

# How to Successfully Promote Your Festival

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You have spent a long time carefully selecting films and building up a catchy programme, inviting interesting guests and coming up with attractive accompanying events for your festival. However your country and your media are not yet familiar with the festival; in fact, they do not even know that it exists. In order to make the festival successful, you need to let people know about your event and make them want to become part of it.

Even though your team has worked hard to put together a rich programme, you can lose potential audience members if you try to introduce the festival to the public in all its complexity. You will be much more successful in addressing your audience if you pick a few fundamental aspects that represent the festival. Focus your communication strategy on those few flagship issues. Then, try your best to link each issue with a film and an invited guest (such as a film's director or protagonist). For a newly launched event, only simple, straightforward communication can create public understanding quickly.

This rule especially applies when it comes to the media, who will only publish or broadcast news about your

festival if they can easily understand what the event is about and are able to get directly to the point. Prepare a clear set of information to present to the media:

- An exact title of the festival
- Dates and locations
- The aim of the festival (or an aim of the current edition)
- Content (theme, programme categories, accompanying events, guests)
- Who stands behind the festival (organisers, sponsors and partners)

Challenges in Promoting Human Rights Issues:

- When the majority of people hear the term “human rights”, they immediately imagine suffering and violence. *It is important to always stay positive.* Avoid criticism and complaints about injustice by replacing them with a proactive and hopeful approach that focuses on efforts to make change.
- Human rights issues are usually difficult and complex. Present them through *stories of human lives*. *Avoid empty or tired symbols, and instead look for new angles. As a creative organisation, be creative!*
- Persuade the public and media that human rights issues are important, engaging, interesting, and relevant to their own lives. *Show people how civil activism can bring a change to their lives*, what has

been achieved through activism in other countries and draw parallels with problems in your country.

#### Reminders for New Festivals:

- The media will not go looking for your festival. You must contact them and show them that you have something to offer. *Use your personal contacts.* Call any journalists you personally know or invite them for coffee to talk about the festival. They will much more likely listen to you than someone who has never heard your name before.
- Prove to the media that you are a professional organisation by providing them with *well-prepared materials* (information, photos, quotes, commentary or video material). Well designed, slick marketing material will help ensure they take you seriously. If you can't afford designers, put out a call for volunteer designers who might want to build their portfolio.
- *Getting visibility is easier through media partners.* Cooperation between a festival and a media outlet (i.e. a newspaper, a website, a radio, a TV outlet) is beneficial for both parties and ensures more widespread media coverage. However in order to get a media partner for your festival you must present them an attractive offer: interesting content (such film premieres or guests who are available for interviews), free tickets to screenings for both management and employees of the media partner, cinema audiences that correspond with the partner's target audience and branding, as well as promotional opportunities within the festival (such as logo placement and social media cross promotion).
- A media partner will pledge to publish information about the event in pre-determined formats (e.g. a full page article two weeks prior the event, an interview with the festival director the day prior to the event, a film review each day of the festival, etc.). In return, you will pledge to promote the media partner during the festival (e.g. offering full catalogue page for the promotion of media partners, printing their logo on all printed festival materials, showing their promotional spot before each screening, giving out free copies of their newspaper to your audience, etc.).
- *Treat journalists as VIPs.* Send them a personal invitation to the festival's opening, send them the full program when you launch, book their seats in the first row, etc. They will appreciate this effort on their behalf.
- Use social media. Create a festival Facebook page, Twitter account, Instagram, and YouTube or Vimeo channel. Publish small pieces of information about how preparation for the festival is going, introduce members of your team and share funny stories from behind the scenes. Upload film trailers on your Vimeo or YouTube channel, as well as your festival promotional video, and promote each screening. If you manage *to build a strong following on Facebook or Twitter*, it is likely that journalists will notice and will even start to use that online community as a source of information.



*Taking photos of festival audience at Opin Yu Yi Human Rights Film Festival, Sierra Leone. Photo: Archive of Movies that Matter.*

So-called *ambassadors* can help a newly-launched festival by promoting it in their social groups (at universities, high schools, NGOs, political or cultural environment). Look for *influential personalities* from different social backgrounds, introduce them your festival and ask them to spread the news in their own circles. Remember that a personal recommendation can be much more valuable than any official content published in the media.

