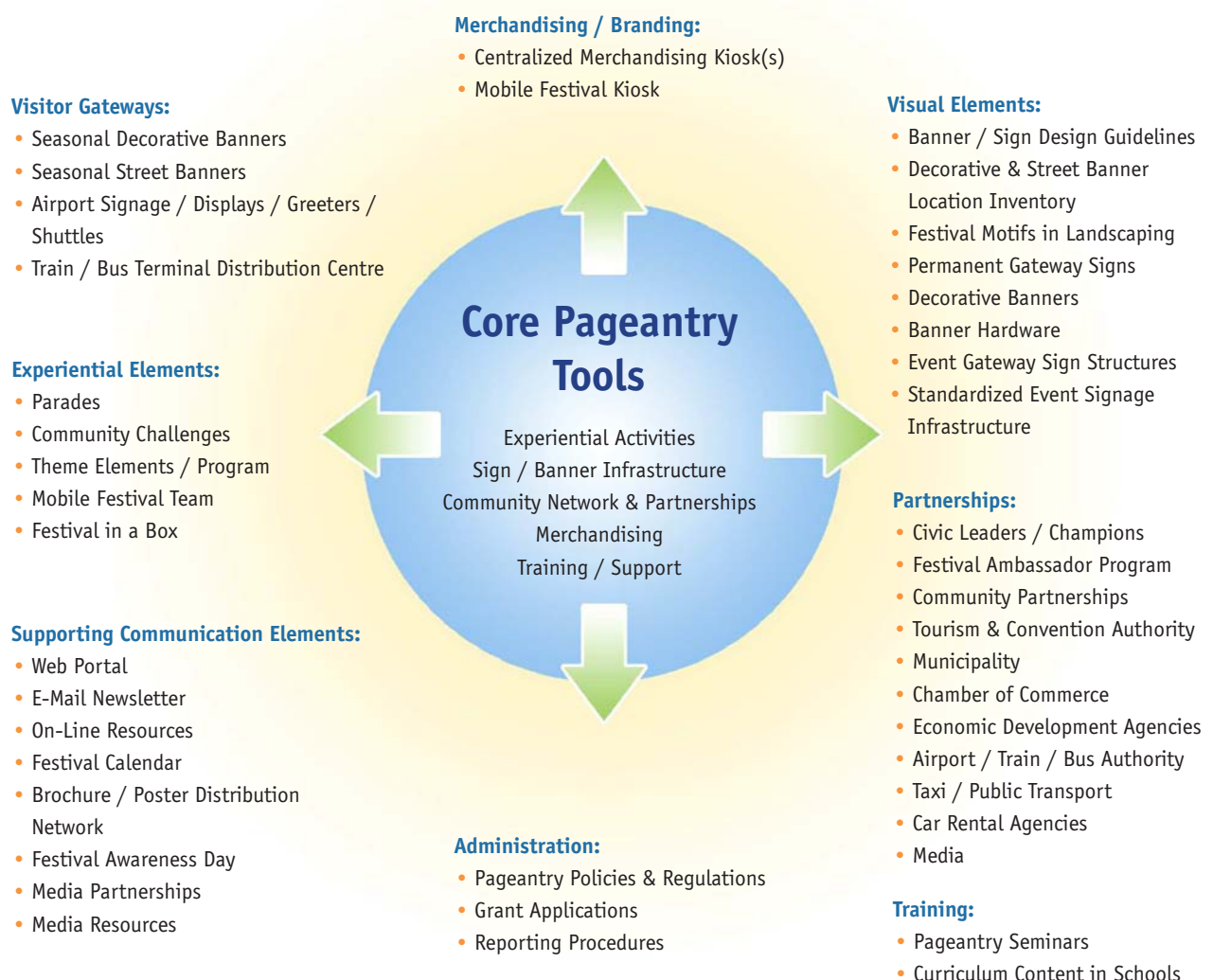


# SECTION B

## Common Pageantry Elements

There is no single formula for creating an effective Pageantry Program. In an ideal world, pageantry, branding, marketing, and programming are integrated with the needs of the audience to create a unique participatory experience for all. Understanding why your audience supports your event and identifying the “hot buttons” that encourage them to react in a positive manner can only accomplish this. Having stated this, there are a number of common template elements that if used in a coordinated fashion, can help set the tone for a successful pageantry program. These are outlined in the following section as well as illustrated in the Pageantry Template Road Map below.

