

THEATER

Acting
Singing
Dancing
Choreography
Production
Technical

GRAPHIC DESIGN &

FILM & VIDEO

Writing
Directing
Producing
Cinematography
Video Editing
Sound Design
VFX
Lighting Design

Marketing Portfolio

By:

Joshua M. Gennari a.k.a. Déous
deousepo@area51productionsllc.com
(360) 628-2785



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Marketing Plan & Program Manual



Education Of Excellence



PHI THETA KAPPA
HONOR SOCIETY



PIERCE
COLLEGE 
possibilities. realized.



Joshua “Déous” Michael Gennari
(360) 628-2785 Cell
DeousEPO@area51productionsllc.com
PHI THETA KAPPA
Bachelor of Arts / 2012 / Evergreen State College
MFA Arts Leadership Program / Seattle University

Hair:	Blond	Height:	5’7”
Eyes:	Hazel	Weight:	175 lbs

FILM

THE INEVITABLE-Short Film	Director / Writer	Area 51 Productions
SILENCE THE SCREAMS (Student Project)	DR. Hannibal Lector	Patrick Daugherty – Project
Death Sentence (Student Project)	Nickolas	Patrick Daugherty – Project
SUPERMAN - Judgement	Director	Area 51 Productions
WE WERE VAMPIRE - Viral -	Director	Area 51 Productions
WE WERE VAMPIRE - Viral -	Director	Area 51 Productions
We Were Vampire - Scarlet	Director	Area 51 Productions
Zombies Life	Director	Area 51 Productions
CLOWN - Horror	Assistant Director & EP	Area 51 Productions

THEATRE

Admissions	Hank	Pierce Community College
The Red Room	Old Man	Pierce Community College
	Mono Log	
Jesus Christ Superstar	Judas	Anchorage Players
	Jesus (Understudy)	
Side Show	Lizard Man	Anchorage Players
West Side Story	Tony	Nikiski High School
Alice In Wonder Land	White Rabbit	Riverside Children’s Theater
Puss In Boots	Cobbler	Riverside Children’s Theater
Twelve Dancing Princesses	King	Riverside Children’s Theater
Pinocchio	Old man, Bad Boy	Riverside Children’s Theater

RECORDED MUSIC

Jekyll & Hyde	The Confrontation	Déous
Jekyll & Hyde	This Is The Moment	Déous
Jekyll & Hyde	Dangerous Game	Déous, & Ashley
Sunset Boulevard	Sunset Boulevard	Déous
Phantom Of The Opera	Music Of The Night	Déous
Phantom Of The Opera	All I ask Of You	Déous & Jackie Gennari
Scarlet Pimpernel	Into The Fire	Déous
Scarlet Pimpernel	Where’s The Girl	Déous

MUSIC VIDEO'S

LADY LET RIDE	Director	Area 51 Productions
THE HUNGER	Director	Area 51 Productions
Who Am I (IN PROGRESS)	Director	IN PROGRESS
There Is Love	Director	IN PROGRESS
Bohemian Rhapsody	Acting II Project	Class Project

DANCE

Another Day In Paradise	Principle Dancer	NHS Dance Company
Legend	Principle Dancer	NHS Dance Company
Both Sides	Principle Dancer	NHS Dance Company
Redemption	Principle Dancer	KPC Dance Company
The Nut Cracker Ballet	Dancing Bear	Oregon Ballet Theater

DANCE COMPANIES

NHS Modern Dance Company	Principle	Nikiski High School
KPC Dance Company	Principle	Kenai Peninsula College
UAA Dance Repertory	Principle	University of Alaska Anchorage
ADT Dance Company	Principle	Alaska Dance Theater
The Lyrical Pointe Dance Company	Executive Directors	Déous & Katy

CHOREOGRAPHY

Pirates of Pinsance	Musical	Choreographer
Annie	Musical	Choreographer
Oliver	Musical	Choreographer
The Wizard of OZ	Musical	Choreographer
West Side Story	Musical	Choreographer
West Side Story	Musical	Choreographer
Newsies	Musical	Choreographer
Legend	Modern Ballet	Ass. Choreographer
Both Sides	Modern Ballet	Choreographer
Redemption	Modern Ballet	Choreographer
Another day in Paradise	Modern Ballet	Ass. Choreographer
Hand Cuffs	Music Video	Choreographer

BACKSTAGE & DIRECTING

Phantom of the Opera	Stage Crew	Alaska Performing Arts Center
Stomp	Stage Crew	Alaska Performing Arts Center
West Side Story	Musical	Lighting Designer
Pirates of Pinsance	Musical	Stage Manager
Annie	Musical	Assistant Director
Wizard of OZ	Musical	Assistant Director

CARPENTRY & SET DESIGN

MIND GAMES (Feature Film)	Lead Carpenter	Mind Games LLC.
LEGEND	Carpenter	NHS Dance Company
DUKE U. DANCE INTERNSHIP	Carpenter	Duke University
WIZARD OF OZ	Set Designer	Nikiski Childrens Theatre
NEWSIES (Stage Performance)	Set Designer	Nikiski Childrens Theatre

ELECTRICIAN & LIGHTING DESIGN

PHANTOM OF THE OPERA	Electrician	Anchorage Performing Arts Center
STOMP	Electrician	Anchorage Performing Arts Center
NEWSIES (Stage Performance)	Lighting Designer	Nikiski Childrens Theatre
WEST SIDE STORY	Lighting Designer	Nikiski Childrens Theatre
BOTH SIDES (Modern Ballet)	Lighting Designer	NHS Dance Company

SCRIPT & BOOK WRITING

THE SACRED (NOVEL SEREIES)	In Progress	Concept & Writer
Bride of the GODS (SCRIPT)	Completed	Concept & Writer
WE WERE VAMPIRE (SCRIPT)	Completed	Concept & Writer
ZOMBIE CLUB (SCRIPT)	Completed	Concept & Co-Writer
THE GIVEN DAYS	Completed	Concept & Co-Writer

WORKSHOPS & TRAINING

Acting Stage & Film I, II & III	Patrick Daugherty	Pierce College
Acting	Tom Score	University of Alaska Anchorage
Stage Combat	Tom Score	University of Alaska Anchorage
Stage Crew Work Shop	Duke Theatre	Duke University
Pilobolus Dance Technique	Jonathan Wolken	Duke University
Modern Dance	American DT	Duke University
Modern Dance	Faculty	Alaska Dance Theater
Modern Dance	Faculty	University of Alaska Anchorage
Modern Dance	Christen Morin	Kenai Peninsula College
Modern Dance	Phil Morin	Nikiski High School
Ballet I & II	Christen Morin	Kenai Peninsula College
Ballet I & II	Faculty	University of Alaska Anchorage
Ballet	Faculty	Alaska Dance Theater
Jazz	Faculty	University of Alaska Anchorage
Jazz	Christen Morin	Kenai Peninsula College
Jazz	Phil Morin	Nikiski High School
Haitian	Faculty	University of Alaska Anchorage
Choreography	Faculty	University of Alaska Anchorage

SPECIAL SKILLS

Accents and/or Dialects: English, Irish, Scottish, Mobster, Southern

Military: 91B, 91W, Combat Medic, Recon, Deployed to OIF & OEF, TS III Security

Clearance, EMT National Registry

THE EVERGREEN STATE COLLEGE



In recognition of completion
of the course of study approved by the faculty

Joshua Michael Gennari

is awarded the degree

BACHELOR OF ARTS

with all its honors, privileges and obligations,
conferred at Olympia, Washington,
on the Seventh day of September, Two Thousand and Twelve.

A handwritten signature in cursive script, appearing to read "Paul Winters".

CHAIR, BOARD OF TRUSTEES
Paul Winters

A handwritten signature in cursive script, appearing to read "Thomas L. Purce".

PRESIDENT
Thomas L. Purce

Phi Theta Kappa



This is to Certify That
Joshua M Gennari
has complied with all the requirements for,
and has been inducted into

Phi Theta Kappa

International Honor Society

of the

Two-Year College

In witness of which we have caused the great seal of this Society to be
hereto affixed and inscribed our signatures.



Denise Arnold, Ph. D.
Chapter Advisor

[Signature]
Executive Director

Omega Theta
Chapter

May 15, 2009
Date

PRESS RELEASES

Olympia Film Society

1. Environmental Film Festival

2. Documentary Film Festival / see pg. 38

Environmental *Film Festival*



The Annual Olympia Environmental Film Festival, presented by the Olympia Film Society, announced its official program selections for its first 2013 Festival! The Olympia Environmental Film Festival opens Friday April 19, Saturday April 20 & Sunday April 21

Contact info:

Festival Programmer/ Helen Thornton (360) 754-6670 ext.12
helen@olympiafilmsociety.org

Tickets:

Individual Ticket Prices (at box office before each film or on-line):

General \$8.50 / OFS member \$5.50 / Kids 12 & under \$4.00

Full Festival Passes (on-line only):

General \$35 / OFS member \$25

www.olympiafilmsociety.org

Last Call at the Oasis / April 19 only at 6:30pm

Jessica Yu's *Last Call at the Oasis* brings the issue of an impending shortage of drinkable water out of the vague "over there" of the developing world and right into not only our American backyards, but more importantly our kitchen faucets, right now. From Las Vegas to Midland, Texas, from California's Central Valley to Michigan's cattle yards, *Oasis* brings to vivid, horrifying light the impacts of water overuse in desert boom towns, carcinogen runoff from industrial plants, fecal toxins leaching into the groundwater, and the "Sophie's Choice" situation faced by officials who must decide whether to preserve the irrigation that produces 25% of the United States' food or an otherwise doomed marine ecosystem.

Empowered: Power For the People / April 19 only at 9:00pm

Is it possible for an entire community to live 'off the grid'? Well, it is achievable and it's happening in Tompkins County, New York. In *Empowered: Power From the People*, the feat that this East Coast town has accomplished is examined to understand how they did it, and how it could be possible for us all. Through pointed interviews with residents and city leaders, this informative documentary takes us behind the scenes to reveal how a small town that lives under a blanket of clouds for most of the year has managed to shed its dependence on fossil fuels and local power companies by using sustainable energy methods from wind and solar power to bio-diesel and geothermal energies. Positive and motivational, *Empowered: Power From the People* paints an enlightening portrait of a town in the midst of an energy revolution.

