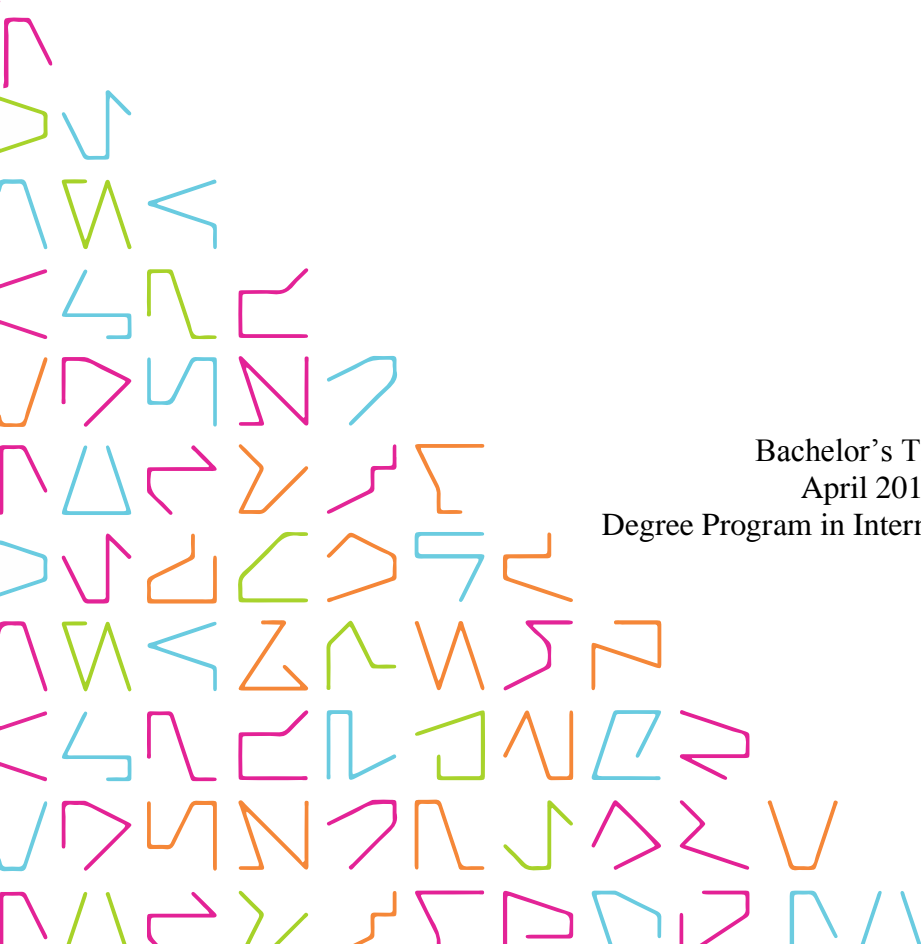


Creating Leadership & Management Protocol in Event Production

In the case of the Production of Finland International
Improv Festival

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Bachelor's Thesis
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Degree Program in International Business



ABSTRACT

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This thesis will focus on the recruitment, management, and leadership in being an executive producer of Finland International Improv Festival (the commissioner) with a supervisory role in respect to the interns and volunteers both before and during the festival itself.

In the expansion and growth of the festival, a protocol for the management process is highly necessary for the annual production of FiiF. The festival production itself has multiple moving parts which to explain each task as it occurs takes numerous hours. There is currently no middle management between the founder and the producers/volunteers, which causes congestion in the production process. Creating a systematic process for the supervision of interns and volunteers would create an ease to event production that FiiF currently lacks.

The purpose of this thesis is to provide the commissioner with proper protocol and management tools for future use and implementation in regards to acquiring and managing interns, producers and volunteers and to provide a systematic solution for organizing tasks, management, and leadership roles for the commissioner to use in the future.

All research done for this thesis was done through application of secondary research methods. Literature was collected, analyzed, and applied to present a thorough conclusion and understanding with which management protocols should be implemented in each stage of production based on the standard procedure in management and event production. In addition, background in leadership was applied in order to create a smoothly running production of Finland International Improv Festival.

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1 INTRODUCTION

The focus of this thesis is the production process and management of the 6th Finland International Improv Festival. All aspects of production and management are discussed and supported by theoretical secondary research. Throughout this thesis, Finland International Improv Festival is also referred to as “FiiF”.

The production of a festival is a project of immense scale that needs management in all aspects, including protocols to be implemented throughout each stage of production. Working teams need special monitoring – this is no exception for FiiF. During this year - the sixth year of FiiF – there will be more focus on building a solid work force and creation of a systematic management processes for the coming years of the festival, thus creating the need for secondary supervising of volunteers and interns and creating a protocol for doing so.

1.1 Events

Events, both large and small, are a significant element of the culture in today’s world. Events range from the birth of a child to an inauguration of a new political figure. These events can be celebratory, such as Finland International Improv Festival. The celebration of international improvised theatre and comedy as well as international culture are highlighted during the festival. There are many types of events; however, FiiF is considered a “Special Event”.