### Pageantry Template Road Map



## 1. Visual Elements

Visual elements describe highly visible pageantry tools that display festival colors and branding, and help create a celebratory mood among pedestrian and drive-by traffic. Visual elements include hanging banners, decorative banners, signs, billboards, posters, and festival-related displays, but also extend to a community's natural attributes (flowers, fall colours, waterways, etc.). General strategies that might contribute to increased visibility and event pageantry at the community level include:

### Regional Inventory of Street Signage/Banner Locations

To assist festivals and events in deploying visibility elements for maximum effect, a pageantry template should include a regional inventory of street signage/banner locations that may be accessed by various festivals and events. This inventory would identify the number of locations for each type of sign/banner, outline design specifications (see below), and installation requirements. The inventory would include locations for decorative banners, street banners, and/or coreplast signs.



### Sign and Banner Design Templates

For many festivals and events, signage is almost an afterthought that is addressed as part of the operations component of an event. However, nothing could be further from the truth! In addition to communicating important information and messages, an event's signage program reflects an event's brand and standards of excellence. To improve the level of pageantry in this area, festivals and events should be provided with the tools to properly design and enhance their signage and banner programs by promoting universal hardware specifications and providing design guidelines (e.g. text, font sizes) that are based on industry best practices.

In addition, consideration should be given to a coordinated procurement strategy that bundles the production of festival visual elements together to achieve economies of scale pricing for the production of decorative banners, coreplast signs, and other visual elements; as well as the hardware requirements and the installation of these materials.

### Municipal Banner Signage Support Program

Most street banner programs depend on the municipal government for installation approvals. In many communities, the municipal government could support festivals by acquiring and loaning them the appropriate hardware to accommodate festival banners in a number of pre-approved locations. This hardware, as well as the banner installation, would be available either free of charge through city services, or for a nominal installation fee. All festivals would be expected to provide their own banners that would have to meet the city's banner design specifications.





## Entrance Structures/On-Site Signage

In most communities, festivals and events take place at established public locations. To assist festivals in creating pageantry for their event, Entrance Structures should be mounted on a semi-permanent basis at high use sites throughout the season to encourage festivals and events to make use of professional venue signs. Under ideal conditions, each festival would be allowed to install event-specific signs up to two weeks prior to their event. In addition, an inventory of sign structures that can be loaned to festivals and events will provide a measure of quality control throughout the event site.



## Pop-Up Display Program

“Pop-up” displays are highly mobile, cost-effective units that can be placed in key high-traffic locations throughout the community. Examples include vinyl posters and brochure racks mounted on telescoping stands. Display deployment venues might include:

- shopping malls
- public libraries
- arenas and community centres
- lobbies of municipal buildings
- local businesses (restaurants, theatres, hotels, etc.)

To facilitate the use of these units, an inventory of pre-approved locations could be made available to festivals and events that adhere to standard design and installation guidelines. In addition to these “default” locations, each festival and event should be encouraged to identify their own “event-specific” pop-up venue locations where they can make use of these units to communicate with their target audiences.



## 2. Experiential/Participatory Elements

Experiential/participatory elements define those activities that personally touch, or engage visitors in a festival or event. There are general strategies that may be used to heighten the level of “visitor experience”. These are outlined below.

### Parades

Parades bring colour, vibrancy and a high level of visibility to an event, especially those that allow for mass participation. Designate a suitable parade route(s) and simplify regulations to make it easy for festivals and events to use this proven pageantry element.

### Community Challenges and Promotions

Every event should be looking for ways to conduct pre-event participatory activities that increase awareness and community spirit for their event. Activities can range from school-based colouring contests where entries are displayed at the event to more complex activities such as event fundraisers that engage local media and personalities. Examples include the prevalence of the white cowboy hat at the Calgary Stampede and the beads at Mardi Gras, as well as tulips on every block or community challenges such as the Bluesfest Blue Friday where all citizens are encouraged to wear blue jeans.

### Mobile Festivals & Events Team

To raise awareness and generate enthusiasm, a special “Mobile Festivals & Events Team” could be launched to promote festivals and events throughout the festival season. Team members would travel to high traffic public areas such as malls and transit stations, promoting local festivals through festival-related interactive games, special activities, contests, giveaways, etc.

### Festival in a Box

To provide local businesses and partners with the tools to contribute to an event’s pageantry, a “Festival in a Box” package could be developed that includes posters/flyers, complimentary tickets for promotional purposes, event fact sheets, balloons, souvenir items, recipes for food and beverage items as well as creative ideas (e.g. festival attire, special theme days, etc.) to get partners involved in promoting a specific festival’s theme.

These packages would be created by each festival and event (using pre-established guidelines) and distributed through a central distribution mechanism.





### 3. Visitor Gateways and Transportation Infrastructure

Gateways are defined as all the physical entry points into the community. These include transportation hubs such as the airport, the bus terminal, the train station, major highways into the city, waterways, ferry landings etc. General strategies seeking to leverage the use of visitor gateways and transportation infrastructure include those outlined below.