The Moo Man / April 20 only at 4:00pm

Featured at this year's Sundance Film Festival, *The Moo Man* is a documentary with an ingenious strategy for its fascinating look at the UK dairy industry, focusing on a memorable and unique figure, organic farmer Stephen Hook. Hook is determined to resist some of the worst trends of that industry, the ongoing consolidation leading to ever-larger entities controlling every aspect. Rather than hire teams of efficiency experts and consultants to modernize, Hook, a gentle soul, prefers to establish a more personal touch—both with the cows under his care, and with his customers, too. Hook is committed to making a better, more satisfying life for the former, and to making fresh, unpasteurized milk available for the latter. Both require a good deal of work and patience on Hook's part—and provide no small number of comical interludes, in a documentary that is often very funny. He names his cows, nurses them when they are injured, and frets over them continually. "The Moo Man [is] a charming documentary about a rather disarming farmer who is completely besotted with his cows who he hopes will save his farm's future," writes Roger Walker-Dack of 5 Minute Movie Guide.

Symphony of the Soil w/ Director Q & A / April 20 only at 6:00pm

We are all familiar with dirt, of course, but how often do we stop to think about what it actually is? This documentary, a favorite at numerous film festivals, is not afraid to plunge its hands deep into the rich loam, using the very idea of "soil" to tease open a vastly larger statement about the ecology and environment of the planet on which we live. Filmmakers' statement:

“Drawing from ancient knowledge and cutting edge science, Symphony of the Soil is an artistic exploration of the miraculous substance soil. By understanding the elaborate relationships and mutuality between soil, water, the atmosphere, plants and animals, we come to appreciate the complex and dynamic nature of this precious resource. The film also examines our human relationship with soil, the use and misuse of soil in agriculture, deforestation and development, and the latest scientific research on soil’s key role in ameliorating the most challenging environmental issues of our time. Filmed on four continents, featuring esteemed scientists and working farmers and ranchers, Symphony of the Soil is an intriguing presentation that highlights possibilities of healthy soil creating healthy plants creating healthy humans living on a healthy planet.”

Who Bombed Judi Bari? / April 20 only at 9:00pm

In 1990, environmental activists Judi Bari and Darryl Cherney were on their way to an Earth First! music festival when their car was bombed. This near-fatal incident resulted in extensive injuries for them both, with Bari and Cherney being falsely arrested for car-bombing themselves. In the documentary Who Bombed Judi Bari? this shocking case is explored in detail. Through archival news footage and interviews, including Bari herself, who died seven years after the bombing, we are given clues and evidence and suspicions behind this incident that happened many years ago, but still has not been solved. Telling the gripping story of dedicated environmental activists forced to fight against faceless corporate entities, Who Bombed Judi Bari? is a rarity in that it offers a \$50,000 reward to anyone who can provide sufficient information in helping to solve this case. Frank Scheck of The Hollywood Reporter calls this film, “Tough and intriguingly well-told.”

Trashed / April 21 only at 2:30pm

Candida Brady’s documentary Trashed is a vivid depiction of the alarming global problem of the overwhelming accumulation of what humans throw away and how while we may “take out the trash,” it’s never really gone. Acclaimed actor Jeremy Irons is your globetrotting host whose tour of indicative waste-overrun locales from Lebanon to Vietnam to Scandinavia and beyond becomes a highly personal awakening to authentic outrage at what he sees and the film shows us. Neil Young of The Hollywood Reporter says, “provides enough gloomily grim material to sink the Rainbow Warrior – with no shortage of harrowing information, images, and prognostications. . . . And, given the scale of the unfolding ecological crisis, we can arguably never have too many cinematic reminders of the last-call state in which we’ve semi-inadvertently found ourselves.”

Bidder 70 / April 21 only at 5:00pm

Dir.: Beth Gage/George Gage / 2012 / US / 73 min / High Definition Digital In 2008, Tim DeChristopher filed into an oil and gas leasing auction sponsored by the U.S. Bureau of Land Management. DeChristopher was posing as Bidder #70 and in the auction he won access rights to 12 parcels of federal land, a total of 22,000 acres, for the price of \$1.7 million. DeChristopher never had any intention of drilling, of course, nor was he remotely capable of raising the money to make good on his bid. Thus, enter the federal justice system and, eventually, this documentary, which tells the whole story of a unique and courageous act of civil disobedience. Beth and George Gage’s Bidder 70 is a highly inspirational account of DeChristopher’s life since then, including his beliefs on climate change, his activist efforts to bring about necessary political changes to save the future of our planet, and his reflections on his indictment on two federal charges and the current state of our democracy,” writes Calvin Henely of The House Next Door website. “There are a lot of environmental documentaries out there about inciting change, but Bidder 70 is one of the most affecting.”

A Place at the Table w/GRuB (Garden Raised Bounty) & Thurston County Food Bank / April 21 only at 7:30pm

The revealing documentary A Place at the Table explores the plight of hunger in America. Underlining the fact that 1 out of 6 people in the US must worry about where their next meal is coming from, the filmmakers set out to put a face on this disheartening statistic. The film follows several examples of the 50 million people struggling with this too-common reality. We meet a working single mom whose ‘good’ job still doesn’t pay enough to let her feed her kids properly, and the children whose daily struggle with hunger takes a devastating toll on their young lives. We also hear from experts who are trying to find a solution to this growing problem. A Place at the Table is a disarming look at a grim reality that has been too long ignored. Stephen Holden of The New York Times says, “This film could prove a vital tool in the campaign toward a widespread solution to hunger in America.”

GRAPHIC DESIGN

Fliers, Posters
&
Banners

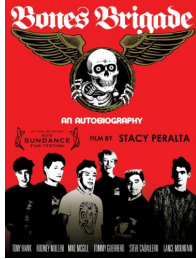
8"x11" Fliers

BONES BRIGADE

Film Screening - Saturday Jan. 26th at 7:30pm

&

LIVE Concert at 9:30pm Featuring
BIG BUSINESS

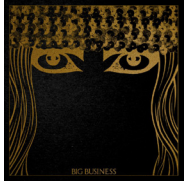


Tickets:

OFS members \$8.50 General \$10.00
TICKET PRICES INCLUDE CONCERT
W/ BIG BUSINESS

BONES BRIGADE is directed by Stacy Peralta the director of Riding Giants & Lords of Dogtown. Bones Brigade is the story of the greatest skateboard team ever. You will hear from some of the greatest skateboard innovators like Lance Mountain, Tony Hawk.

BIG BUSINESS



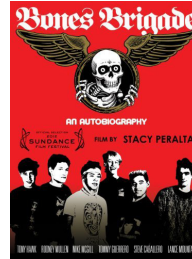
Home to the Olympia Film Society
CAPITOL THEATER
206 FIFTH AVENUE SE OLYMPIA WA.

INFO: 360.754.6670
TICKETS ONLINE AT
OLYMPIAFILMSOCIETY.ORG
OR AT BOX OFFICE NIGHT OF

BONES BRIGADE

Film Screening - Saturday Jan. 26th at 7:30pm

SKATERS INVITED

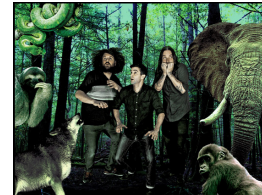


Tickets:

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(TICKET PRICES INCLUDE CONCERT
W/ BIG BUSINESS)

BONES BRIGADE is directed by Stacy Peralta the director of Riding Giants & Lords of Dogtown. Bones Brigade is the story of the greatest skateboard team ever. You will hear from some of the greatest skateboard innovators like Lance Mountain, Tony Hawk.

BIG BUSINESS



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11"x17" Fliers

MOZART REQUIEM



Anna's Bay Chorale & Bremerton Symphony
Shelton High School Performing Arts Center
Friday April 12th. - 7:30 pm

Buy your tickets now at:
 Cameo Boutique in Union,
 Sage Bookstore in Shelton
 or online at
www.annasbay.org

Poster Design By: Dinos

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 or online at
www.annasbay.org

Poster Design By: Dinos

9th Annual Film Festival Documentary

Friday Jan. 25
Saturday Jan 26
Sunday Jan 27

Tickets:
 OFS Member \$5.50
 (Available at the box office or online)

General \$8.50
 (Available at the box office or online)

OFS Member Full Pass only \$25.00
 (Available online)

General Full Pass only \$35.00
 (Available online)

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 OR AT BOX OFFICE NIGHT OF



Design by: Joshua Dinos' Concept

IAN KRISTOFER

Live Concert & CD Release Signing:
 Hastings Book Store
 MAY 4th From 1-3pm
 Prescott AZ.

We're Not Promised... Tomorrow

"Tomorrow" is set for National release on May 7th 2013 through Tate Publishing on ITUNES, Amazon & Tate Music Group.



Poster Designed By: Dinos

STACY HICKS

Art for SALE
 1 piece \$45.00
 Series of 3 \$125.00 (\$10.00 Savings)

Stacy Hicks developed a passion for photography after taking a course in high school. Through the years, she kept her camera close by her side, using art as a way to heal, inspire and grow. Her preferred medium is black & white film, its just more honest. From 2004 - 2010 she served as a camp director for a junior high girls camp where she also taught the media class, instructing girls just entering high school in basic photography. She is also a member of the Skagit Valley Camera Club, showing her work via their website and participating in workshops. She recently purchased her first digital camera which she uses for family portraits and weddings. In May of 2012 with the help of Bona Fide Books in Meyers, CA, she curated her first show. Currently she is a graduate student at Seattle University where she is studying for a Masters in Fine Arts, Arts Leadership.

Stacy is also a Wedding Photographer. For more information please feel free to contact her (360)888-8773 or email her at: stacynhicks@gmail.com.

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INFO: 360.754.6670
TICKETS ONLINE AT
 OLYMPIAFILMSOCIETY.ORG
 OR AT BOX OFFICE NIGHT OF



Poster Designed By: Dinos

9th Annual Film Festival Environmental

Friday 2012
Saturday 2012
Sunday 2012

Tickets:
 OFS Member \$5.50
 (Available at the box office or online)

General \$8.50
 (Available at the box office or online)

OFS Member Full Pass only \$25.00
 (Available online)

General Full Pass only \$35.00
 (Available online)

Under Construction

Home to the Olympia Film Society
CAPITOL THEATER
 206 FIFTH AVENUE SE OLYMPIA WA.

INFO: 360.754.6670
TICKETS ONLINE AT
 OLYMPIAFILMSOCIETY.ORG
 OR AT BOX OFFICE NIGHT OF



Design by: Joshua Dinos' Concept

Full 24"x36" Poster Size

9th Annual Film Festival Documentary

Friday Jan. 25
Saturday Jan 26
Sunday Jan 27

Tickets:
OFS Member \$5.50
(Available at the box office or online)

General \$8.50
(Available at the box office or online)

OFS Member Full Pass only \$25.00
(Available online)

General Full Pass only \$35.00
(Available online)

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The Olympian

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THE INEVITABLE

THE 2013
OSCAR NOMINATED

ANIMATED

Short Films Collection

IAN KRISTOFER

Live Concert & CD Release Signing:
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MAY 4th From 1-3pm
Prescott AZ.