1.1.1 Definition of Special Events

Special events are categorized into different levels of event: Local, Major, Hallmark, and Mega- events. Through definition, Finland International Improv Festival is categorized as a Major event – one which, by the scale and media interest, is capable of “attracting significant visitor numbers, media coverage, and economic benefits” (Allen, William; McDonnell, & Harris).

1.2 Background of the Festival

Finland International Improv Festival is in its sixth year of production. The festival has, over the past five years, created a base in the international improv community and is currently in the process of expanding for entertainment to the local public. FiiF is a 5-day festival that brings international improvisers to Tampere, Finland in order to boost the

international improv community as well as inject a sense of improv on a local level to the public and business realms in Tampere. FiiF2017 will take place June 13th - 17th.

In FiiF2017, there will be 28 workshops of various experience levels taught by 10 instructors from around the world for the 90 participants representing 18 different countries. Each night, there are performances (the week in entirety totaling 25 shows) performed at Tampereen Ylioppilasteatteri. All 28 workshops have been arranged to be held at Tammelan Koulu, not far from where all participants are all accommodated by DreamHostel.

1.2.1 Improvised Comedy

Improvised comedy and theatre is a new concept emerging in Finland that has existed in places- such as the United States- for extensive amounts of time. Many know the word “improvise” as an act of working, speaking, or acting without any before-hand preparations or studying. In everyday life, people colloquially improvise in order to perform tasks they have had no prior experience or training in.

In a traditional theatre performance, casts are scripted with each actor performing specific actions, roles, emotions, and interactions. Improvised theatre and comedy takes all of the planning out and allows actors to create and build relationships and performances using techniques learned through improvisation training. The ability to draw upon skills in order to create a scene – whether it be musical, dramatic, or any other genre – is the essence of improv. It is unscripted, allowing the excitement of the unfolding of a scene or performance to happen before the eyes of the audience.

These skills that are required in order to create these unscripted scenes, relationships, and performances vary by style, format, and region. This is the core of Finland International Improv Festival – it bridges participants from around the world together through the showcasing and teaching of formats, styles, and origins of their improv culture.

1.2.2 Non-Profit Status

Finland International Improv Festival was for four years’ time produced by The improvAcademy under the proprietorship (Tominimi) of Trent Pancy and is in the second year of being a registered not-for-profit organization (NPO, in Finnish rekisteröity yhdistys). By definition, Finland Improv Ry is a “Formal Non-Profit”, meaning that one or more staff members are paid a salary (Wymer, Knowles, Gomes,).

1.3 Production Team of 2017 Finland International Improv Festival

The production team is comprised of the FiiF founder and artistic director Trent Pancy, executive producers Emily Barber and Boris Gazur, one FiiF intern Leila Sheble, one producer Jette Britt-Naams, one media specialist/ producer Anne Hyvonen, and two improvAcademy / Trent Pancy TMI interns Ville Valimaki and Janita Gaft. The organization of hierarchy is displayed in Figure 1. FiiF does have an acting board; however, the focus of this thesis is on the production team and the protocols created in which to ease the production process.

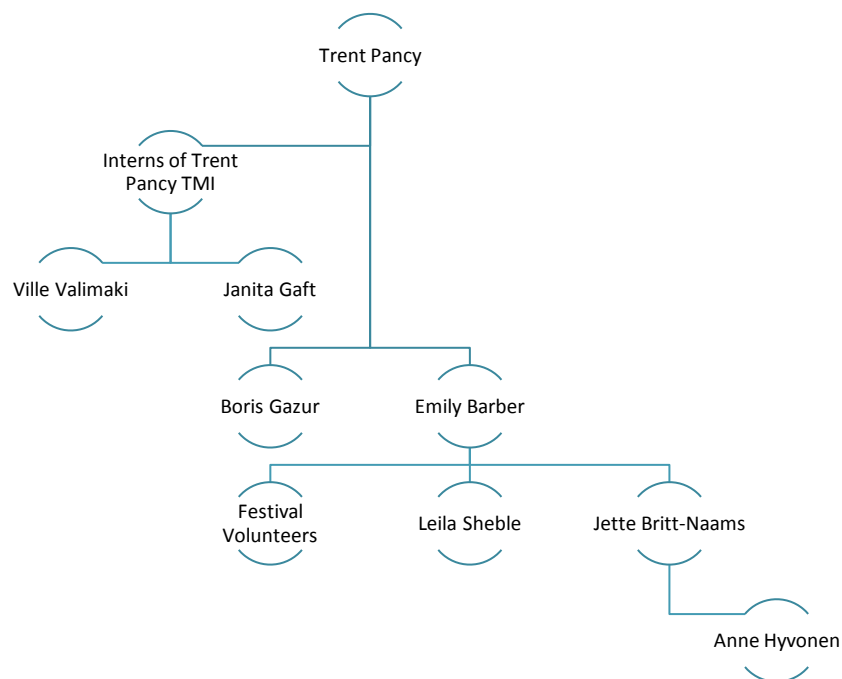


Figure 1: The Production Staff of FiiF2017

In addition to the production team of FiiF, each year there are between 8-12 volunteers recruited for the week-of. These volunteers are unpaid and generally are local improvisers and improv students that gain personally from the atmosphere of FiiF – the exposure to the international improvisers and open access to workshops are beneficial for those in the business of improvised comedy. In the case of FiiF2016, 12 volunteers participated in varying tasks as illustrated in the Table 1.