Once you establish yourself, you might look for more professional help with public relations. For example, after three editions, Human Rights Arts & Film Festival in Australia paid for services from a PR agency who had experience working in film; they found this additional help with PR made a significant difference in the amount of press they received as well as their audience numbers.

## The Importance of a Communication Strategy

A communication strategy is a fundamental document that lays the foundations for all of your communication activities. Do not panic about this document though; you don't need to spend time drafting dozens of pages. In fact, your communication strategy can be just a single page. Basically, it should be a plan stating how much money and time you have and how you will spend it. You might think that because your festival is small, you can keep your plan in your head, but this isn't the case. No matter the size of

your festival, it is very useful to sort out your thoughts and get them down on paper. This will give you a much clearer vision of what your resources are and what goals are feasible.

Drafting a communication strategy means that you identify the best methods of communication for each of your target groups. You must decide what you will communicate to them as well as how, where and when that communication will take place. First, *identify your target audience(s)*. Determine which social groups the festival wants to reach, and based on that, you will be able to determine the most fitting messages as well as the best ways to deliver them to each target group. Most likely, you will have more than one target group. You need to tailor your communication not only to your desired audience but also to journalists, partners and sponsors, politicians, etc. *Each of these target groups will have their own characteristics and needs*. As a human rights festival, your core audience is going to be people involved in human rights, social justice, NGOs and other similar sectors. Focusing on this audience is a great place to start as they are already converted to the cause.

The second aspect you need to take into consideration is the amount of *financial funds available*. Of course it would be wonderful to have a massive TV campaign, but most likely you lack the funds to make this happen. In many countries, it is also impossible to cooperate with mainstream media. Instead, consider low-budget solutions that can be effective; often they are much more creative and fun.

For example, The Human Rights Arts & Film Festival in Australia asks volunteers or media companies to create a festival trailer for free. Once the program launches, the trailer is posted to social media with instructions to “share” it via Facebook pages and Twitter to gain momentum. All staff, volunteers and partners also share the same link on their social media accounts.

Another idea is setting up a volunteer “information booth” in a visible location that is close to where the festival is being held. In the days leading up to the festival, people can come and grab a flyer and talk to volunteers about when the festival begins as well as what it is all about, what films they should see, etc.

Your festival’s *communication strategy* can include posters, social media, radio, press releases, press conferences, advertisements, newsletters, interviews, etc. Know that you do not need to do it all. In fact, for a new festival, a solid base can be created by focusing initial efforts on a few local media outlets that are likely to reach your target audience, deciding how many press releases to publish, and planning a press conference. Once your communication strategy is drafted, do not forget to write all items into a calendar so that no deadline is missed.

## Campaign

A campaign should be a vital part of your communication strategy. Your festival needs a clear visual iden-

tity that the potential audience will easily comprehend and that will distinguish the festival from other events. Surely you will need a poster, e-promotional materials, maybe a video. More precisely, we speak about a *key visual* that will be later used in various formats (posters, videos, invitation cards, tickets, T-shirts, Facebook cover photo etc.).

## How to Develop a Key Visual?

Your festival needs a clear visual identity that the potential audience will easily comprehend and that will distinguish the festival from other events. You will need to develop a *key visual* that can later be used in various formats including posters, videos, invitation cards, tickets, T-shirts, your Facebook cover photo, etc.

There are different approaches to creating a key visual that connects with your festival programme:

- The programming can team pick a theme for the festival and build the programme around it. Go for a theme linked to current affairs in your country that occupy people’s minds. After selecting fitting films, you will be better able to create a key visual reflecting the same theme. Try to communicate the specificity of the festival edition and its theme visually.
- However, in some festivals, the team organises its work differently. The programming team often selects films they like from those that were submitted to the festival. It can be a challenge to present

such a diverse selection of films to the audience in a unified way. Try to look for what the films have in common and group them under a single narrative. Perhaps you notice that your programme is primarily comprised of films about various non-democratic regimes or films about strong women or films about problems rooted in a lack of education. Then try to translate that theme to your key visual.

- If you are unable to find one human rights issue or theme that unifies the film programme, you can also select a key visual that communicates a creative insight into human rights. You can look for a concept that is visually captivating, is unique and that attracts people to your program. You may want to use the key visual to try and overcome stereotypes of what a human rights film festival would be and surprise audiences into engaging with a program that is inspiring and high-quality (characteristics that are often not immediately associated with a HR film festival). This way, you will be seen as a *creative* organisation rather than a human rights organisation. This strategy may not work for everyone, of course.