We're Not
Promised...

Tomorrow

"Tomorrow" is set for National release on May 7th 2013 through Tate Publishing on ITUNES, Amazon & Tate Music Group.

Poster Designed By: D'Anou

IAN KRISTOFER

PERFORMANCE:
Hastings Book Store
MAY 4th From 1-3pm
Prescott AZ.
SIGNINGS after the performance

We Aren't
Promised...

Tomorrow

"Tomorrow" is set for national release on May 2013 through Tate Publishing

6'x3' BANNERS

First Concept



Final Concept



Program & Magazine Style Layouts

- 1. Requiem Program**
 - 2. Lessons in Leadership**
 - 3. Documentary Film Festival**
- Marketing Plan & Program Manual**

**BREMERTON SYMPHONY
& ANNA'S BAY CHORALE**



Anna's Bay Chorale

with

Bremerton Symphony Orchestra

and

Bremerton Symphony Concert Chorale

Friday, April 12 2013 - 7:30pm - Shelton Performing Arts Center

Absalon fili mi

Agnus Dei

Heinrich Schütz (1585-1672)

Samuel Barber (1910-1981)

INTERMISSION

Requiem

Wolfgang Amadeus Mozart (1756-1791)

Tess Altiveros-Ritter, Soprano LeeAnne Campos, Mezzo

Les Green, Tenor Paul Nakhla, Bass

Introitus: Requiem aeternam

Kyrie

Dies irae

Tuba mirum

Rex tremendae

Recordare

Confutatis

Lacrimosa

Domine Jesu

Hostias

Sanctus

Benedictus

Agnus Dei

Lux aeterna

BREMERTON SYMPHONY ORCHESTRA

Alan Futterman, Music Director

Gary Dahl, Assistant Conductor

Violin I

Blanche Wynne, concertmaster
Craig Boekenoogen
Timothy Buck
Wendy Clark-Getzin
Tova Forman
David McLerran
Sandy Ulsh
Pete Wiggins

Violin II

Tineke Dahl *
Laina Doughty
David Forman
Madeleine Fraley
Sharon Habener
Jana Kaminsky
Elaine Thomas
Kirsten Nordstrom

Viola

Carmen Gorak *
Kay Daling
Larry Nyquist
Bethany Prindle

Cello

Ann Wright *
Dave Durfee
Dorothy Grether
Ingrid Peters

Bass

Jane Christen *
Derick Polk
Janet Marie

Clarinet

Bill Ferman *
Sondra Shamrell

Bassoon

Lesley Petty *
Adam Williams *

Trumpet

Dean Wagner *
Keith Baggerly

Trombone

Wayne Jordheim *
Dick Heine

Paul Aufderheide

Bass Trombone

Ken Davis

Timpani

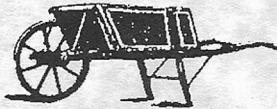
Gary Dahl *

Librarian

Mary-Cathern Edwards
Personnel Manager
Gary Dahl

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18946 Front Street
Poulsbo, WA 98370

email info@blueheronjewelry.com
web www.blueheronjewelry.com

FIND US ON FACEBOOK

BREMERTON SYMPHONY CONCERT CHORALE

LeeAnne Campos, Chorale Director
Coni Liljengren, Rehearsal Accompanist

Beth Adams
Mary Ann Allen
Lynne Ayers, Rehearsal Assistant
Wendy Bone
Donna L. Briggs
Linda Briggs
Charly Burleson
Tom Cameron
Janese Coleman
Toby Craig
Jeremy Dupea, Rehearsal Assistant
Kent Edmonds
Kathy Engelstad
Bill Fulton
John Garing
Joyce Gearhart
Linda Henry
Lisa Hoffman
Aline Holmstrom
Rachel Hosick
James Howland
Ann Jacobs, mezzo understudy
Ruth Jewell
Linda Kammerer
Marilyn Karr
Kelly Ketchum
John Kingslight, bass understudy
Kathleen Kingslight
Eric Kuester
Lyz Kurnitz- Thurlow
Kathryn Little
Sasha McCracken
James Puttler
Jane Reynolds
Earl Rice
Sandy Rice
Anita Rose
Elizabeth Russell
Susan Schimert
Ken Schwartz
Jim Scott
Rick Seelhoff
David Smith
Helen Smith
Peter Stockwell
Sharon Stritzel
Ginelle Todd
Roeliena Van Zanten
Jane Whitney
Michael Wright, tenor understudy
Yoshiko Yamamoto, soprano understudy

ANNA'S BAY CHORALE

Suzanne Montgomery, Artistic Director
Connie Miser, Rehearsal Accompanist

Susan Baker
Judy Berry
Eric Blegen
Dick Blewett
Roberta Brownstein
Erin Burgman
Peter Candelin
John Clauson
Kathi Dismore
Donna Fugere
Glenna Hagedorn
Linda Humphrey
Susan Johnson
Barbara Keyt
Georgette Lugalía
Marlene Maki
Anita Malone
Inez McGregor
Tim Micek
Connie Miser
Suzanne Montgomery
Barbie Nesmith
Carol Owen
Mary Pettibone
Bill Pfender
Mary Rathke
Donna Rayevich
Marnie Riedle
Carol Sroke
Lori Stark
Melissa Tengowski
Jeremiah Warren
Jubilee Whitman
Laurie Young
Debbie Yuan



UPCOMING EVENTS at ANNA'S BAY CENTER FOR MUSIC:

Tuesday, April 16, 6:30pm, St. David's Episcopal Church:
Community Meeting

Join the Board, Staff, Choir members and supporters to discuss ways to move our organization forward and make the best impact for our community.

Thursday, May 23, 7:30pm, Skyline Drive-In Theater:

Sing-Along with Anna's Bay

Come out to the Drive-In for an evening of music, singing along with a film and raising funds for your favorite community music organization!

Saturday, June 1, 7:30pm, Harmony Hill Retreat Center:

Michael Partington Live in Concert

Having already built a passionate following here in Mason County during past engagements, virtuoso classical guitarist Michael Partington returns to close our 2012-13 season. Tickets will likely go fast, so contact us today to secure your seat at a performance Northwest Guitar Society calls "...sheer pleasure for the audience."



Melanie Bakala, Agent

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Written By: Joshua “Déous” Gennari

Lessons *in* Leadership



Thom Meyes is a native of the Northwest, and has a background as a performer and arts administrator. He holds an MFA in Arts Leadership from Seattle University, and has performed as a double bass player in symphonies from Bellingham to Olympia and beyond. Thom has previously been Executive Director of the Lincoln Theatre in Mount Vernon, and serves on the board of the Anna’s Bay Center for Music in Mason County. He most enjoys French and German language films, live Blues, Reggae and World Music performances. He was hired as the Executive Director of the Olympia Film Society in

July of 2012.

I applied for internship with the Olympia Film Society in September of 2012. I was excited to find a Seattle University alumni leading the organization as the Executive Director. Immediately after my initial interview I knew that Thom would be a great teacher and mentor as I enthusiastically plummeted into the MFA program and my internship at the Olympia Film Society. Thom always made himself available to meet and answer questions and help give guidance when needed. By the end of the first quarter I realized I wanted to mold some of my leadership styles after Thom. It was intriguing to watch how he handled different situations that he was presented with; from differences in personality dynamics, to blatant disrespect for his position within the organization. The Olympia Film Society was undergoing some major dynamic changes. My internship there has been hugely eye-opening, highly educational, at times very confusing but most of the time a lot of fun. I have come to have a very high respect for Thom, observing as he strategically moves the organization out of its comfort zone and into an era of well needed growth.

I was given the opportunity to interview Thom on February 12, 2013. Before the interview, I sat down and created a list of questions that might help guide me through my own journey in the arts leadership field. The first question I asked him would define, for me, if whether what I had observed over two quarters was really at the core of his foundational structure as an arts leader. I asked Thom what leadership meant to him. Thom replied,

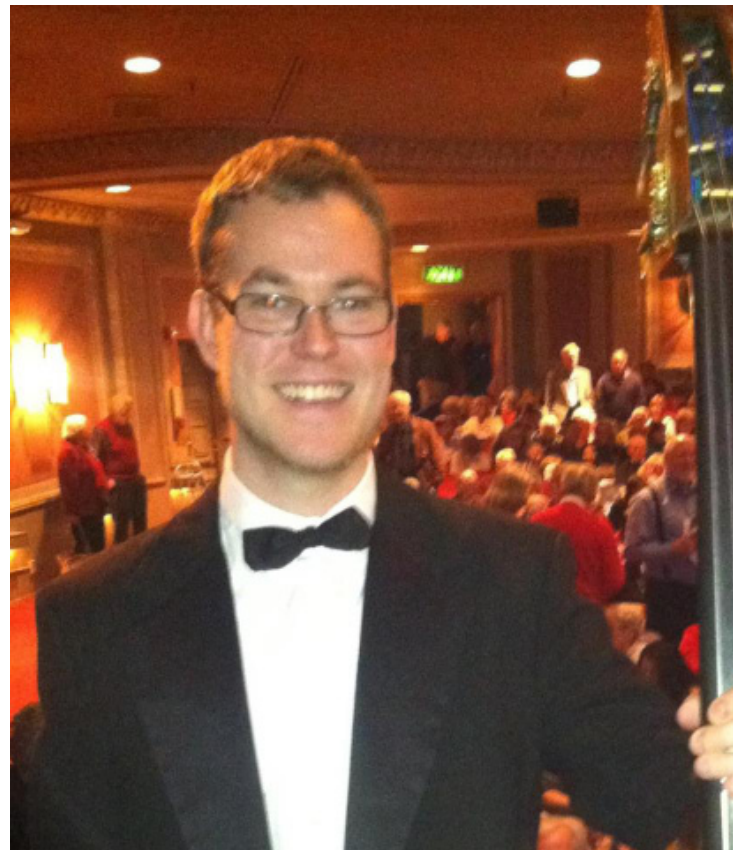
“Having a concept for the bigger picture and the system or organization you are working in, knowing how you as an individual can make things happen within your purview that will affect everything else in a positive way.”

Collaboration within an organization is also a key component to successful leadership, in my opinion. Many organizations become immobilized through a lack of collaboration. I was curious as to what type of leader Thom saw himself.

“I strive to be a collaborative leader. I strive to be a person who not only assesses everything that I think needs to get done, but really to understand what people’s agendas are. What’s feasible to get things done? Even if there’s something I feel very strongly about, if I don’t think I will get enough buy-in from other people, then I might not prioritize it as highly. I’m always looking for ways to share with people what I think is important to move things forward and get their

buy-in even if it’s something that’s potentially controversial. As opposed to taking something that is potentially controversial and knowing the end goal I have in mind, or taking a more Machiavellian approach, where the ends justify the means and just pushing it through. That’s not really productive. You can get things done that way for sure, but I think what you gain in success on a certain topic, you would lose in internal dynamic and trust overall in the organization,” said Thom.