Table 1: Volunteers of FiiF2016, Their Roles, and Their Personal Improv Relevance

NAME	TASK	PERSONAL IMPROV ASSO- CIATION
Teppo Nieminen	Workshop runner, security, usher	Improv Student, iA Ensemble Member
Janne Lesonen	Usher	Improv Student, iA Ensemble Member
Patrik Kivinen	Workshop runner, info desk, usher	Improv Student, Snorkkeli Performer
Lukas Tietz	Photographer	Improv Student
Boris BK Kashentsev	Workshop Runner, usher	Improv Student, JadaJada Performer, iA Ensemble Member
Louise Settle	Workshop registration, breakfast	Improv Student, iA Ensemble Member
Enna-Matilda Kukkola	Workshop registration	Improv Student, iA Ensemble Member, ITU Performer
Pyry Petteri Qvick	Workshop Runner	Improv Student
Emma O'Neil	Social media updates, workshop runner	Improv Student
Anniina Lyyski	Security, Usher at theater	Improv Student, iA Ensemble Member
Mari Tuominen	Workshop runner, info desk	Improv Student
Markus Kaustell	Running lights at the theater during shows	Improv Student, ITU Performer

2 COMPONENTS OF MANAGEMENT

Human resource management plays an essential role in the functionality of a working group. It handles internal aspects of operation, including (but not limited to) the recruitment and motivation of staff.

The first duty of a group of people working together is to define the group. When comparing the differences of teams and working groups, FiiF is defined as a team; a working group relies on individual tasks and accountability whereas teams involve cooperative teamwork to reach common goals through discussion and implementing rather than pure delegation. Authentically, team members (no matter the “ranking”) each commit solid contribution toward the collective objectives and goals. (Katzenback, Jon R. & Smith, Douglas K.).

2.1 Recruitment of Team Members

There are three stages to the task of staffing a working group, as stated by Getz (1997, p.186) and summarized below:

- 1. Identify all tasks associated with the event creation, delivery, and shutdown*
- 2. Determine how many people are needed to complete the range of tasks associated with the conduct of the event*
- 3. Make a list of numbers of staff/volunteers, supervisors, and the skills, experience, and qualifications needed to form the “ideal” work force for the event.*

The recruitment of team members is an essential part of the festival production. Finland International Improv Festival staff are a dynamic production team which operates in a casual environment with daily results. The team members that are brought into the production of FiiF should be able to work with others, as well as independently.

In the recruitment of all 2017 interns (conducted by Emily Barber), there was an advertisement that was shared with those responsible for overseeing the internships of students in the International Business and Media programs at Tampere University of Applied Sciences. Attracting the most qualified employees and matching them to the jobs for which they are best suited is important for the success of any organization (Luthans, Fred & Doh, Jonathan P.). This is why the advertisement selected and targeted the specific group of people with the qualifications of the position: able to work without pay, flexible hours, and backgrounds in either marketing, logistics, graphical design, or business. Students

that are part of the international business or media programs are motivated by the degree-required internship period and have experience in one of those fields. The advertisement used in the 2017 recruitment can be found used as an example in the recruitment protocol located in the appendices.

2.1.1 Evaluation of Team Members in the 2016 Production of FiiF

The participants and audience members of a festival are the bottom line determiner of its success or failures. After the production of FiiF2016, there was an opportunity to give feedback presented to all participants in which they were asked to give their feedback particularly on the staff of the production team, in which all responses were positive. Using specific feedback content, the recruitment process can identify which qualities are more crucial than others in team members.

2.2 Motivation of Employees

Once the recruitment process has taken place to select members of a production team, the motivation behind their working has to be determined and supported. There are two types of motivation: intrinsic and extrinsic.

Extrinsic are those motivations that are based on monetary praise or financial compensation; there are only three members of the FiiF production team that gain extrinsic motivation. In addition, the interns that are staffed at Finland International Improv Festival gain school credit for their mandatory practical training placement which could be considered extrinsic motivation.

In addition to team members having extrinsic motivation, intrinsic motivation also exists on a larger scale; the motivation driven for personal reasons. Intrinsic motivation includes the feeling of making a longer, deeper impact and can feel more personally rewarding. . In some instances, the use of extrinsic interest may erode any existing intrinsic interests, therefore creating an unfavorable working life. (Armsrong, Michael.) This is why it is highly important that the intrinsic motivation exists on such a strong level in the production of FiiF – the passion of creating a festival that has high personal value is what drives team members.

The categories of intrinsic and extrinsic motivations can also be explained through the *Maslow Theory* – a theory that states all needs can be placed on a hierarchical scale (see Figure 2). Each stage of need and its description can be seen in Table 1. (Luthans, Doh).