#### General Gateway Signage

**City Entrance Signs:** Promote festival visibility by installing generic or event branding opportunities as part of the official City Population or specifically dedicated signs that vehicle traffic passes by when entering the community via major traffic arteries.

**Decorative Banners Along Major Arteries:** Install decorative banners along major transportation arteries to create a heightened sense of excitement for visitors arriving in the city.

These branded banners would help to create a greater sense of pageantry throughout the community and could be placed to complement event-specific decorative signage by interspersing festival-specific decorative banners along the same gateway routes (e.g. every second street pole reserved for festivals, etc.).

**Seasonal Street Banners on Overpasses:** Install seasonal street banners on overpasses with high traffic counts and/or provide opportunities for individual events to install event-specific banners for a pre-determined period of time leading up to, and during their event.

**Seasonal Signs at Key Intersections:** Identify key traffic intersections where seasonal signage (min. 8' x 12') can be used to promote generic festival messages (e.g. Canada's Festival Capital), or by individual festivals to promote specific events.

#### Airport

The local airport is one of the most important venues for creating a sense of pageantry for visitors entering a city. By working closely with the local Airport Authority to leverage pageantry opportunities, visitors will get an immediate sense that the community is a vibrant one, with a multitude of activities to offer. Specific opportunities include those outlined below.

**Airport Seasonal Display:** Create a seasonal display to promote your community as a "Festival Community" and install it in one of the Airport's public areas. The display may consist of static signage, a tri-lite frame display, or might include interactive programming such as live performances relevant to the theme of upcoming festivals.

**Festival Banners:** Explore the installation of banners on streetlights along Airport entrances and exits.

**Festival Greeting Team:** Develop a volunteer "Festival Greeting Team" that will welcome visitors during the festival season and provide information on upcoming events. Volunteers would be provided by individual festival organizers and operate from a special festival kiosk located in the airport terminal (Arrivals area). As an alternative to volunteers, Festival Greeting Teams could consist of summer students funded through federal government programs. Festivals could further supplement the greeter program by using volunteers to act as "roving greeters", distributing information, discount tickets, etc.

**Airport Taxi/Shuttle Promotional Program:** Take advantage of the Airport Authority's unique position with local transportation carriers to leverage taxi, limousine, and shuttle services as distribution points for festival promotional material.



## Train/Bus Stations

**Festival Promotion:** Work with the local train and bus stations to establish permanent festival exhibits, banners and/or brochure racks accommodating the regular display of posters and brochures.

## Taxi Industry

**City Taxi Distribution Program:** Work with local taxi companies to distribute a Festival Calendar of Events to passengers.

**Taxi Screen Display:** Make use of emerging computer-based on-screen technology to showcase the region's festivals and events to a captive audience.

## Local Bus Transportation

**Transit Promotional Program:** Distribute Festivals & Events Calendars and other materials using specially designed brochure sleeves on city buses and in Transit Stations. Encourage events to offer incentives for bus passengers to enhance the value of taking public transportation.

**Transit Station:** During certain times of the day, transit stations are an ideal opportunity to reach a large number of people. Reinforce festival/event programming by offering free entertainment (e.g. Jazz trio, buskers) as passengers wait for their ride.

**Creative Transit Solutions:** Work with the local transportation provider to develop creative ways to promote specific events (e.g. special attire for drivers, window and ceiling decals).

**Tour Companies:** Work with tour companies (e.g. out-of-town tour groups, sightseeing buses) to distribute information and/or develop special themes while special events are taking place.

## Car Rental Agencies

Work with local car rental agencies to distribute a Festivals & Events Calendar that can be distributed with each rental agreement or a special promotion item that can be hung from the rearview mirror.

## Tourism Kiosks

Identify Tourism Kiosks in and around your region and negotiate the placement of brochure racks and/or poster boards to promote local festivals and events to visitors.

## 4. Merchandising

Merchandising refers to those elements that festivals and events use to leverage brand awareness for their event, such as clothing (e.g. hats, t-shirts) and souvenir items (e.g. pins, mugs). General strategies seeking to leverage the use of merchandising include those outlined below.

**Reinforcing a Brand Through Merchandising:** Develop a merchandising program that accurately reflects the nature of the event, and one that participants can easily identify with from a branding perspective. Provide staff, volunteers and community partners with branded apparel that reinforces key messages related to the event.

**Joint Merchandising Program:** Develop a joint merchandising program for local festivals and events, targeting relationships with a selected number of key retailers or tourism outlets that would carry related merchandise throughout the festival season. Alternatively, the opportunity to participate as a festival merchandise retailer could be offered through a general Request for Proposals (RFP), where retailers would compete for the right to be promoted by festivals as an "official" retailer.