Over the last two quarters, I have had a unique, in-depth view of an organization



struggling to come to terms with the changes being implemented. The Olympia Film Society has operated for the last thirty years as what they call a creative collective. Unfortunately, the creative collective concept has become somewhat of an

excuse for some individuals to not have to take responsibility, or to be responsible, to any one centralized person. This has been a huge frustration. I've observed this create multiple issues between the staff and its membership. I was interested to see what challenges were at the top of Thom's list. So I asked him, "What was your largest challenge to date in your recent position?"

Thom replied, "I would say that my challenge has been the precedent that has been set by this organization of not having a centralized executive figure. I think a lot of the issues stem from that. This organization has pretty much run for thirty-some years without that centralized responsibility. Trying to do things that came very logically to other organizations has been very difficult here. Attempting to use my skills as a collaborator in the context of people that are predisposed to not collaborating with my position; not necessarily me, but the position, has really tested that in terms of things that I think need to get done, and often times the board thinks needs to get done, has really been a challenge."

Thom has often tried to separate the way some of the staff treat him as an action of disrespect toward his position, and not necessarily him as a person. For example: during one event, data was meant to be reported to Thom as the Executive Director.

Unfortunately, this data was blatantly kept

from him, no matter how many times he would ask for it. Because of the way the creative collective operates, there was no recourse for Thom to access this information and data. It was obvious to many people on staff that the individual in question was keeping this information because they felt they had no obligation to report this information to the Executive Director when asked for it.

Having spent 12 years in the military, I have a slightly different opinion. When I was a sergeant, I used to tell my soldiers, "You don't have to like me, but you do need to respect the position and responsibility that I hold, just as I respect those who are responsible for me." Granted, this is not a



military organization or anywhere near it. However,

what people of this organization don't seem to understand is information needs to flow smoothly from one person to another. While the hierarchy that is being established is meant to create a chain of responsibility, the lack of that structure, or the respect toward Thom's position as Executive Director, is creating far more internal issues than is necessary. In most organizations, the Executive Director is where the buck stops. Unfortunately, because of the way that the creative collective has been set up, the buck is stopping anywhere it wants to. So in my opinion, the creative collective has become an excuse for people to not be responsible to any one person or position. This seems to feed the belief amongst the staff members that no one needs to be respectful or responsible to Thom or the Executive Directorship.

Thom also sits on the board of directors as the president for Anna's Bay in Shelton Washington. So, not only is he the Executive Director of the Olympia Film Society, but I knew he also had a unique opportunity to render his opinion from a completely different perspective. I was very interested to have the opportunity to see the other side of the coin. So I asked Thom what the most important element was for him as president of Anna's Bay? Thom thought for a moment, and then replied.

" For that particular organization I think that the most important element is using my

background as a staff member of another organization to understand the way that the board can be most effective. So even though I'm not a board member with my professional job, I understand how that board works. What they are likely to do is make my job easier versus make my job more complicated. I think my goal is to focus on the more productive things we can do; not get stuck in pet projects or specifics that would add more stress to the staff members, and not micromanaging things. I try to support the staff in any way I can to make their job easier. The most important thing I can do is try not to muddy the water."

While Thom was speaking, another



question entered my thought process. I was curious if it was hard to separate the two. Meaning, was it hard to be an Executive Director for one organization, while holding a board position in another? If nothing else, it was an interesting

position for perspective. Thom's answer intrigued me.

"I think it is really hard for a lot of people, as it can be hard for me too, when the staff or the general director is spending a lot of time giving information, and over-informing the board of certain things that are more day-to-day related. I know as a board member, there are plenty of other things we could be talking about instead of day-to-day operations, even though I do the same thing in OFS board meetings as the Executive Director, and may hyper-focus on something. I can get caught up giving too much detail on something. As a board member, on the other side, I want to move things along and get on to what we need to be talking about as board members. So, I see it from both sides."

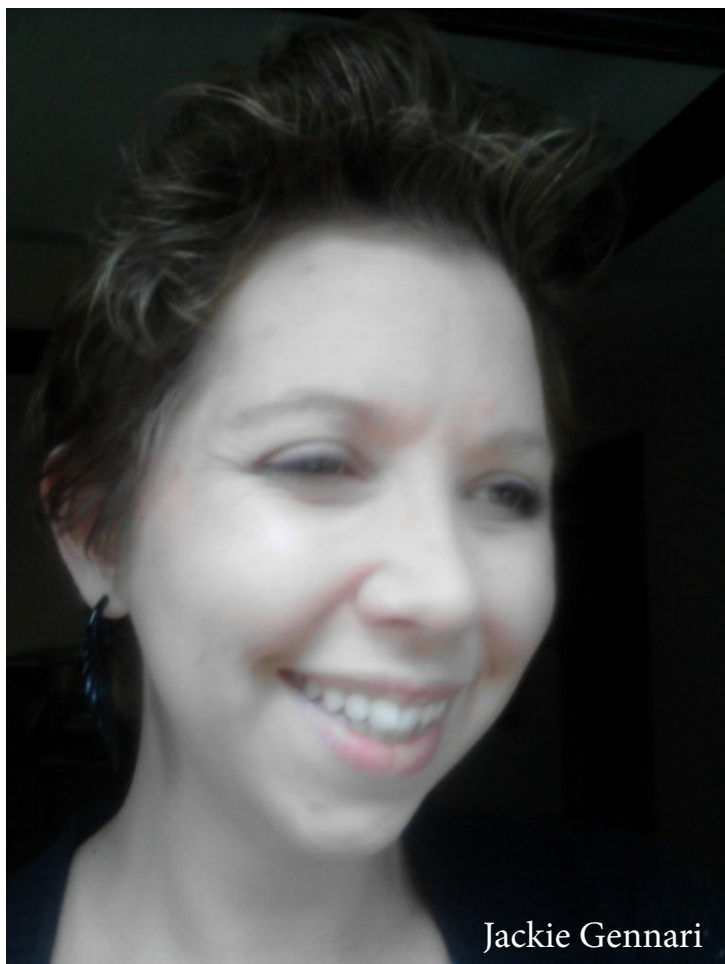
I knew that Thom also had the unique opportunity to work as Executive Director at the Lincoln Theater, a much larger organization than the Olympia Film Society; so I was curious how he would view the differences between the two organizations, and running them both from the position of the Executive Director. I asked him to name three key differences between the Executive Directorship he holds now with OFS, versus the Lincoln.

"The last organization I worked with had a paid Executive Director position for eight to ten years. It had a very hierarchal structure already in

place, which is very different than my current position. The last organization hired me when they had about a month or two of cash flow on hand and had more debt than they had cash; so they were in a major cash crunch when I came in. This organization, although we have many other issues, is not in a cash challenge. That alone is a major difference. The perspective is also different; everything we did at the Lincoln was filtered through the financials. I was there for two and a half years and it wasn't until about the last six months we got out of that numbers, numbers, numbers mode, and finally started moving toward,



What are we trying to do? What would be fun to do for the community?', that kind of discussion; which is totally how this organization runs. It's very little about numbers and very big on mission and fun. And the third difference would be demographic for sure. The theater I ran in Mount Vernon was predominately more liberal artsy types; many of them transplants to our community, but it was very different than here. I mean, I think the membership base here expects a very high statistic level, a niche to be filled here in terms of film as art. Mount Vernon was more about the vitality of that space. So the politics were also very different. The OFS can do a lot more artistically and edgily because we have that corner of the market."



Jackie Gennari

As a side note to the reader- my wife, Jackie, was responsible for taking the photos during my interview with Thom. We discovered that Thom and I are both apparently quite animated when we speak. She had quite the challenge taking pictures, even with my Panasonic GH2, that weren't blurry. We all had a good laugh as we tried to pause while we spoke so that Jackie could capture a decent shot or two.

In conclusion, I have gained a tremendous amount of respect for Thom as I have watched him traverse many different obstacles. He has, in many ways, become a role model for me as a tremendous leader in the arts sector. I hope to one day be as wise in my discernment of how to creatively interact with a host of different types of people. The last question I posed to Thom was one of personal interest in my own pursuit of leadership in the arts. I had to ask him what advice he would give a graduate student like me looking to move into a leadership position for a nonprofit, or any organization.

"I would say you need to make a choice whether you want to move into a high-level position in a small organization with very few staff, or if you want to try to go the route of a mid-level position in a large organization with a lot of staff and work your way into a higher-level position. Or use that to leverage your way into a larger position in a small organization. You really need to decide

where on the path you want to start. Also, you need to decide what lifestyle you want. I think what you gain in experience and background and resume or whatever from a larger position in a small organization is great. But what you lose in personal quality of life and stress level is a factor. If you're working on a mid-level position in a large organization you might not have that stress but you might not build your resume the way you really want to. I think those are the things you really need to take into account. You have to remember to be a person I think. It's easy to lose sight of that, when you're passionate about the arts, and nobody is getting paid glamorously but everybody cares about what they're doing. It's easy to get sucked into it defining you. It doesn't have to in a high-level position in a small group. There is the propensity to, more so than in a structured large organization. (Jokingly said and laughing) If you want to see your children you should factor that in your lifestyle planning. It may be the only perk to being a young single person is I have no one to be accountable for." (Both of us laughing together.)

Documentary Film Festival



Marketing Plan
&
Programming Manual



Written By: Joshua “Déous” Gennari



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INFO: 360.754.6670
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1.0 Executive Summary

There are three main purposes for this marketing plan. First is to present the first structured marketing plan for the Documentary Film Festival. Second is to provide a functioning programming manual that can be used by the newest Festival programmer as a reference guide. Third is to create a fiscal budget line in the overall Olympia Film Society's annual budget for Documentary Film Festival. I wanted to be able to create a document for the newest member, who may not know anything about Festival programming, to be able to use as a guide to create an outstanding film Festival. Some of the processes in this manual may or may not have been used for this specific Festival in 2013. It will also address other aspects of festivals that you the reader may want to consider adding to the Festival you are working on. I am also going to address some of the issues that I ran in to during my process as a learning tool for you, the reader.

When I first started working on the 2013 Documentary Film Festival, I was concerned to find no written documentation or structures in place. There was nothing to help me track what the past processes had been for festivals here at the Olympia Film Society. I was surprised to find no known format for putting together a Film Festival here at the OFS. I was unable to track down any past budgets or revenue numbers. Upon further investigation, I was told by someone that festivals don't make money or bring in revenue. I was stunned by this at first. I immediately wondered why this was, or, if this was truly the case, how other organizations were able to be so successful at film festivals.