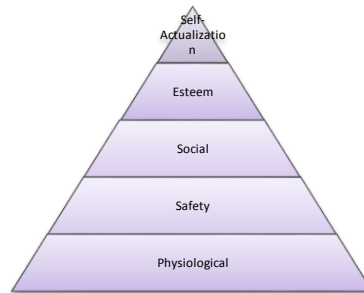


Figure 2: The Hierarchy of Needs (Luthans, Doh. Modified.).

Table 2: Hierarchical Needs Defined (Luthans, Doh. Modified.).

Physiological	Food, water, clothing, shelter
Safety	Security, stability, absence of pain
Social	Ability to interact and affiliate with others, feel needed
Esteem	Power, status
Self-Actualization	Reaching full potential as a human being

If using this method to analyze the motivation of production team members of FiiF, each role has different perceptions of their motivation. The paid members have the esteem motivation through both experience and monetary needs; however, the unpaid members may have more of a social or self-actualization need that is satisfied by being part of the improvised theatre community through the festival. Safety is the least regarded motivator in the production team; there is more to be risked for those that are not gaining significant (if any) income from production

2.2.1 Fiscal Motivation

In the budget of the festival, there is an allotted amount of expenses to go to those agreed upon paid individuals. In the case of FiiF2017, those members are: Trent Pancy (Artistic Director), Trent Pancy (Producer), Boris Gazur (Producer), and Emily Barber

(Producer). The board declares all decisions final, and the proposal for compensation must be passed through a meeting and submitted in writing.

2.3 Employee Concerns / Conflicts

The production team of Finland International Improv Festival possesses a highly interpersonal dynamic. Team members have been classmates, in personal relationships and friendships. There are dynamics amongst the team that are unorthodox in a classic business setting. This proves as a large asset for the working life in most cases; communication is always open, there is a friendly atmosphere to meetings, and it fits well in the theatre production scheme. The dynamics can also, however, be damaging to working life. Conflicts arise, and when they do the method of constructive confrontation is used.

Constructive confrontation is the act of bringing a neutral, third party into an interpersonal conflict in order to show objection in assisting the two parties to find a mutually beneficial solution (Armstrong). All concerns and conflicts to arise within the working team should first go to the coordinator (Emily Barber). If the issues stated are unable to be resolved under her supervision or are concerning her, it is then continued to the attention of Trent Pancy. If the issue involves is concerning Trent Pancy, the board of Finland Improv Ry should be notified in order to call a meeting if necessary.

2.4 Communication Management

All aspects of communication are under very direct systems that have been implemented through trial and error of applications and methods. The resulting methods found are explained, and the protocol can be found in the appendix of this thesis.

2.4.1 ToDoist

In the production for both FiiF2016 and FiiF2017, the application *ToDoist* was used for all production staff. The application was used as a virtual to-do-list that conveniently allowed members of the team to assign tasks along with deadlines to themselves and other members of the team. A member can see tasks through filters if they choose, either by category of task or by who they were assigned to. This was of more benefit for the virtual to-do list aspect. Everyone has a continuously updated to-do list that is organized into categories and assigned to specific members with set deadlines.

2.4.2 Slack

In the production of FiiF, there is absolutely no personal communication platform used in day-to-day operations – rather, all communication is operated through the application *Slack*. This keeps all production conversation conveniently in one application in which one can search for keywords. The chats are set up by category; for example, the chats in FiiF2017 include Executive, General, and Intern categories.

2.4.3 Google Drive

All documents are saved in the production staff's Google Drive. It is accessible to all members, and includes all documents, graphics, forms, and information from all years of the production of FiiF. Each file is properly titled with the year at the start of the title and stored in the proper folders. In addition, it allows multiple team members to work remotely and simultaneously on documents, providing flexibility to each member.

2.5 Participant Relations

Communication between participants and the production staff is highly limited. In the case of 2017, communications were strictly held between Boris Gazur and Trent Pancy. This was to ease the process and simplify communications, particularly in the logistics sense.

Forms with which would provide the production staff with pertinent information about the festival participants were created and distributed using the application *Typeform*, a free, online website application that provides the service of gathering information conveniently from multiple people and compile them into an organized spreadsheet.

One main and highly important element that is always to be handled in Google Spreadsheets is the financial budgets and statements. This means that there is one definite hard-copy, and allows for simple viewing of budget breakdowns with automatic formulation. In addition to the financial matters, scheduling is also one of the most important elements to be handled exclusively in Google Spreadsheets. The scheduling being in drive allows for a real-time, updated version of all happenings before and during the festival from workshops to staff schedules, it is essential that everything is documented with precision.

3 COMPONENTS OF OPERATIONS

3.1 Leadership in Production

Someone having leadership qualities - maturity, emotional stability, initiative, creativity, good health, and the ability to communicate well- is able to influence the behavior, actions, and performance of those around them (Luthans, Doh). The ability to recognize the abilities and utilize them is crucial for a team leader. The executive producers of FiiF provide adequate and supportive leadership for not only concerning the festival itself, but also as a learning experience for those who are interning as a supplement of their studies by recognizing their abilities and applying said abilities to lead and engage the team members.