Ultimately, developing a key visual means selecting a distinctive image that provides insight into the festival's values and that can help you connect with your audience on an emotional level. An engaging visual will enable you to get the attention of your target group and to create a relationship with them. If they like your poster they will be willing not only to come to the screenings but also to buy stickers, T-shirts and

other merchandise, which will be a welcome addition to your budget and will also help to further publicize the festival. When creating a visual, be sure to also think about its various uses; for instance, be prepared with both portrait and landscape layouts as needed for posters, leaflets, programme brochure, Facebook cover photo, etc.

## Campaign Distribution

Now that you have your key visual and communication strategy ready, you can better decide what kind of promotional materials to produce and where to place them in order to get them to the right people.

Here are the most common examples of promotional materials:

*Posters:* Display them at places your potential audience regularly visits—at a university, cultural venues, around the cinema where the festival will take place, as well as popular spots in the city including cafés and shops.

For example, leading up to the Opin Yu Yi festival the team does a mass-postering for the event across the city of Freetown. Large banners are also placed at key transportation locations, such as the Cotton Tree roundabout in the city centre.

*Flyers:* Give them away in the streets, at cafés, on the university campus, at local churches/mosques, etc.

*Radio Spot:* Produce a radio spot advertising the festival. Many people who do not buy newspapers will listen to the radio because it is free. In some places, such as Sierra Leone, radio is still the most popular information and entertainment channel. Because of this, Open Yu Yi invests many of its resources in advertising across a range of popular radio stations, allowing them to reach different geographical areas and types of audiences.

*Video Spot:* This must be in line with your key visual. It can be screened in the cinema to open every festival screening, as well as shown on outdoor screens, shared on Facebook and YouTube, etc.

*Stickers:* Their production is cheap and people tend to love them. Given them away and put them around town. The reason for this is obvious: if they see your visual often, the public will think that the festival is an important event that they should not miss.

*T-shirts:* Ask your designers to support you by creating a T-shirt design. Give shirts away to volunteers and festival guests if you can afford it, or sell the T-shirts during the festival for an affordable price. This will not only help you raise you some money, but also the festival will be visible on people's chests for the entire year.

*Festival Programs:* These can be distributed more widely by paying for their distribution, but you can also save money by asking volunteers to distribute them in their neighborhoods.

*Signage:* This is very helpful for increasing visibility. You can ask for a partnership with an advertising company, or inquire about free space near your venues. It is very effective to produce a cheap sign or banner to go outside the cinema during the festival.

## Media Plan

A media plan is a list of media you want to use to spread your message. It includes not only newspapers or radio but also any other channels through which the festival will be promoted—everything from posters on the playground wall to billboards to social networks to a car driving around the town with a megaphone. The contents of the media plan very much depend on the budget you have available. It should include:

- Spaces for advertising
- Media partners
- Journalists open to cooperating with you

As a new festival, you should aim to have coverage in print media, radio and on the Internet.

There is one more very important communication channel called “*word-of-mouth*”; this refers to the free advertising that comes from people talking to their friends, family, and colleagues about your festival. If you can build excitement about your festival enough so that people will spread the word for you, it will be a huge asset to your promotion. This is simply because



*A programme book can be an important part of promotion. Photo: Archive of Freedom Film Fest.*

a personal recommendation is always much more persuasive than a corporate-sponsored message. To build word-of-mouth, try to create buzz about your festival in social media, identify and reach out to potential ambassadors as mentioned above, and try to provoke debate. Getting people talking about your festival is the best—and most affordable—form of advertising.

- Opin Yu Yi festival in Sierra Leone creates word-of-mouth advertising by delivering direct invitations to festival events when visiting local schools, colleagues in civil society, and community. This strategy has proved to be a reliable way to grow audiences.
- The team of *Mumbai Women's International Film Festival* in India was desperate due to not having gotten enough publicity. A few days prior the festival, the organisers went to a place where local rickshaw drivers gather and gave them a presentation about the festival. The rickshaw drivers were so inspired by the festival's story that during the following days they told every passenger about the upcoming event. This PR machine reached many people and created a real buzz.