**Merchandising Kiosk:** Coordinate among participating festivals and events, a professional outdoor kiosk that can travel to events throughout the festival season, carrying a wide variety of festival merchandise on a consignment basis. Each festival venue would provide complimentary space for the kiosk in exchange for a nominal percentage of sales (10-15%). The kiosk could be staffed through volunteers from each festival or alternatively, through a government summer student grant program.





## 5. Community Partnerships

Partnerships describe a broad array of promotional and/or co-promotional relationships established between festivals/events and supporting organizations, including area businesses and associations, community groups, government agencies, non-profit organizations, etc. General strategies seeking to leverage community partnerships include those outlined below.

### Festival Ambassador Program

A “Festival Ambassadors Program” would encourage the support of all local area businesses for regional festivals and events. The program would identify a number of opportunities where businesses and organizations could participate. Participants would sign a formal “Ambassador Agreement,” which would outline a series of deliverables over a specific time frame. In most cases, deliverables would be generic and replicable in nature, and be extended to a pre-determined number of festivals. There are several examples of deliverables from business organizations.

- Distribution of the Festivals & Events Calendar to their members/customers.
- Distributing event-specific e-mails or hard copy promotional materials to their members.
- Distribution of “Festival in a Box” packages to constituents.
- Providing a link between their home page and the Festival web site.
- Offering discounted ticket packages and promoting special theme days among their constituents (e.g. Winter Carnival Day).



Individual businesses could become involved in various ways.

- Receiving and participating in the “Festival in a Box” program.
- Providing locations for brochure sleeves and posters.
- Encouraging staff to participate in special theme days related to events.

Key elements of a Festival Ambassador Recruitment Strategy might include:

- **Recruitment Drive:** A focused recruitment drive for Festival Ambassadors would be held during Festival Awareness Week where the media would assist in generating excitement and encouraging sign-up for the program.
- **Association Membership:** Business organizations (e.g. Chamber of Commerce) would be approached directly to become ambassadors of the program.
- **On-line Registration:** Festival Ambassadors could self-register through the central web site on a year-round basis for the services they are prepared to offer.
- **Network Promotion:** Each event would be encouraged to promote the Festival Ambassador Program through communication with their specific partners.

Festival Ambassador benefits could include a listing on the central festival web site as a Festival Ambassador; complimentary tickets for each event; the opportunity to participate in group discount packages for specific events, and first opportunity to review annual listing of business opportunities related to each festival. Other benefits could include invitations to special openings and receptions and recognition at a special luncheon during Festival Awareness Day for those businesses/individuals who have demonstrated exceptional Ambassador skills throughout the previous festival season.



## Partnership Opportunities

Within each community there are key partnerships that can be leveraged to promote pageantry among festivals and events. Primary candidates for community partnerships include:

- Organizations that have a direct interest in an event's mandate and programming (e.g. historical society, music clubs)
- Municipality
- Chamber of Commerce
- Economic Development Agencies
- Business Improvement Associations (BIAs)
- Tourism and Convention Authorities
- Convention Centres and other civic facilities
- Public Transit Agencies
- Restaurant Association
- Hotel Association
- Taxi Companies
- Major Newspapers and other media outlets

Each of these potential partners has an extensive community network that may be leveraged to assist in a variety of pageantry issues ranging from the promotion of festival initiatives and provision of in-kind services to incorporating festival and event recognition into annual awards programs.

## 6. Event Training

Training describes the activities that would be undertaken to provide festival and event organizers with the information and tools required to implement a successful pageantry program.

### Pageantry Training Program

Due to limited resources, many events do not place pageantry high on their planning list, especially during their early years of development. Yet, many of the elements of an effective pageantry program can be applied within the context of program development and promotion. A "Pageantry Training Program" will help festivals gain a better understanding of pageantry tools and mechanisms, as well as knowledge of the benefits of implementing a successful pageantry program. Training should encompass several areas:

- Overview on the role of pageantry and its benefits to a festival or event.
- A review of pageantry "best practices" employed by other festivals and events.
- Exercises to help festivals and events identify the unique characteristics of their events and audience "hot buttons".
- Discussion on how branding, programming, and marketing fit into the pageantry mix;
- An overview of the community pageantry mechanisms available to festivals through municipalities and other key stakeholders (e.g. sign infrastructure).
- A review of opportunities related to joint programs such as the Web site/Newsletter, Festival Ambassador Program and the "Festival in a Box" program.
- Distribution of a community-specific Pageantry Manual for festivals and events to use as a guide when setting up their own program.

To encourage the participation of festivals and events in a related pageantry training program, eligibility for municipal grants provided to events could stipulate that at least one person from each event must attend the Pageantry Training Program. To place an even greater emphasis on this area, eligibility for municipal event funding might also require that applicants address the issue of pageantry in their annual funding proposal.