3.2 Public Relations & Publicity

Publicity and Public Relations are often incorrectly confused as synonymous; however, Publicity is how media or news is published without being paid by the organization itself, whereas PR specializes in building strong relationships with the public and enforces positive perceptions of the organization. (Wymer, Knowles, & Gomez).

It was determined best that public relations of the festival are, in the case of FiiF2017, under the supervision of Emily Barber and Jette Britt-Naams, who both have different experiences or education in marketing and public relations. In order to gain publicity for an event, it is necessary to have: news value, be well written, and come from a reliable source (Wymer, Knowles, & Gomez). All publicity awareness is under the supervision of Anne Hyvonen due to her experience in the field as a journalist for many years. She possesses the skill in order to communicate proper messages to media and press.

3.2.1 Social Media Outlets

There are numerous social media accounts that should be maintained during the festival production period – mainly Facebook, Instagram, and Twitter. These passwords are managed and given to those that are involved in maintaining such posts. In the case of 2017, the passwords were given to respective team members based on their personal qualifications; Ville Valimaki, Jette Britt-Naams, Emily Barber and Trent Pancy were the sole editors of the social media outlets in the production of FiiF2017.

3.2.2 Newsletters

There is a mailing list that Finland International Improv Festival uses in order to keep those interested updated on the progress of the festival throughout the year. The newsletters that are sent (currently) monthly. The newsletters are created and sent through the application *MailChimp*. There is a particular style and format that FiiF uses through the ability to create templates.

3.2.3 Sponsor/Partner Acquisition

In the production of FiiF2017, the sponsorships and partners of the festival gain different types of benefit through being a part of the festival: product identification with a particular type of lifestyle and awareness of an organization and/or its services/products (Wymer, Walter Jr.; Knowles, Patricia; Gomes, Roger).

In the year of 2017, annual partners and sponsors were the first to be contacted. These include: JadaJada Improv Ry, O'Connell's Irish Bar, DreamHostel, Tampereen Ylioppilasteatter, and The improvAcademy. They are treated more colloquially due to the relationship that has been built with the staff over the many years of production.

Each year, the team member that is leading the acquisition process possesses a customizable template in order to seek out new companies and organizations. The template is created in the communications plan, in which the festival outlines its mission. With the template, the style of writing and content are consistent in order to further establish the brand of the festival. In the appendices section of this thesis, an example template is shown.

4 CONCLUSION & DISCUSSION

In the creation and implementation of all of these findings, protocols, and methods, the ease of production has increased and fine-tuned in order to create a smoothly running process. As I have been working for this festival for two years, I have been able to find and select the areas in which improvement was necessary. The most strenuous and difficult part of the creation of this thesis was that it was highly expedited; therefore, it was very difficult to perform under the time restraints. The time required for creating protocols, methods, and applying research was much more than the allotted scheduling. Through each part of the thesis, there were many arising issues and conflicts.

The first obstacle which arose in the writing of this thesis took place many months prior to the thesis process commencing. The recruitment of interns was a process in which I had to personally create advertisements, send them to all internship coordinators at the area TAMK schools, and advertise through personal channels. I had used Marita Tuomola of TAMK and my personal Facebook account in order to gain exposure, as well as word-of-mouth communication with classmates. Once the applicants were following through, I arranged personally the interviews after receiving and reviewing their resumes. The biggest struggle of this was the hierarchy that exists in the festival production. Trent Pancy is, in all senses, my boss; however, I was given the task to recruit and hire interns. Our opinions on applicants were not lateral and on occasion would cause conflict that required discussion. This was the case in many areas of production. I had to reject two applicants from the position, which proved difficult due to the fact that most everyone is to my senior and also part of the same degree program, meaning that I saw them as peers and in that point of time I was the superior position.

The recruitment of volunteers was, although simpler than the recruitment of interns, challenging and is still ongoing past the submission of this thesis. The volunteer selection is extremely difficult due to both scheduling conflicts and the amount of people wishing to become part of the volunteer staff. There are dozens of improv students and improvisers that would like to be part of the staff due to the exclusivity and perks that come along with volunteering. We only are taking 8 interns in FiiF2017, which is less than every other year, due to the missed income that could be derived from the perks offered to volunteers; workshop discounts, free entry to the shows, access to the sauna party, discounted beverages and food at restaurants and bars include the perks that are offered that result in missed revenue.

Motivation of employees is a major issue that affects not only the volunteers and producers, but also the executive producers such as myself. The number of hours committed to FiiF has been extremely challenging for someone such as myself, who is already a student with a part-time job. The theory was discovered and applied very well, but as for compensation it is very difficult to make any promises of any fiscal reward. In this thesis it speaks of extrinsic motivators; however, they are highly unsure and there is no guarantee that executives such as myself will receive monetary payment. This proves difficult in applying the theory stated in the thesis that extrinsic motivators are, in fact, a key mode of motivation. It is supported by personal experience, however, that intrinsic motivation is so highly regarded. In lament terms, I would not be doing this if I did not enjoy what I did, and I am sure the other producers would agree completely.