There are other strategies you might consider to create word-of-mouth. You could hold a free “private” screening of one of your best films the week before the festival for industry people (human rights organisations, film students or other film professionals). Ask attendees to spread the word and hand out promo-

tional posters or leaflets. Do ticket giveaways for your audience so they can bring a friend and then tell their friends. Send direct email invitations to key people in the human rights and film industries so they spread the word. Make an effort to promote certain films that might already have a buzz about them (for instance, an Oscar-nominee, or a film by local filmmakers) or publicize a significant international guest. If there is an opening night function or party that the public can attend, be sure to promote it.

Word-of-mouth can also work well on social media; make sure your content is engaging, tag the films and individuals that might be interested in attending, and share information from the program's directors or filmmakers to increase interest. Ask audiences to use a social media hashtag when tweeting or sharing their experiences online, run a competition on Instagram, Facebook or Twitter by asking a question to increase engagement. Online media is a salvation for any festival with tight budget. It is an especially great means of communication if you are targeting a young audience. The costs can be near to nothing and Internet users will help you to spread your messages.

## Online Promotion

*Facebook:* Launch your festival's Facebook profile and you can update people on your programme, guests, behind-the-scenes developments, etc. for free (or for a low price when using advertising tools). Create a Facebook event for the festival's opening

and/or closing ceremony and invite as many Facebook friends as possible. Choose other social networks that are the most popular in your country (e.g. Twitter, Instagram, Google+ and Flickr). Set your profile name to match the title of your festival and use your key visual for the cover photo (that will make it easier for Internet users to find your profile).

*Festival Website:* Having a website is a must. Keep it easy and user-friendly. Provide basic information about your festival, the full programme and schedule, information about every film you will screen (including trailers, if possible), a map of festival venues, a photo gallery, etc. One nice feature to have is a “My Programme” application that allows users to register and build their own schedule with the screenings they most want to attend.

*Other Websites:* Ask allied organisations to promote your event via their websites, whether by posting an article, placing a free web banner, or exchanging links. This will help boost your visibility.

*Newsletters and Emails:* You may find this kind of communication old-fashioned in a time when we rely so much on social media, but it still delivers great results. Emails and newsletters are free, and they only require your time and energy to prepare them. The most demanding step is building a good database of contacts. Start with your friends and ask them to forward your messages on to their own contacts. Grow your contacts by placing a newsletter registration

button on your website’s homepage, and collecting email addresses in-person during the festival. HRAFF uses MailChimp for their e-newsletter. Though it comes at a cost, it is user-friendly as well as easy to manipulate and design so that your newsletter looks slick and professional.

## Securing Media Partners

Media partnership is a pre-arranged cooperation with media. Identify a media outlet with the same or similar target audience as your festival and address the editor-in-chief with a request for media partnership. Start the negotiations at least two months prior the festival.

What you can ask from the media partner:

- Space in the media for articles
- An appointed journalist who will cover your festival
- Advertising space (print advertisements, video/audio spots)
- Promotion through their online channels (social media, YouTube etc.)

What you can offer to a media partner:

- Promotion addressed to your audience (logos, promotional spots before your screenings, participation at your press conference, invitations for opening/closing ceremony and other events, free tickets, distribution of free copies of a printed media texts, etc.).

SOUS LE PARRAINAGE DE JERRY JOHN RAWLINGS

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Outdoor promotion is visible and can be very effective. Photo: Archive of Ciné Droit Libre.

- Building up the media outlet's image as being a humanitarian organisation
- Exclusive information from your festival as well as exclusive interviews with guests
- Promotion through festival channels such as social media, and the festival's website.

As a new festival, be careful about offering your media partners too much as you don't want to disappoint them. Still, even from the beginning you do have attractive benefits to offer and by obtaining some space in the media in exchange for placement of a logo/spot you can secure at least basic media coverage for the festival.

### **Providing Service to Journalists**

Media service is different from media partnership; it includes cooperation with media that is not arranged in advance and is not guaranteed. You offer information/topics to journalists and they themselves decide whether they are interested in covering those topics or not. This is tiring work and does not always come with results. Don't give up, but instead try to offer the best pieces of information to your journalists. Reading an article that was not negotiated through media partnership but was published because the media outlet decided independently to do so is one of the greatest moments for a PR manager!