# Supporting Communications Elements

To support your pageantry activities, a variety of communications elements should be considered. These include a wide range of information distribution mechanisms, including newspapers and printed publications, electronic media, on-line communications, direct mail pieces, brochures, posters, public relations programs, etc. General strategies seeking to leverage the use of such tools include those outlined below.

## Community Event Web Site

Each of these potential partners has an extensive community network that may be leveraged to assist in a variety of pageantry issues ranging from the promotion of festival initiatives and provision of in-kind services to incorporating festival and event recognition into annual awards programs.

Where numbers warrant, to leverage multiple audiences a comprehensive on-line resource (Web site) should be developed as a single source of all information related to a community's festivals and events. There may be several key components of the web site:

- Listing of all festivals with a link to the home page of each event.
- Newsletter registration page (see E-mail Newsletter).
- Downloadable festival calendar, festival posters in PDF format, screensavers, festival picture galleries, etc.
- Survey page.
- Links to other tourism-related web sites.
- A common graphic identifier that all festivals, events, stakeholders, and community partners could use on their web sites to drive traffic back to the central portal.
- Joint promotion of the portal web site address in printed festival promotional materials.



## Festival E-mail Newsletter

E-mail is now one of the most cost-effective methods to communicate with a large and diversified audience. To create excitement for a region's festivals and events, a comprehensive e-mail "Festival Newsletter" (PDF or HTML format) could be developed and distributed to registrants on a regular basis throughout the festival season. The Newsletter would feature information on upcoming festivals as well as special promotions or community initiatives that could help to create excitement around these events. The newsletter database would be populated with names and e-mails gathered at festivals and events throughout the festival season, as well as those received through self-registration on the central web site. To facilitate newsletter distribution, the lead agency would partner with other organizations that have access to extensive e-mail databases and encourage each festival and other stakeholders to distribute the Newsletter to their own constituents. The Newsletter could be launched with a major sign-up blitz as part of Festival Awareness Day/Week (see below).

## Festival Awareness Day

To increase community awareness and excitement at the beginning of the festival season, a Festival Awareness Day could showcase the unique aspects of each local event as well as promote the economic benefits of a strong festival sector. Festival Awareness Day activities could include the activities listed below.

- An official City Council declaration of "Festival Awareness Day", during a special Launch Luncheon or a similar media event.
- A dedicated Festival parade, featuring unique elements from each of the events.
- Developing unique story lines around each festival and event and liaison with local television, radio, and print media for coverage.
- Distribution of festival materials such as a Festival Calendar (see below) in major and community newspapers as well as through direct mailings from potential partners with mailing lists such as telephone, hydro, and cable companies.
- Conduct a special Festival Summit to raise awareness about key issues related to the industry. Also consider conducting training sessions at the same time to educate festivals about pageantry and other marketing best practices.

## Promotional Materials

**Festivals & Events Calendar:** A community-wide promotional piece such as a Festival Calendar that lists all local events can be used generically as an insert in publications (e.g. major newspapers) as well as in tourism marketing (tourism centres, taxis) and other related activities.

**Festivals & Events Brochure Racks:** To create a new outreach mechanism that allows events to leverage their own promotional materials, a branded Festivals & Events Brochure Rack could be developed, with pre-negotiated placement in public venues throughout the community. These sites could include visitor gateways (e.g. tourism centres, airport), community centres, libraries, arenas, shopping malls, retail outlets, restaurants, transit stations, etc.

**Poster/Brochure Distribution Network:** As an alternative to Brochure Racks, a central distribution network could be established that disperses posters and brochures to a number of pre-approved venues. Under this scenario, festivals and events would package their materials according to specifications and a central body would assume responsibility for distribution.

## Media Promotion

**Coordinated Festivals & Events Listings:** Most community media outlets such as newspapers, magazines, and radio and television stations are more than willing to provide a listing of upcoming festivals and events. A coordinated listing throughout the festival season would ensure consistent exposure and provide each festival and event with fair access to this rich community resource.

**Default Banners Ads:** Explore the possibility of “default” banner ads with newspapers, web sites, and print publications. Available banner space would promote the festivals and events that are most appropriate given timing and each publication's audience.

**Media Relations Kit:** Many festivals and events do not have the resources or expertise to stage a comprehensive media campaign in conjunction with their event. To assist in this area, the local tourism or economic development authority could create a festival media relations kit with sample news releases, pitching tips, and an up-to-date list of major and community newspaper contacts to facilitate editorial pitching of festival and event-related story ideas.