The conflict management portion of this thesis was personally challenging to research and write. During the course of the past two years, I have seen and relationships and friendships form and dissipate amongst staff of FiiF. I have found differences of large proportion between normal office work and festival production, and I have found strong flaws in both systems; however, I have found extreme amounts of difficulty in having personal relationships with coworkers. It provides a conflict of interest in operations, and provides tension when things are not agreed upon. The research found during the creation of this thesis is highly assisting to these conflicts; the method of constructive confrontation was applied and the references used in this theses for conflict resolution were more thoroughly used in practice than referenced in this thesis.

The determination of the communication platforms was easily one of the most challenging aspects of both this thesis as well as an executive producer of FiiF. There are hundreds of applications (both mobile and web-based) that were suitable for FiiF's communication, and we as a team were having many issues in agreeance. The team, at the start of 2017, had already had three separate applications used mutually, and were very frustrated with the amount of applications needed and the possibility of switching methods after having already become comfortable on the methods in place.

The sources I found for use in this thesis were quite easy to locate, and I believe that although the sources that I have collected are few, they are of quality and relevance pertaining to this festival production. In the end of the process, I can say with certainty that although the thesis and research was brief, it has provided insights and helpful tools to

smooth and ease the production of Finland International Improv Festival. As both the commissioner's representative and the creator of this thesis, it provided both insight into the needs of the festival and also challenges on the line of relevancy.

In conclusion, I feel that this thesis has brought strong analysis and understanding of the process brought forth, and therefore provided useful protocol which will be used in further acquisition and training of team members. The protocols were tested and used on our incoming interns and have proved to be useful tools in explaining the operations of the festival, and thus saving hours of explanation for educating new members.

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APPENDICES

Appendix 1. Example Template Used In Sponsorship Acquisition, FiiF2017

WHAT WE WANT FROM YOU (FOOD)									
<p>With our current focus on involving more Finnish-based organizations and companies to showcase to our international guests, we would love to partner with you. We have numerous ways in which COMPANY NAME could become a part of the festival through donation of FOOD AND SNACKS, SPECIFY.</p> <p style="text-align: center;">IF FOOD (BREAKFAST):</p> <p>As part of our service, we provide a Finnish breakfast each day for all participants and instructors to start their day right. We would love to be able to offer our guests a selection of local breakfast items such as coffee, bread, meat, cheese, fruits, and vegetables.</p> <p style="text-align: center;">IF SNACKS:</p> <p>Each night, our guests will perform on stage, and we love to provide them a green room stocked with lighter-fare food and snacks to keep them energized throughout the shows. Since many of our performers don't have time for a sit-down meal, we like to provide them with a selection of both sweet and savory food and drink to help them perform at their best.</p> <p>With the high-paced scheduling of the festival between the 8 performance showcases and 28 workshops, we want to make sure our participants and instructors are well-fed with local, Finnish food.</p> <p style="text-align: center;">We will also provide snacks and food at our annual festival cap - our traditional Finnish sauna party.</p>									
WHAT WE WANT FROM YOU (MONEY)									
<p>We love working closely with Finnish companies and organizations, finding new and fun ways to introduce them to our local and international Guests. That's why we would like to offer COMPANY NAME a chance to become a part of the festival through sponsorship.</p> <p style="text-align: center;">FOR THE BAG PAYMENT:</p> <p>Each year as our guests arrive, we supply them with a canvas bag sporting the FiiF logo to carry their belongings around the city of Tampere during the festival and to take back to their respective homes. All bags that are not given away during the festival are distributed to other improvisers across the globe in the form of giveaways and promotion for Finland International Improv Festival.</p> <p>Through sponsorship in the production of the tote bags we distribute, we would love to help promote your company by having your logo printed on the reverse side of the bag.</p>									
WHAT WE CAN OFFER TO YOU									
<p style="text-align: center;">MARKETING:</p> <p style="text-align: center;">Website logos and descriptions, program inserts, logos at the theatre</p> <p style="text-align: center;">TICKETS:</p> <p style="text-align: center;">Group passes, free tickets</p> <p style="text-align: center;">PUBLICITY:</p> <p style="text-align: center;">Recommendations for the participants, social media posts, stage mentions</p>									

PROTOCOLS CREATED FOR THE PRO- DUCTION OF FINLAND INTERNATIONAL IMPROV FESTIVAL

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1 PROTOCOL FOR INTERNAL COMMUNICATIONS IN THE PRODUCTION OF FINLAND INTERNATIONAL IMPROV FESTIVAL

All communications between the team members of the production of Finland International Improv Festival are to follow specific guidelines and regulations in order to ease the process of production

There are various applications that have been used in the current and past years in order to ease the communication process between team members, including assignment of tasks and general discussion.

1.1 Slack

All communication regarding the festival between production team members should take place using the application *Slack*. Slack allows for separate discussion groups (i.e. executive, board, interns, general, marketing, financial). These channels allow the discussion to be direct and to-the-point, and must be followed. The application is available online as well as mobile. The use of slack, in addition to its work-specific nature, is the convenient way to search through messages for keywords. This eliminates the overflow of work and personal relations by keeping conversations off of Facebook, SMS, and WhatsApp.