It soon became clear that the lack of structure and formal processes were the culprit behind this general thought process. After all, how do you know if something is successful or not without being able to have structures that track the process along the way? I quickly adopted the belief that the reason that thought process even existed amongst the staff had more to do with the lack of structure and tracking than anything else. A quick breakdown of what I did to create this marketing plan for the Olympia Film Society's Documentary Film Festival was as follows:

- 1. SWOT Analysis** - It is always important to do a quick analysis of the event or festival you are looking to create. This will quickly put into perspective what your strengths and weaknesses are, and also help you identify your goals and objectives as well as obstacles that you may want to consider before starting the project.
- 2. Projected budget** - Always create a projected budget before starting any project. You don't necessarily need to know exactly what films are going to be shown. You will need to also account for any extra events you can add to your calendar. Such as a director's panel or party events.
- 3. Program the Festival** - Figure out what films best fit your documentary film festival.

4. **Print ads & graphics** - This can be started at the very beginning of the process.
5. **Sponsorships** - Take this very seriously! The more sponsors you add to your event, the greater visibility and budget revenue you could potentially have for your bottom line.
6. **Track your expenses** - Keep constant track of all expenses and receipts.
7. **HAVE FUN!**

2.0

S^{WOT}A_{NALYSIS}



2.1 HISTORY

of the OFS *D*ocumentary Film Festival



Within the last six months, the Olympia Film Society has hired a new Executive Director named Tom Mayes. Mr. Mayes is responsible for the fiscal oversight within the Olympia Film Society and excited about making new changes that will potentially bring in more revenue for its film and music ventures.

The Documentary Film Festival has been an active part of the Olympia Film Festival schedule since its introduction in 2005. For those nine years the Olympia Film Society has struggled to bring in revenue from the Documentary Film Festivals with a minimal number of ticket sales. Doc Film Fest is not the only festival struggling in the Olympia Film Society repertoire.

Historically, almost all of the OFS festivals have struggled over the last 10 years. It is the belief of the Board Of Directors, Executive Director and Permanent Staff, that one of the major issues which has contributed to the loss of revenue is the lack of internal structures surrounding the festivals. Examples of the lack of structure include, but are not limited to:

1. A dedicated Festival Budget line in the overall OFS annual budget.
2. Budget and revenue tracking forms.
3. A centralized and up-to-date marketing message
4. A vision statement that ties back to the OFS mission.
5. Documents that would help track

6. operations of said Festival
6. A strong list of dedicated cash sponsors.

The Olympia Film Society has gone outside of the organization to hire Festival directors in the past.

Very little oversight of these outside directors has left the Olympia Film Society in a very precarious position. The Board of Directors along with the Executive Director have decided to bring control of the Festival programming back in house. This decision has created the need to start from square one and create structures that are tractable for both staff and board collective. The structures will help create trackable data that can then be used to both set goals and establish milestones for the organization. These structures will also create a system that can then be adapted in years to come as the organization grows and prospers.



2.2

The *What?* and *Why?* Of SWOT Analysis

This SWOT Analysis is meant to analyze the Olympia Film Society's annual Documentary Film Festival. The goal of this analysis is to identify key strengths and weaknesses of the Documentary Film Festival with the purpose of creating an ongoing and growing revenue stream for the OFS and its local supporting community.

This analysis will look at:

- The benefits of the Documentary film festival itself.
- The benefits of developing a marketing plan for the Doc. Film Fest.

What is a SWOT Analysis?

The SWOT is a quick study or examination of the strengths, weaknesses, opportunities and threats for the subject of its analysis.

Why should we use a SWOT?

What makes a SWOT such a useful tool is with a little analysis we can identify our strengths, weaknesses and even opportunities for growth and/or revenue stream that we may not be aware of, as well as identifying important obstacles that may stand in our way.

The SWOT is an important first step when setting up or building a marketing plan for any organization or event.



Let's have a look!

SWOTA analysis



STRENGTHS

1. The Documentary Film Fest is meant to provide Art through documentary film to the local community.
2. The Documentary Film Fest is meant to provide a means for the local community to engage in an artistic way.
3. The Documentary Film Fest is meant to bring in more revenue to the OFS.

WEAKNESSES

1. The Documentary Film Fest has historically not brought in a lot of revenue for the OFS.
2. The Documentary Film Fest may not have enough public interest.
3. The Documentary Film Fest has historically not found enough cash sponsors to help grow the program.
4. Public perception historically of the Olympia Film Society has been a lack of professional presentation.



SWOTA analysis

2.3

OPPORTUNITIES

1. The Documentary Film Fest with a well-designed & implemented marketing plan can potentially double or triple its revenue within 3-5 years.
2. The Documentary Film Fest with a well-designed & implemented strategic marketing plan can reinvigorate the public interest.
3. The Documentary Film Fest with a well-designed & implemented strategic marketing plan can help change the public view of the Olympia Film Society.
4. The Documentary Film Fest Marketing Plan will help establish a starting budget from which the Festival can grow in the future.
5. The Documentary Film Fest Marketing Plan will help provide structures and a guide for growth for future festivals.
 - Budget projection & tracking forms
 - Guest Speaker & Panel information sheets
 - A good point of sale system
6. The Documentary Film Fest Marketing Plan will give the OFS the annual traceable system to potentially build future festival projects.
7. A more professional appearance can be established by using up-to-date industry standards for the marketing graphics presented to the public.
 - A centralized festival VISION that relates to the OFS Mission
 - Posters
 - Flyers
 - Press Releases
8. The Documentary Film Fest Marketing Plan should be designed to create a duplicable system for the next 5-10 years.

THREATS

1. Staff and members may not follow the marketing plan.
2. Staff and members may not want to change.
3. Sponsors may not see a benefit in sponsoring the Documentary Film Festival.
4. The Documentary Film Fest may not be able to raise enough public interest.
5. Regardless of the Marketing Plan the Documentary Film Fest may not bring in revenue.

2.4

GOOD & BAD

Graphic Presentations

Regardless of whether we like it or not, what we present, and how we present it to the public, is a huge portion of how we are perceived by the public. There have been many studies over the years examining marketing materials, graphic presentations that include promotional material, flyers, posters, press releases etc.

For over 50 years the movie industry has done such studies and created a visual format that has been proven to be highly effective when presenting marketing materials to the public. The format is called “**AIDA**” which stands for Attention, Interest, Desire and Action. Within this SWOT report I am going to lay out two examples of graphic presentations. I am simply going to mark one GOOD and one BAD. I will give a brief description as to why each example has been labeled as such. In the marketing plan; however, I will have a much more detailed description as to why certain layouts and designs have been proven to be more successful than others.

BAD

1. More than two colors for the text makes it hard to know where to focus the eye.
2. Multiple colored text fliers are generally considered amateur and NOT professional.
3. Not using the official movie poster makes it hard to relate to the film being presented.
4. Lowering the opacity of the over all poster makes it hard to focus on it at all.

GOOD

1. Nice bright colors.
2. Only two text colors make it easy to read.
3. Movie posters tell the audience that these are films and NOT theatrical performances.
4. “Film Festival” stands out from the title.
5. Sponsor is clearly displayed.
6. Ticket Info is clear and easy to read.

9TH Annual Documentary Film Festival

Fri Jan 25
Sat Jan 26
Sun Jan 27

Tickets:
OFS member \$5.50 (available at the box office or online)
General \$8.50 (available at the box office or online)
OFS member Full Pass only \$25 (available online)
General Full Pass only \$35 (available online)

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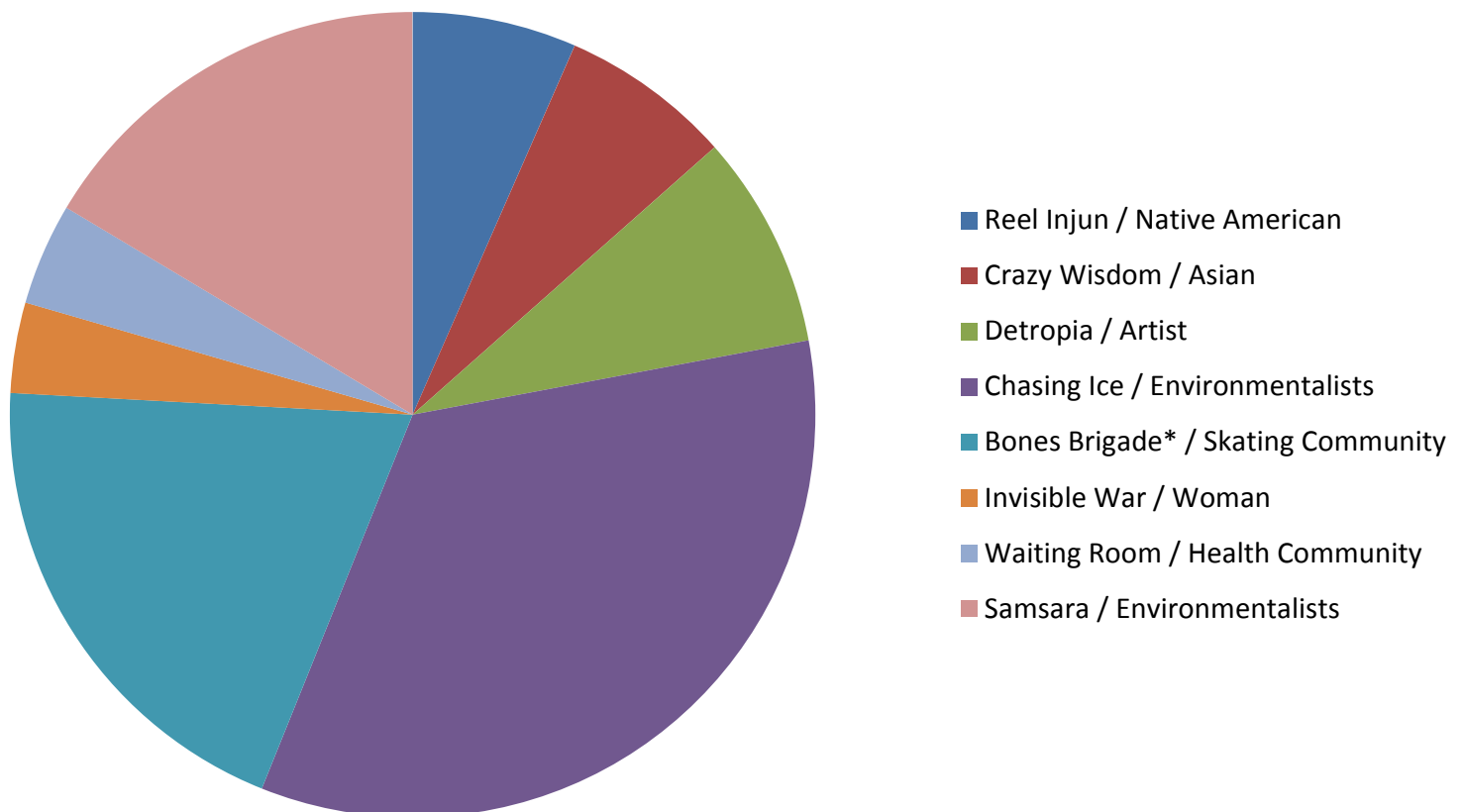
Design by: Joshua Denny / Grantor

3.0 Festival Programing & Target Audiances

Programming is a key element when putting together any Festival. There are many different elements involved in Festival programming. It is important to identify at the very beginning what type of programming you would like to present to your **target audience**. Also, decide if your programming is going to be centralized around one key idea like “the environment” or be more of a broad-based programming and cover many different target audiences of documentary film. For this Festival we decided we wanted to try to cover as many different audiences as was possible.