## Leadership and Coordination

Crucial to the development of a Pageantry Template in any community is the leadership that must be demonstrated to encourage buy-in from a wide range of potential stakeholders. In most communities, key stakeholders include:

- Tourism and Convention Authorities
- Chambers of Commerce
- Municipalities
- Federal and Provincial Governments, Ministries, Departments and Agencies
- Festival Networks
- Community Organizations
- Individual Businesses

Each of these organizations is able to contribute to the growth of the industry by providing resources that assist festivals in

key areas, from providing funding and infrastructure support to coordinating event logistics and assisting in marketing the event. In essence, each of these agencies has its own mandate and natural strengths in the marketplace that can contribute to its role as a pageantry facilitator.

Based on the strengths of certain organizations and their role in promoting economic development, it is recommended that responsibility for pageantry initiatives be jointly shared by a number of primary organizations. Under this scenario, each major stakeholder would be responsible for advancing the various pageantry elements that fall within its respective mandates. A summary of recommended areas of responsibility follows.



## Tourism and Convention Authority and/or Chamber of Commerce

Given the role of Tourism Agencies/Chambers in developing tourism products and marketing each region as a vibrant destination for residents and visitors, the local agency responsible for tourism development should play a lead role in the following activities.

- Mobilizing community support, securing funding and approvals for pageantry initiatives.
- Marketing festivals and events to both residents and visitors.
- Working with key industry stakeholders to implement pageantry initiatives and tools.
- Assisting the festivals and events sector in developing shared pageantry tools.
- Undertaking research on the impacts of pageantry initiatives.
- Providing membership services to member festivals and events.

## Festival Network

Given the role a Festival Network normally plays in coordinating resources and promoting the growth of the local festival industry, the Network should play a lead role in the following areas.

- Encouraging all festivals, events and the business community to become engaged in pageantry initiatives.
- Communicating pageantry standards and best practices to member festivals.
- Mobilizing the festival industry for joint initiatives and coordinating those initiatives.
- Maintaining a database of festivals and contact persons.
- Acting as a resource for pageantry initiatives.



## Municipality

Given a municipality's relationship with festivals and events and its responsibility for municipal services and public "outreach infrastructure" (community centres, arenas, libraries, etc.), a municipality is the logical choice to play a lead role in the following ventures.

- Providing funding to festivals and events.
- Making city-owned facilities available to festivals and events.
- Coordinating logistical services such as police services, street closures, traffic control and permits.
- Coordinating banners and decorative signage on city streets.
- Disseminating festivals and events promotional materials to area residents.
- Providing training opportunities and resource materials.
- Providing/storing infrastructure and equipment for festivals and events.





# Pageantry Funding

Many of pageantry elements outlined in this Manual demand an initial capital outlay to support necessary infrastructure, as well as ongoing operating costs to produce materials and/or content. When examining these costs and potential funding scenarios, a recommended guiding principle is that major stakeholders should consider the supply of infrastructure elements to enable various pageantry elements to take place, with festivals and events responsible for providing sign materials and/or content. As examples:

- **Visual Elements:** The municipality would supply banner hardware, while festivals and events would produce and supply the actual signage materials;
- **Brochure Distribution:** The Chamber of Commerce would supply the distribution network, while festivals and events would supply the required number of brochures.

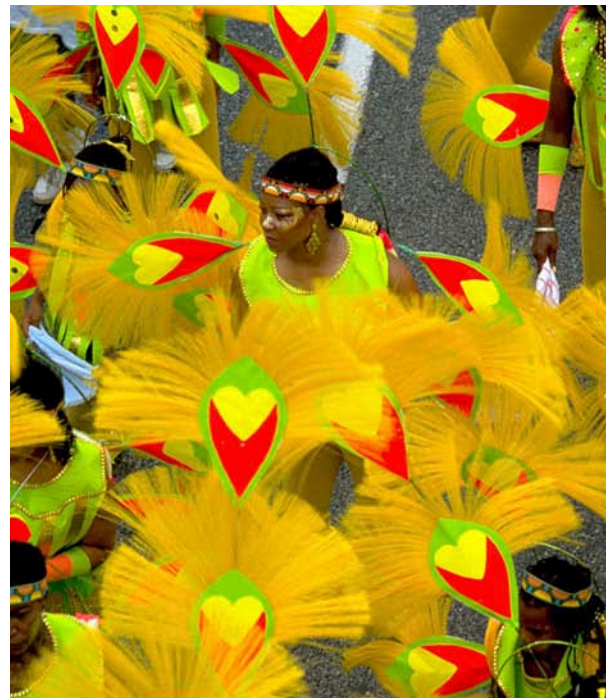
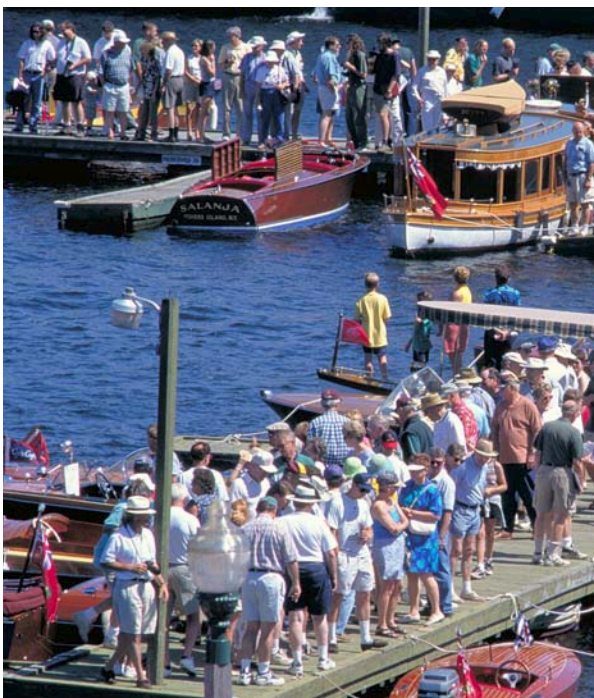
### Funding Opportunities:

In addition to the above, there are a variety of sources where funding can be generated to help offset the costs associated with developing a Pageantry Template program.

These include:

- Tapping into a municipality's landscaping budget, which could be used to purchase banner hardware (e.g. decorative, entrance signs, Gateway signs) as well as generic decorative banners that could be installed during festival season;
- Charging Festival Network members a slightly higher fee in return for increased deliverables in the areas of pageantry;
- Offering advertising fees on brochures and electronic media to businesses that want a higher profile within the community;
- Using corporate sponsorships to offset the costs of specific pageantry elements. For example, a sponsor could fund seasonal generic decorative banners along Gateway routes.
- Government funding could be solicited for resource-based initiatives such as the Mobile Festival Team;
- Special events such as a Festival Awareness Day Awards Luncheon could be staged as fundraisers for the industry.

By combining resources to get various pageantry elements off the ground, adopting a “user pay” approach to delivery of these elements and developing innovative funding models for enhanced elements, your community Pageantry Template will enjoy maximum flexibility and ultimately long-term buy-in among all festival and event stakeholders.



# Designing a Pageantry Template for Your Community

## Strategic Considerations

Prior to developing your own Pageantry Template, it will be important to identify organizations that have a vested interest in promoting the growth of festivals and events or encouraging economic development in your community. Ultimately, these organizations will need to buy into a pageantry model and thus, the soundest approach is to involve them from the initial planning stages. Pre-planning activities should include the following:

- Determining the overall objectives of the Pageantry Template initiative and the (potential) role that each organization will play in the development of the strategy.
- Developing a Steering Committee that is comprised of representatives of each of these organizations to help steer the template design process.
- Determining timelines for the initiative including template design, pilot roll out and template implementation.

In addition, the overriding factor in the design of a Pageantry Template is that it must be simple to implement and replicate for various events.

Experience shows that complex processes do not work effectively in an environment where programming, staff, and volunteers are in a constant state of motion.

To this end, any template design must take into account that the template will need to be put into action by resource-challenged festival and event organizations, many of which rely on an ever-changing core of volunteers who assist them in presenting the activities.



## Approach Considerations

The first recommended step in developing a Pageantry Template is to take stock of the resources that are currently being applied in this area. There are several suggested tactics:

- Conducting research with local festivals and events to identify the existing approaches used by these events to create pageantry.
- Conducting research with other community stakeholders (e.g. business associations) to determine their willingness to participate in pageantry-related activities and the extent of available resources.
- Conducting research with outside events that could be identified as role models for a Pageantry Template.

From this research, one will be able to create a “Master Inventory” of pageantry approaches and resources that may be applied to a community-wide Pageantry Template.



This “Master Inventory” of existing pageantry approaches and resources may be used to identify common elements as well as to identify gaps in pageantry tool development. The document may also be used as a starting point for a series of discussions and brainstorming activities that will inspire a number of new approaches to the creation of pageantry-related tools and coordinated delivery mechanisms. Master Inventory findings can be categorized under the following general headings.

- Visual Elements
- Participatory/Experiential elements
- Visitor Gateways and Transportation
- Merchandising
- Partnerships
- Training
- Supporting Communications Elements

Once the initial research is completed, it will be important to meet with local festival and events organizers to review the results of the initial study, determine common areas of interest related to pageantry template design (group buy-in) and identify areas of constraint as it relates to implementation.

The next recommended step in the process is to identify 3-4 pageantry-related pilot projects that can be implemented on a trial basis to determine the effectiveness of each template activity. Consideration should be given to providing a diverse range of festivals and events the opportunity to participate.