1.2 Todoist

In order to keep every team member up to date on the current actions that need to be taken in the production of the festival, the application *ToDoist* is used. This is a virtual to-do-list, in which members of the team can assign tasks in respective categories to other team members. Through using filters, one may scan through the different categories, members assigned, and due dates for said tasks. This helps to keep all team members on the same page when it comes to what needs to be done and when it should be completed.

1.3 Google drive

All working and past documents are cataloged in the Google drive folders. They are organized by year as well as by topic, such as: graphic design, team responses, instructor information, staff information, marketing, financial documents, and general text/information. This helps keep the hundreds of documents, files, and photographs organized from the past six years of production. All team members have access to the drive and can edit, view, and add items to their discretion. If a team member adds a document, it should

be titled clearly, starting with the year that it was created/used and placed in the correct folders for convenient retrieval.

1.4 Meetings

Mandatory staff meetings are held weekly, in which all team members participate and communicate the current situation. There are working meetings roughly 2 times a week in addition to the weekly mandatory meetings – however, the working meetings are with others working in your specialization or in cooperation with those outside of your specialization. Meetings are conducted in order to keep all team members up to date with announcements, tasks, and answer any possible questions that may have arisen in the week. In FiiF2017, meetings were held on Fridays; however, it is recommended that weekly meetings are held earlier in the week in order to allow for ability to contact third parties (such as sponsors & partners) during working hours.

1.5 Typeform

In the creation of forms which will be used to collect data, the application *Typeform* is utilized. Through the use of Typeform, all agreements and forms which need to be sent to and filled out by the participants and staff can easily be created and analyzed. All legal agreements are handled through this, which binds the participants to a general code of conduct. Additionally, it is used in order to gather contact information from participants and staff. When the forms are completed, they are conveniently compiled into spreadsheet form for easy analysis. All Typeforms should be created through the use of pre-existing template duplication.

1.6 Mailchimp

MailChimp is the service which is used in order to create newsletters. There are particular “lists” that are used; the most common being “FiiF Friends”, a list that contains over 500 subscribers. Through this, all announcements are sent to all those interested and following the festival. There are additional lists that are used throughout the production, such as: Theatres, Finnish Improv Teams, and Marketing Lists. The newsletters should be created using a template which is already created by FiiF producers. By using the template, the layout and language of the newsletters is uniform no matter which (marketing) producer is writing it.

1.7 Holvi

Holvi is a service that is used for invoicing. It provides the ability to easily create a web-store service to handle all financial transactions. It should be under the control of the producer responsible for logistics and finances within the festival. It is discouraged to use other services such as PayPal in order to keep things organized and avoid additional charges and fees.



2 PROTOCOL FOR THE RECRUITMENT OF INTERNS IN THE PRODUCTION OF FINLAND INTERNATIONAL IMPROV FESTIVAL

In the search for interns in the production of Finland International Improv Festival, there are basic guidelines that should be followed. Those guidelines are outlined below.

2.1 Determination of Positions Needed

There should be following specialties represented in the production staff (excluding duties of Artistic Director):

- Graphic Design
- Marketing
- Logistics
- Financial
- Management / Communications

With these specialties equally represented, the festival production will take place properly. Overstaffing is a risk that needs to be assessed properly – it must be determined initially if all aspects are accounted for.

If there is a need for further supplemental assistance, the search for interns should take place.

2.2 Acquisition of Interns

In the acquisition of interns, it should be considered that the budget of the festival is not large enough to pay for team members' salaries. This creates a challenge in respect to "free labor". The basic protocol in the search for interns is to apprehend students (preferably not first-year) that are in degree programs that require internship periods in order to graduate. In the case of FiiF2017, two interns were obtained through the International Business degree program of Tampere University of Applied Sciences.

2.3 Advertisement Creation

Below, an example advertisement (used in 2017) can be seen and used as a template:

Two internship opportunities are available through Finland Improv Ry in production of Finland International Improv Festival!

About the Festival:

The Finland International Improv Festival, now in its 6th year, brings international improvised comedy performers, instructors, and teams from around the world for a 5 day intensive cultural festival. The festival operates on the stance to bring the improvised comedy culture alive in Finland whilst engaging local organizations. It is one of the most renowned improv festivals in Europe and is a growing part of the cultural background in Tampere and Finland. We offer nightly shows at a Tampere theatre, multiple daily workshops, and an all-around community based event in cooperation with many local companies. More information can be found on our website: <http://www.finlandimprovfestival.com/>

Basic Background of the Internships:

We are looking for two enthusiastic members to join our small production team, both in the logistics and marketing specialties. The ideal candidate would be someone who is involved in the international community of Tampere and interested in helping to create and promote one of the most renowned comedy festivals in Europe. We are looking for someone who can work with our team to help develop the best approach to the festival and who works well both independently and within the group. We are a fun group of people and we are excited to bring in fresh minds for the production of this year's event. We look forward to continuing working with students from local universities and this internship has the potential to be used for a final thesis.