One of the discussions focused around reaching out to the **Native American** community, so we took that into account when we added the film “Reel Injun” to the programming lineup. That decision was made in part due to the fact that the Executive Director, board and staff members were interested in reaching out a hand to the Native American community within the Olympia and Thurston County area. That is an example of how mission, vision and programming and knowing what your target audience is can come together in a very creative way to reach out to communities that would normally be very difficult to touch.

Target Audience



There are also many different places to find films to fill up your programming roster, such as:

1. IMDB
2. Seattle International Film Festival
3. Sundance Film Festival
4. Duke University
5. American Documentary Film Festival
6. London International Documentary Film Festival

There are also hundreds of festivals around the country and world you can look in to that have great documentary films.

NOTE: I would always suggest starting with a budget, or at least knowing a general number that you have to play with. For this Documentary Film Festival, we did not have an actual allocated number for our budget. This was the reason this marketing plan was implemented. It was meant to begin to build a structure for festivals for the future.

Please see Fiscal Breakdown and Projected Budget for more details.

When programming, it is important to make sure you find out all of the costs involved; including, but not limited to:

1. Terms and conditions to show the film
2. Price of shipping
3. Any other costs that may be associated with that film including possible poster printing.

It is also important to try to create a program that appeals to a broad spectrum of audience members.

4.0 Print Ads & Graphics

Print ads and graphics are a huge part of the advertising for the Festival. As I didn't have pre-existing numbers, I had to guess as to what my totals would be. After the Festival, we figured our total cost was approximately \$235. This was a breakdown between the two colored posters we had to print out to hang in front of the theater and the Flyers we hung around town to advertise the Festival. As far as out-of-pocket costs are concerned, the printing and graphics are very minimal for the Documentary Film Festival. I am a graphic artist, and so for this Festival I created the poster and most of the print ads you will see in this marketing plan. However, if you are not a graphic artist you will need to use one of the local graphic design shops like Olympia Design & Graphics. You will need to give these companies ample time to create a design for your Festival. My suggestion would be to give them a thirty-day head start before you need your posters. As you will want to put the posters up about two weeks prior to the event, I would give the design aspect a total of a month and a half before the event. This gives you, the event programmer, the ability to make changes if necessary to the design, and your designers time to make those changes to the material. We also discovered that it was necessary to have at least two Festival posters prominently displayed in our movie boxes. These posters are best received when printed in color. The average price for the specific size poster for our poster boxes is 27 x 41 and cost approximately \$80 each.

Other print and graphics elements are flyers which can be posted all around the city approximately 2 weeks prior to the event. These flyers are usually 11 x 17 and can be printed at the Rainy Day Print Shop right up the street. Our budget for this Festival was \$75 which printed more flyers than we actually needed.

Another aspect of advertising is the press release. Many times, these are made far more complicated than they need to be and in reality should be very simple. The title of the event, a brief description, a time line and brief description of the films and contact information are really all that is necessary for a good press release.

For this particular Festival, we arranged a special event with a local band called Big Business to perform right after a film showing of our Bones Brigade documentary. For this particular event we decided to do multiple flyers. A general 8 x 11 was done that would be hung around the city. Another flyer was created to highlight SKATERS INVITED, which would then be hung around three or four different skate parks around the city, and a band style flyer would be done as an 11 x 17 to bring in a music crowd for the featured band.

Last but not least, the Documentary Film Festival poster was created to highlight the Festival. It is important to remember that this is a film Festival. On her posters it was important to showcase the movie posters. From a graphics standpoint, the movie posters were designed to be eye-catching and psychologically connect to the audience. We have all been conditioned to recognize the movie poster and identify it as such. It is highly recommended to use movie posters as opposed to pictures from the film itself.

Documentary Film Festival



The 9th Annual Olympia Documentary Film Festival, presented by the Olympia Film Society, announced its official program selections for its first 2013 Festival! The Olympia Documentary Film Festival opens Friday, January 25th and closes on Sunday, January 27th 2013.

Contact info:

Festival Programmer/ Helen Thornton (360) 754-6670
helen@olympiafilmsociety.org

Tickets sold online at: www.olympiafilmsociety.org

OFS Member \$5.50 (Available at the box office or online)

General \$8.50 (Available at the box office or online)

OFS Member Full Pass only \$25.00 (Available online)

General Full Pass only \$35.00 (Available online)

The festival kicks off with:

REEL INJUN / Fri. Jan. 25 @ 6:30pm - A documentary about the evolution of the depiction of First Nations people in film, from the silent era to today. Featuring clips from hundreds of films, candid interviews with famous Native and non-Native directors, writers and actors, Reel Injun traces how the image of First Nations people in cinema have influenced the understanding and misunderstanding of their culture and history.

CRAZY WISDOM / Fri. Jan. 25 @ 9:00pm - Johanna Demetrakas's documentary about Chogyam Trungpa, a Tibetan who was instrumental in bringing Buddhism to the West, clearly loves its subject well. Too well. Ms. Demetrakas's film bathes in Trungpa's glow and spends much time with his followers, who talk about his teachings and his impact on their lives. (He died in 1987, at 48.) But the movie goes mushy when it should be critical, and leaves you with questions that it's not prepared to answer.

DETROPIA / Sat. Jan. 26 @ 2:30pm - The woes of Detroit are emblematic of the collapse of the U.S. manufacturing base. Is the Midwestern icon actually a canary in the American coal mine? This documentary is a cinematic tapestry of a city and its people who refuse to leave the building, even as the flames are rising.

CHASING ICE / Sat. Jan. 26 @ 5:00pm - We will follow 'National Geographic' photographer James Balog across the Arctic as he deploys revolutionary time-lapse cameras designed for one purpose: to capture a multi-year record of the world's changing glaciers. Balog's hauntingly beautiful videos compress years into seconds and capture ancient mountains of ice in motion as they disappear at a breathtaking rate.

BONE BRIGADE / Sat. Jan. 26 @ 7:30pm - Tickets for event only **OFS members \$8.50 General \$10.00 (Ticket prices include concert w/ Big Business)**

When six teenage boys came together as a skateboarding team in the 1980s, they reinvented not only their chosen sport but themselves too - as they evolved from insecure outsiders to the most influential athletes in the field.

THE INVISIBLE WAR / Sun. Jan. 27 @ 2:30pm - An investigative and powerfully emotional documentary about the epidemic of rape of soldiers within the US military, the institutions that perpetuate and cover up its existence, and its profound personal and social consequences.

THE WAITING ROOM / Sun. Jan. 27 @ 5:00pm - Is a character-driven documentary film that uses extraordinary access to go behind the doors of an American public hospital struggling to care for a community of largely uninsured patients. The film - using a blend of cinema verité and characters' voice over - offers a raw, intimate, and even uplifting look at how patients, executive staff and caregivers each cope with disease, bureaucracy and hard choices. It is a film about fighting for survival when the odds are stacked against you.

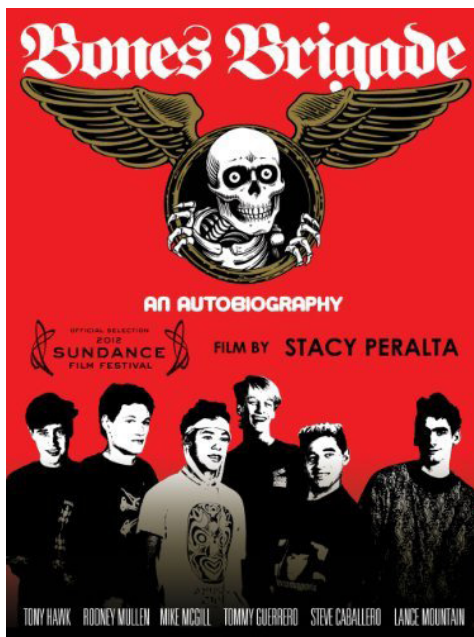
SAMSARA / Sun. Jan. 27 @ 7:30pm - This film takes the form of a nonverbal, guided meditation that will transform viewers in countries around the world, as they are swept along a journey of the soul. Through powerful images pristinely photographed in 70mm and a dynamic music score, the film illuminates the links between humanity and the rest of the nature, showing how our life cycle mirrors the rhythm of the planet.

BONES BRIGADE

Film Screening - Saturday Jan. 26th at 7:30pm

&

LIVE Concert at 9:30pm Featuring
BIG BUSINESS



Tickets:

OFS members \$8.50 General \$10.00
TICKET PRICES INCLUDE CONCERT
W/ BIG BUSINESS

BONES BRIGADE is directed by **Stacy Peralta** the director of *Riding Giants* & *Lords of Dogtown*. *Bones Brigade* is the story of the greatest skateboard team ever. You will hear from some of the greatest skateboard innovators like *Lance Mountain*, *Tony Hawk*.

BIG BUSINESS



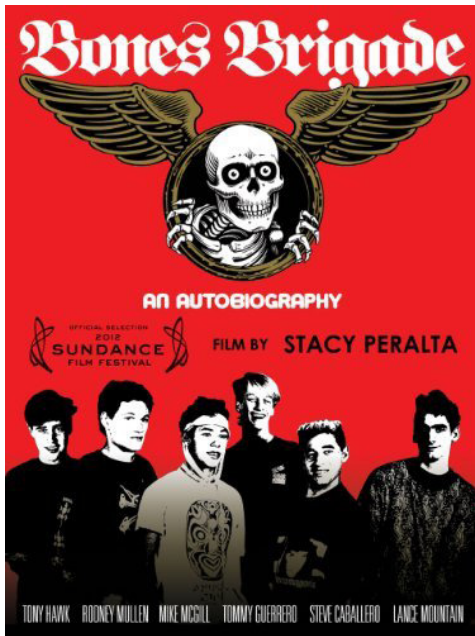
Home to the Olympia Film Society
CAPITOL THEATER
206 FIFTH AVENUE SE OLYMPIA WA.