Do not address all journalists in a mass email or bulk mailing. For each journalist, carefully select the piece

of information that you think he or she might be most likely interested in. This means that you will recommend different films or topics to a journalist from a women's magazine than to a political commentator. In order to make these informed recommendations, you will need to have seen all the films from the festival's programme in advance.

The situation with the media is different in each country. As a human rights film festival you may face limitations on freedom of the press or taboos rooted in your society. Be observant of the position of the media and journalists in your country and adjust your ambitions and expectations accordingly.

For instance, in Sierra Leone, journalists receive low wages. Because of this, many try to supplement their wages through a "commission-based model of journalism", or in other words a pay-to-print approach. They expect organisations to pay journalists for writing a story about their events. Opin Yu Yi festival is not willing to succumb to this practice and therefore is not able to obtain satisfactory press coverage. The festival team focuses on using social media instead, and has had great results.

### **What You Can Offer to the Media:**

Apart from dates, places and the theme of the festival, this information can also interest the press:

- Portraits of festival guests or jury members

- Statistics (number of films, guests, and attendance of screenings)
- Awarded films, viewers' favorite films
- Appearances of popular personalities (politicians, actors, etc.) at the event

*Films:* For each journalist you contact, select two films they might be interested in. Offer to let them watch the films prior to the festival so that they have enough time to write and publish a review.

*Interviews with festival guests:* Offer to put journalists in contact with filmmakers and protagonists of the featured films; even if they do not come to the festival personally, it is still possible to interview them by email, Skype etc. You can also offer to put them in touch with national human rights activists and experts on the topics featured in festival films.

*Photos and trailers:* Have high resolution photos prepared for each featured film. Ideally, place them on your website so that journalists can download them easily and place them along their articles. The same applies for film trailers.

## Managing Your Media Contacts

A reliable database of media contacts is an essential tool for each PR manager. Read newspapers and magazines, watch TV and listen to the radio throughout the year; if you like an article or reporting style, write down the name of the author and try to find his

or her contact details. This can be time consuming but helps to build up your database several months before the festival. There will be no time to do this later. The database you compile should contain the name, email address and mobile phone number of each media contact as well as a note about their position, their topical focus, and any notes on specific articles they end up publishing about the festival. Having detailed information about each journalist allows you to provide a personal approach and to offer them carefully-selected content.

Once the festival is over, don't forget about your contacts for next twelve months. Be sure to keep in touch with them throughout the year in order to maintain good relationship. It is a good idea to send them a wrap-up email or report talking about the successes and achievements of the festival's first edition.

## Press Releases

A well-written press release is your key entry point to the media. It must contain relevant information right at the beginning (following the journalistic rules of who, what, when, where, why and how). *Include at least one quote* in the press release, ideally from the festival director. Journalists like quotes because they can reuse them in articles and reports. Be sure to provide contact details for the festival's PR manager or other person who can be contacted for further information. Attach also some high-resolution photos, preferably via Internet links where the images can be downloaded directly.

Do not overwhelm journalists with too much text; a single page of information is more than enough.

When sending a press release, prepare a cover letter that you can be copied and pasted into the body of the email. You can also copy the text of the press release for the convenience of those who read their emails on mobile phones. Always also attach the press release as Word document as well so that journalists can easily download the text and edit it. Remember that a press release should be newsworthy. If you do not have anything interesting to say, do not send out a press release. A worthless press release will make your media contacts angry and they will not pay attention to your future emails.

Suggested press release schedule:

- Two months prior the festival: General information about the festival (the news that a new festival is emerging, as well as its title, type, date and place, aim, organisers, venues, ticket costs, etc.).
- Two weeks prior the festival: An introduction to the festival programme (film categories, most attractive films, festival guests etc.).
- The final day of the festival: An announcement of award-winning films, attendance records, as well as guests feedback.

Of course, it is possible to send out more press releases if anything especially noteworthy occurs, especially during the festival itself. The most important

rule is to only *send a press release when you have something new and interesting to say.*

Preparation of a press release will take time. Each sentence must be carefully placed and edited. Once the text is ready, ask someone to proofread it in order to avoid mistakes. Ideally, you should have a draft of each press release three days before you plan to send it out.