Qualities sought after in an intern: Interest in entertainment/event production/management, works comfortably in a team and works well with supervisors and producers, flexible scheduling, English speaking (must be comfortable in communicating and writing in English), Finnish skills are a plus but not necessary. Must have the drive and comfort to be in social situations and networking. Laid back environment. Experience in planning and organizing events is a plus, but not required.

Event Production Intern - FiiF2017

January 2017-July 1 2017

Unpaid

Tasks include - writing and sending press releases, creating hype and awareness on social media, contacting and setting up meetings with media outlets, creating and implementing a marketing strategy, contacting and creating partnerships with local organizations/businesses, searching for and filling out grant applications, flexibility available to do other tasks relating to event production, understanding tasks and independent solution and working methods.

Production Intern - FiiF2017

January 2017-July 1 2017

Unpaid

Tasks include: Helping to coordinate the 60+ participants in travel planning, transportation, and accommodation. Help to be in contact with our partners, create and implement schedules, be responsible for communicating with participants of the event, maintain website and webstore.

What we need from you for applying to both positions:

CV or Resume, Including 1 to 2 references

In lieu of a traditional cover letter, introduce yourself colloquially - introduce yourself, tell us who you are, and why you think it would be fun to work with us.

In the beginning, the working requirements will be 10-20 hours weekly. As we approach the event, it will begin to be a full-time work load.

Must be available June 11-18 full-time

Further information and your CV and application can be sent to:
Emily Barber (tel. 045 860 7675)

info@finlandimprovfestival.com

2.4 Advertising of the positions, CTD.

In the case that the search will be done VIA educational institutions, the person responsible for seeking out interns should be in contact with the practical training coordinators. Those responsible have the ability to share the information of the positions available with students in the proper degree programs.

Depending on the type of intern that is needed, the institution can vary between Mediapolis (the media school of TAMK) and TAMK (Tampere University of Applied Sciences). The International Business degree program of TAMK proves to be a successful starting point in regards to management, business, financial management, and logistics.



3 PROTOCOL FOR PUBLIC RELATIONS IN THE PRODUCTION OF FINLAND INTERNATIONAL IMPROV FESTIVAL

All communications with the public will be through email and social media (further referred to as SoMe). Below, the format of past announcements and communications can be seen.

3.1 Email

There are protocols in place for emails sent on behalf of FiiF. All email correspondence should take place using the official FiiF email address – by no exception should it be made through a personal email address.

3.1.1 Introduction

In the greeting of the email, it is nearly as important to be colloquial as it is to be professional and respectful. Greet the receiver personally – avoid using phrases such as “Dear Sir or Madam” or “To whom it may concern”. This creates a distance with professionalism which does not represent the attitude of the festival itself.

3.2 Social Media

Finland International Improv Festival uses three main SoMe outlets: Facebook, Twitter, and Instagram. Those in charge of SoMe activity are responsible for gaining audience. This is by liking and following relevant people/groups/organizations and interaction with said groups.

All of these applications have different guidelines for posting.

3.3 Facebook

Using Facebook, the protocol is to include hashtags of pertinent key words and a graphic to visually captivate the audience. Below is an example of a testimonial photo, using #FiiF2016 and #FiiF2017.

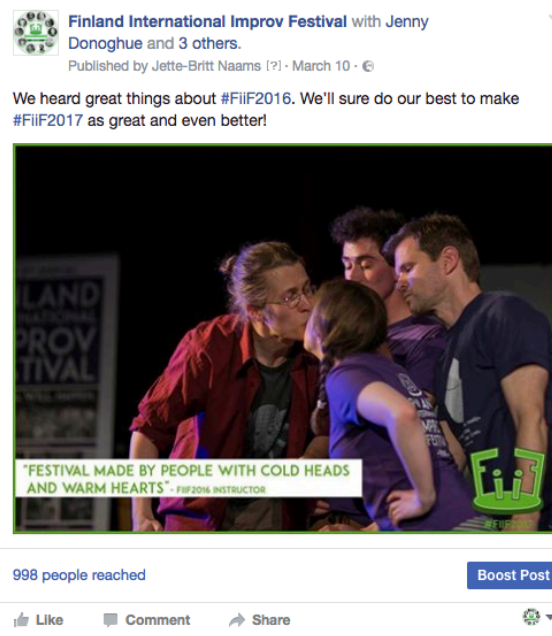


FIGURE 1: EXAMPLE POST, FIIF FACEBOOK

3.4 Twitter

Twitter posts have limitations on the amount of characters that may be used in a post. The post should include relevant hashtags, mentions of relevant people/groups, and a captivating detail such as a photo or video. Below is an example of a video created and shared on Twitter. All relevant parties were mentioned, and it was kept below the allotted amount of characters.



FIGURE 2: EXAMPLE POST, TWITTER

3.5 Instagram

Instagram is for photographic material. The posts should be centered around sharing a photo and sharing content through the photo. In an Instagram feed, the photo should make the viewers curious enough to stop and read the content.



FIGURE 3: EXAMPLE POST, INSTAGRAM