INFO: 360.754.6670
TICKETS ONLINE AT
OLYMPIAFILMSOCIETY.ORG
OR AT BOX OFFICE NIGHT OF

BONES BRIGADE

Film Screening - Saturday Jan. 26th at 7:30pm

SKATERS INVITED



Tickets:

OFS members \$8.50 General \$10.00
(TICKET PRICES INCLUDE CONCERT
W/ BIG BUSINESS)

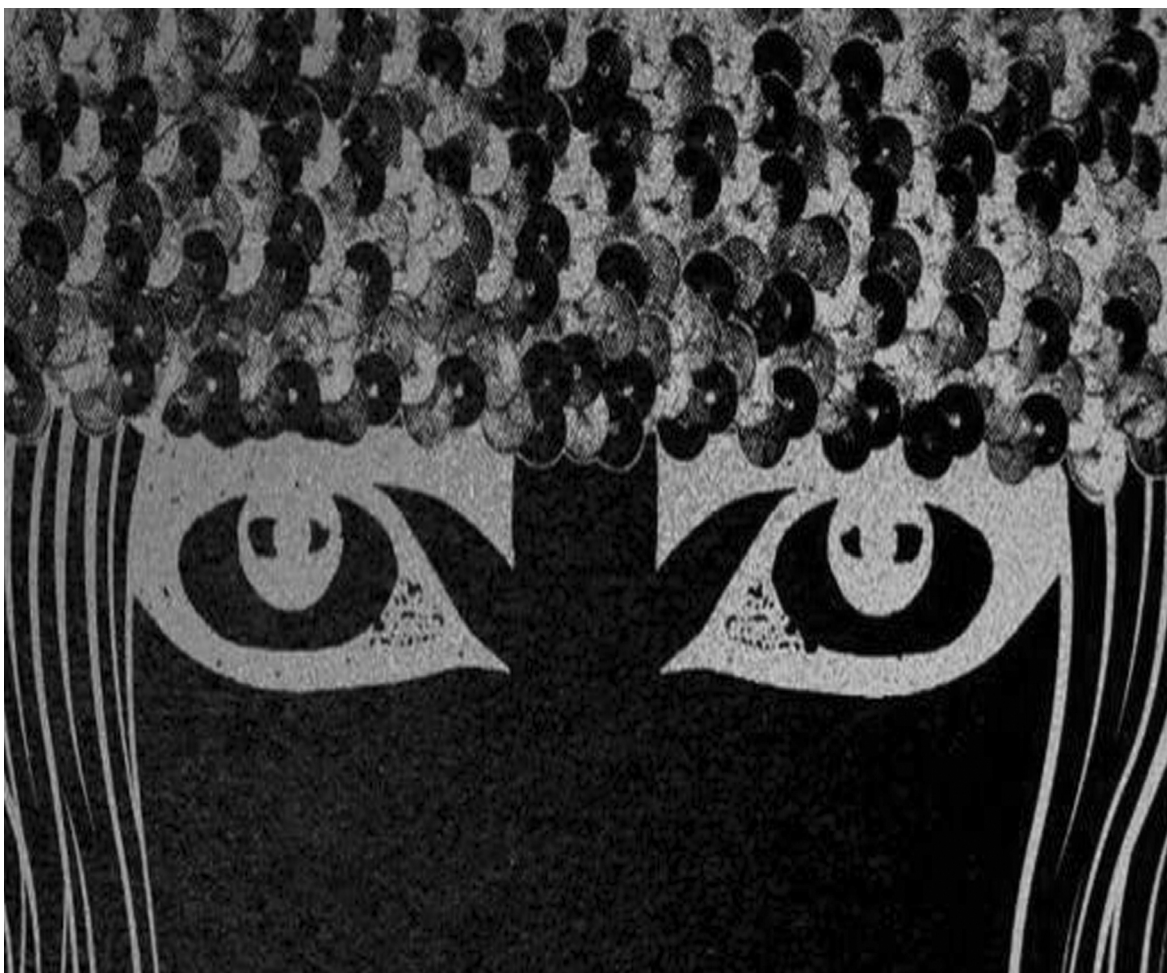
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BIG BUSINESS



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BIG BUSINESS

Bones Brigade



ADMISSION INCLUDES
MOVIE SCREENING!
BONES BRIGADE:
AN AUTOBIOGRAPHY

SATURDAY JAN 26

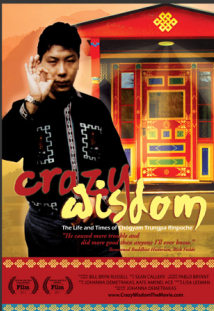
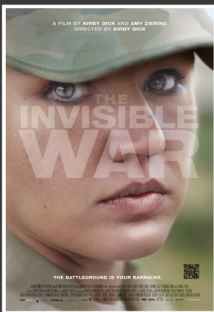
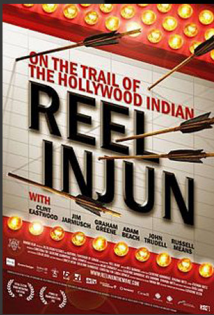
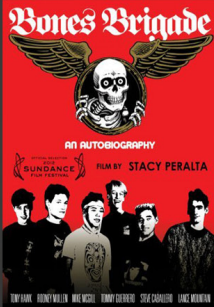
\$8.50 OFS/\$10.00 GENERAL | 7:30PM MOVIE | 9:30PM SHOW | ALL AGES | MEZZANINE LOUNGE OPEN!

Home to the Olympia Film Society
CAPITOL THEATER
206 FIFTH AVENUE SE OLYMPIA WA.

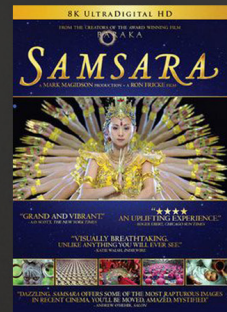
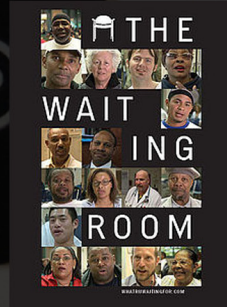
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Final Festival Poster Concept

9th Annual D Film Festival Documentary



Friday Jan. 25
Saturday Jan 26
Sunday Jan 27



Tickets:

OFS Member \$5.50
(Available at the box office or online)

General \$8.50
(Available at the box office or online)

OFS Member Full Pass only \$25.00
(Available online)

General Full Pass only \$35.00
(Available online)

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OR AT BOX OFFICE NIGHT OF

Design by: Joshua Déous" Gennari

5.0 Sponsorships

Sponsorships are huge in the world of festivals. They are also a great asset in the marketing and development to add to the bottom line of your budget. There are essentially two types of sponsorships.

The first are in-kind sponsors. This essentially is a sponsor who trades products or services for advertising within the Festival. It is important to note that no actual cash transaction takes place. However, the sponsorship of Internet itself does have a cash value and that will need to be added to the budget you account for within the Festival. Historically, with the Olympia Film Society, most of our sponsors are in-kind sponsors.

The second is cash sponsorship. These sponsors are a lot harder to find, but do exist. A cash sponsor is just what it sounds like-a company or organization that donates cash to your Festival or event for some type of advertising. This is generally also considered the better type of sponsorship, based on the fact that you can use the cash and add it to the actual fiscal budget you are working with.

For the 2013 Documentary Film Festival, we had basically one sponsor, the Olympian. There are essentially hundreds of companies and organizations you can approach. I would highly advise creating a cash sponsorship advertising plan. This is basically a document that shows a sponsor what they receive in exchange for a cash sponsorship. For example a \$500 cash sponsor might receive a half page ad in the Film Festival catalogue as well as an on-screen ad that might be played before each showing of the films during the Festival.

I would highly recommend being creative in this endeavor. Reach out to other local businesses in the area to include, but not limited to, Lacey, Shelton and possibly even the outside of Tacoma as well as Yelm. These are just a few ideas of local areas you might consider tapping into.

The Olympian
theolympian.com


GRAPHIC
COMMUNICATIONS

Rainy Day
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6.0 Fiscal Brake Down



6.1 Projected Budget

Okay, now the hard part. In this section we will discuss preparing and establishing the projected budget for the Festival. For the 2013 Documentary Film Festival I did not actually have numbers to base my budget against. So I had to use what numbers came in based on what we had already spent.

First, there is what we call the Film Terms. This is the expense associated with presenting the film and showing it during the Festival. This expense changes from film to film. For our Documentary Festival, our film terms ranged from \$150-\$450. To come up with my future budget number, I took the total of our film terms, which was \$2550, and divided by the films we were going to show and came up with \$318. For future budgeting, I bounced that number up to \$450. I always believe it's better to overestimate a little bit in your expenses and underestimate your revenue stream. This way I leave myself what I call a buffer; which means if we do really well we've made an enormous amount of revenue and if we do poorly, we should at least just about break even. I also know that on average, most of the film terms are not going to exceed \$450, so we should always have some wiggle room to play with.

The next part of the projected budget is the print ad in graphics element. For the 2013 Documentary Film Fest we estimated approximately \$75. But it quickly became evident that we really needed to have large film posters that we could hang in our movie poster boxes during the Festival. So, that cost us \$100 and \$160 that we initially did not plan on. However, it is a number now that will be added to the budget for next year's annual budget. So our total print cost was approximately \$235.