This will allow the Working Group to test the validity of these template activities in a number of field conditions. To encourage active participation from all types of events in the pilot stage, consideration should be given to providing partial funding support for selected pilot activities.

When engaging multiple organizations in the development of a Pageantry Template, one thing is for certain - countless ideas will emerge and the temptation to adopt all concepts will be great. Therefore, it will be important to stay focused on the 3-4 pageantry initiatives that can be easily implemented, benefit the entire industry, and set a successful tone for an expanded slate of related pageantry activities.

For an overview of key milestones in the Pageantry Template design process, please refer to the Step-By-Step Guide in the Appendix.

## Conclusion

While most festivals and events are already engaged in various levels of pageantry, the key to developing a community-wide Pageantry Template lies in developing simple, low-cost turn-key mechanisms that will allow all events to access readily actionable tools and opportunities.

A coordinated approach to pageantry will serve many purposes including increased overall awareness for the industry and the role it plays in the community, “intelligent programming” that engages the audience, higher quality events, more efficient use of scarce resources, and ultimately, increased attendance at events.

Overall, the willingness to coordinate complementary initiatives between festivals and events and stakeholders may be the single greatest factor in achieving an effective pageantry program in any community.

To be successful, festivals and events will need to commit to sharing information and resources, and moreover to maintain this commitment over the long term.

If the pageantry template initiative is considered simply an “add-on” activity by festivals and partners, then it will have little chance to succeed. By clearly defining roles and responsibilities and by exercising individual and team leadership, festivals, events, and stakeholders will build the foundation for a dynamic new promotional framework that will contribute significantly to the Festival and Events sector for years to come.



























## Appendix A

### Definition of Terms

**Pageantry Template:** A series of pageantry elements that can easily replicated by a number of festivals and events.

**Banner Hardware:** Adaptive frame or clamp made of plastic or metal that allows the mounting of cloth or vinyl banners from city pedestrian or street lights and/or utility poles.

**Decorative Banner:** Colourful banners made of vinyl or cloth, designed to be hung from city street lights or utility poles, usually affixed with special banner hardware. Such banners figure prominently along major traffic arteries as well as in certain Business Improvement Areas.

**City Entrance Signs:** Signs (population or stand-alone) that are used to inform visitors that they are entering a municipality area.

**Coreplast Signs:** Relatively inexpensive, lightweight signs (up to 6-8 sq. ft) made of a coloured plastic; usually affixed to utility poles with wooden brackets adhered to each sign.

**Hanging Banners:** Large-scale signs made of vinyl or other flexible materials with the intention that they be hung from the sides of buildings, etc. Popular sites for such banners include public buildings, performing arts centres, museums, etc.

**Pop-up Displays:** A display consisting of a telescopic metal or plastic frame that can accommodate removable banner panels. While dimensions differ, based on application, the average pop-up display is approximately 30" x 72".

**Seasonal Overpass Banners:** Temporary hanging banners that could be suspended from overpasses across roads with high traffic counts.

**Site Entrance Sign Structures:** Various aluminum frames of "tri-lite" design that can be configured to create entrance arches capable of supporting event signs or banners.

## Appendix B

### Creating Your Own Pageantry Template A Step-By-Step Guide

Determine the overall objectives of a Pageantry Template in your community and the (potential) role that stakeholders and other organizations could play in the development of the template strategy.

Form a Steering Committee that is comprised of representatives of each of the above organizations to help steer the template design process.

Determine timelines for the initiative including template design, pilot roll out and template implementation.

Conduct research with local festivals and events to identify the existing approaches used by these events to create pageantry.

Conduct research with other community stakeholders (e.g. government organizations, tourism groups, business associations, visitor gateways) to determine their willingness to participate in pageantry-related activities and the extent of resources that may be leveraged.

Conduct research with outside communities / events that can serve as role models for a Pageantry Template.

Create a Master Inventory of all pageantry approaches and resources that may be applied to a community-wide Pageantry Template. Master Inventory findings may be categorized under the following general headings:

- Visual Elements
- Participatory/Experiential elements
- Visitor Gateways and Transportation
- Merchandising
- Partnerships
- Event Training
- Supporting Communications Elements

Identify those common pageantry elements within the Master Inventory that have the greatest chance of community buy-in, implementation success and potential impact.

Meet with government bodies to become familiar with rules, regulations and licensing bylaws that affect various pageantry elements (e.g. street signage, parades)

Determine who should take the lead on each template activity and explore opportunities on how each template activity should be funded.

Identify / implement Pilot Projects to test various pageantry elements and use the information gathered in these pilots to further refine template activities.

Refine the Pageantry Template and present the strategy to various stakeholder groups.

Form a Working Group to monitor the roll out of the Pageantry Template and review the progress of each element