## Press Conference

It is a good idea to hold a press conference before your event. Some festivals hold a press conference one or two days before their opening; others organise it one or weeks beforehand. Make sure to check beforehand that there is nothing else happening for journalists on the same day that could conflict with their attending your press conference. The exact time to hold a press conference varies regionally; if you are not sure, check with other festivals or NGOs for input. In Central Europe, for example, the best time to hold a press conference is usually between 9 am and 11 am. It is said that Mondays and Fridays are not good days for press conferences because they are too close to the weekend.

You will also need to book a location for your press conference. Do this six weeks to four months in advance; not wait until the last minute. In the case of festivals, the easiest option for a press conference location is one of your festival venues. If that is not possible for some reason, arrange a place that journalists are familiar with going. Send out invitations to



*Press conference at FIFDH in Geneva with a famous former football player Eric Cantona who directed a documentary film about immigration and football. Photo by Miguel Bueno.*

your press conference four or five days before it takes place. You can try to coordinate this with your local news agency, which should send out a list of upcoming events to journalists on a regular basis. The invitation should be short, and contain all important details—the location, time, topic, who will be speaking, etc.). Be sure to include all of your contact details. A day before the press conference you can remind journalists individually by reaching out through email or with a phone call. Explain why it would be interesting for them to come, but never be pushy. Always check that all the technology at the venue is working before the press conference begins.

### **Press Conference Checklist:**

- Create an attendance sheet where each participant will fill in their name, media outlet, phone number and email address.
- Make several copies of the latest press release
- Create name tags for speakers.
- A CD with PR material or film stills (if you manage to prepare it).
- Prepare a DVD with film trailers and the festival video if you have time.
- Festival catalogues or other materials about your organisation.
- Bring festival passes (if you want to distribute them to journalists).
- Create a 10-15 minute trailer for the best movies from the festival programme. This should be screened before the press conference begins.

- Arrange for a moderator to introduce the individual speakers. Be concise and keep it short, allowing for approximately 30 minutes for the entire presentation, followed by a 15-minute Q&A session. When you speak about the festival programme, keep in mind that not many people in the room have ever heard of these films. Mention the films that received prestigious awards or that have an unusually compelling topic.
- At the end of the press conference, thank everyone for coming, and use the spare moments afterward to speak to journalists directly in order to establish a personal contact.
- Offer catering, such as snacks, fruit, coffee, and tea. It's OK to keep it simple.

In 2015, HRAFF in Australia decided to hold a “program launch” event as an alternative to a press conference; this involved inviting the festival's key stakeholders for a drink and a walk-through of the program. The media was welcome, but the event was more for the festival's partners and supporters. The festival finds that the local media prefers to be sent the films and press releases via email as they are so busy, and so they use an “online launch” that doesn't require as many resources.

### **Once the Festival Is Over**

Communication work does not end with the last day of the festival. Do not rest before wrapping up all feedback and lessons learned. Otherwise, you may



Outdoor promotion in front of the festival venue. Photo: Archive of Movies that Matter.

not ever get back to it later on and will lose valuable data. Send out the final press release with a list of award-winning films, attendance numbers, or any other achievement you can be proud of. Finalize your contact database, noting any information that might be useful to you next year.

Prepare a media monitoring report with all press clippings covering the festival; you will use it when addressing sponsors next year, together with the festival final report. Write a personal message thanking all your media partners and journalists who diligently cooperated with you. Once all this is done, you can then enjoy your success and rest.

### **Main Hints:**

*Keep it simple:* don't try to communicate everything about the festival in your promotion. Single out a core message that can be expressed in a simple and easy-to-remember tag line.

*Build a clear image:* your festival should have a consistent identity that makes it easy for the general public and the media to identify it and understand the values behind it. A festival logo and a poster for every annual event is a must.

*Look for stories:* human rights is a complex topic. Deliver your objectives and messages through interesting and comprehensible stories.

*Observe media:* read newspapers and magazines, listen to radio stations, and watch TV. Write down the names of journalists whose writings and attitudes you appreciate.

*Plan ahead:* plan your activities in advance. Write them down in order to make them orderly and feasible.

*Think outside of the box:* don't fall into despair due to a lack of money for a communication campaign. Many great PR ideas are cheap and simple. Listen to your target audience's needs.

*Find ambassadors:* within your target audience, search for ambassadors who will promote the festival in their communities. Try to find a public person who can grant you their support in order to lend credibility to your event.

*Think positive:* believe in what you are doing. Enthusiasm and drive are contagious; pass it on to folks in the media and your audience.