2013 Actual Film Terms

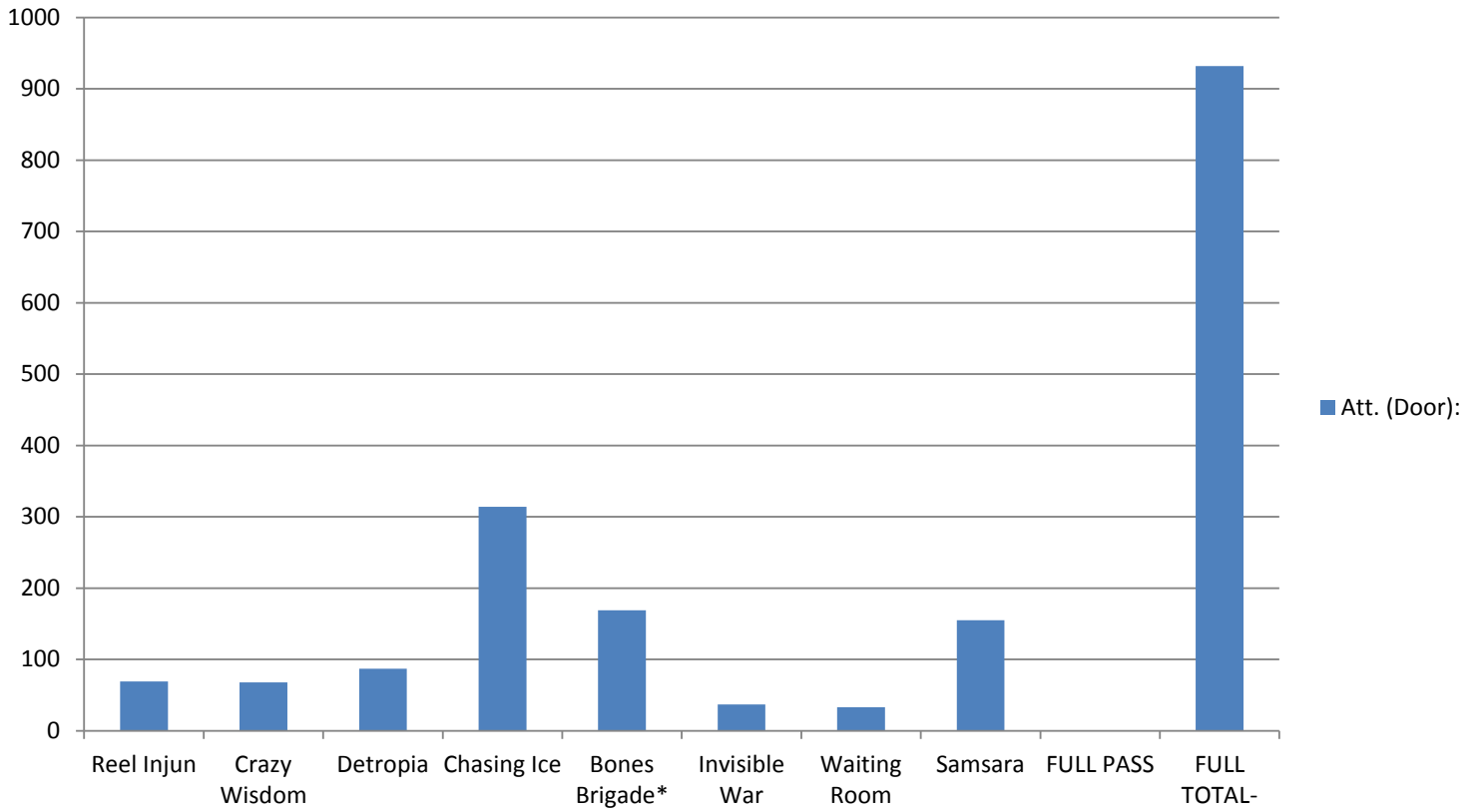
2014-? Projected Film Terms

<u>Movies</u>	<u>Booked</u>	<u>Terms</u>	<u>Movies</u>	<u>Booked</u>	<u>Terms</u>
Reel Injun	yes	\$150.00	Film	y/n	\$450.00
Crazy Wisdom	yes	\$450.00	Film	y/n	\$450.00
Detropia	yes	\$250.00	Film	y/n	\$450.00
Chasing Ice	yes	\$350.00	Film	y/n	\$450.00
Bones Brigade	yes	\$400.00	Film	y/n	\$450.00
Invisible War	yes	\$400.00	Film	y/n	\$450.00
Waiting Room	yes	\$300.00	Film	y/n	\$450.00
Samsara	yes	\$250.00	Film	y/n	\$450.00
		\$2,550.00		TOTALS	\$3,600.00

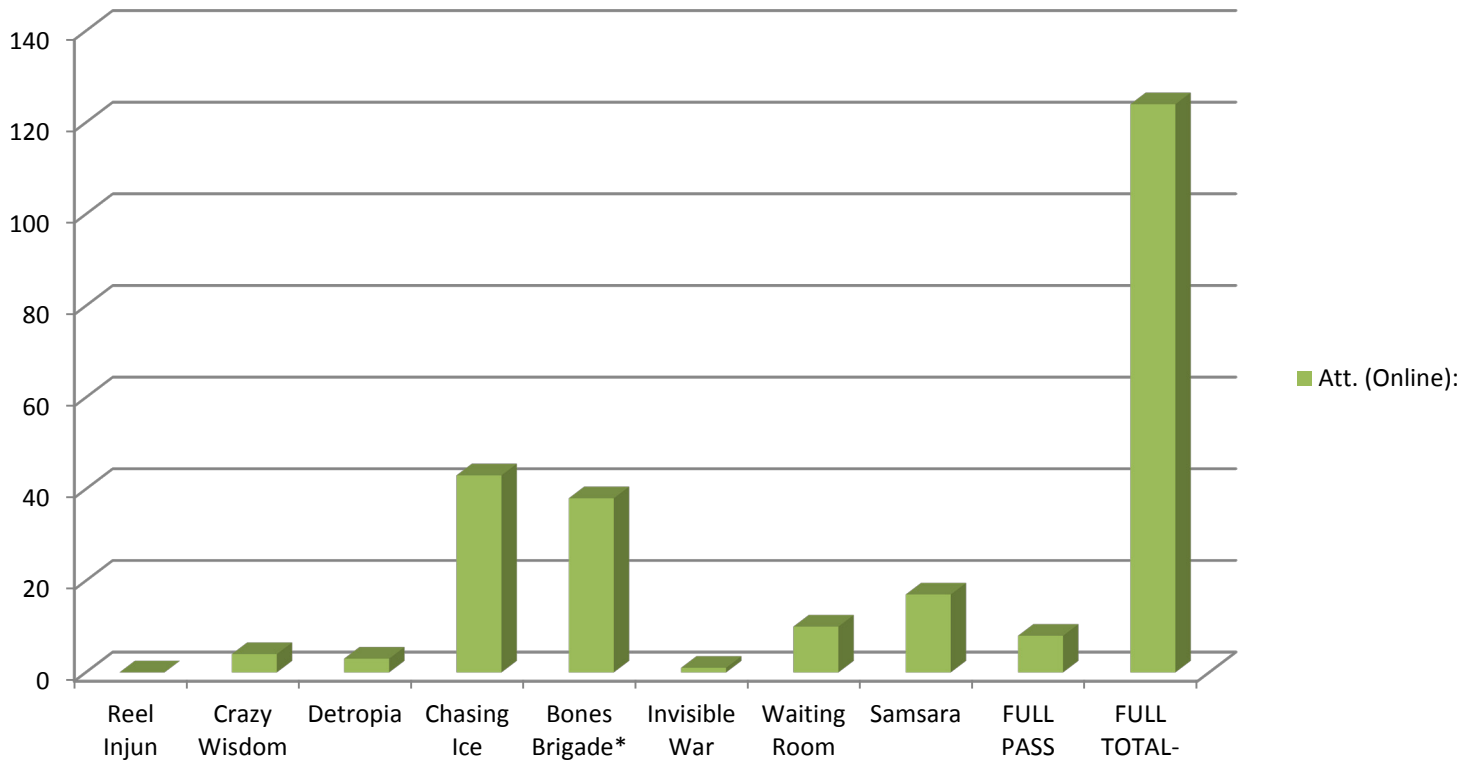
Printing Costs

Fliers	\$75.00
Posters	\$160.00
	\$235.00

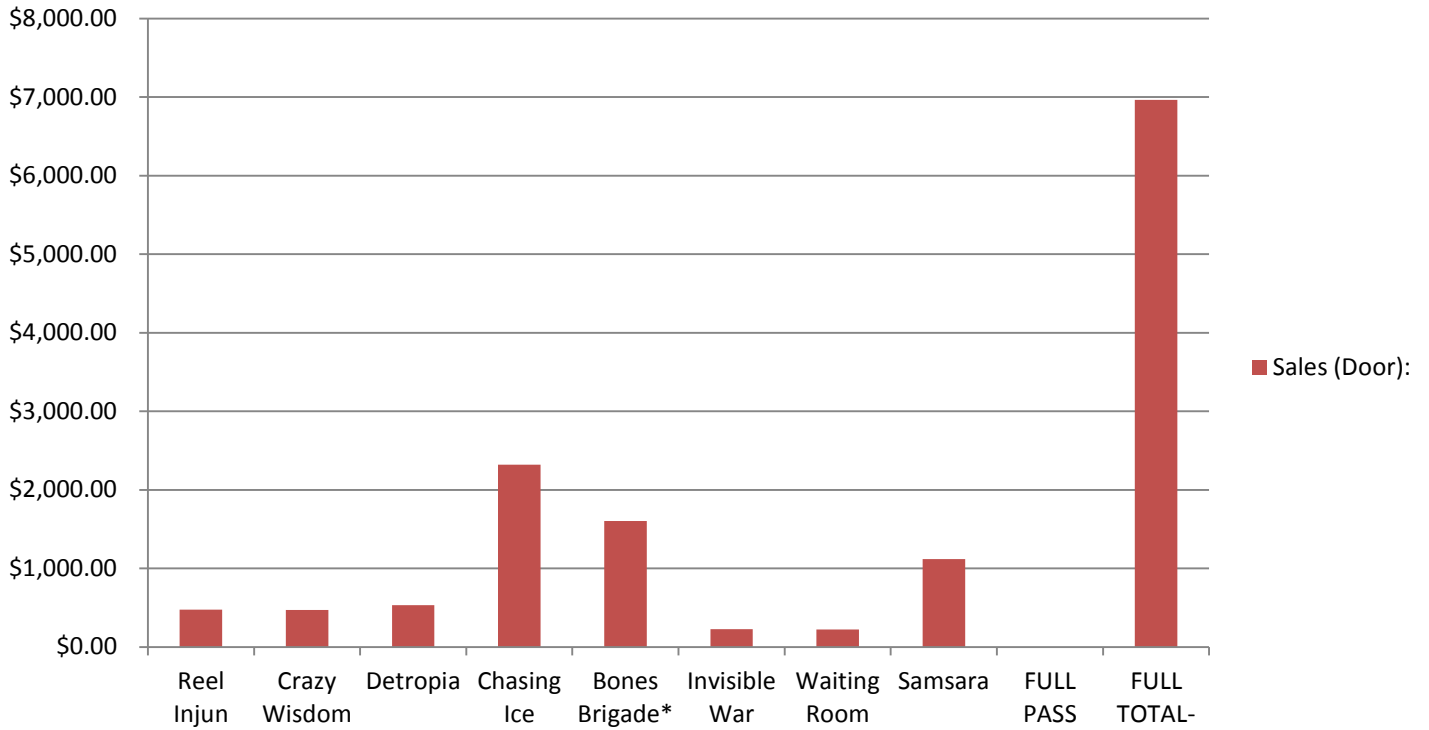
Att. (Door):



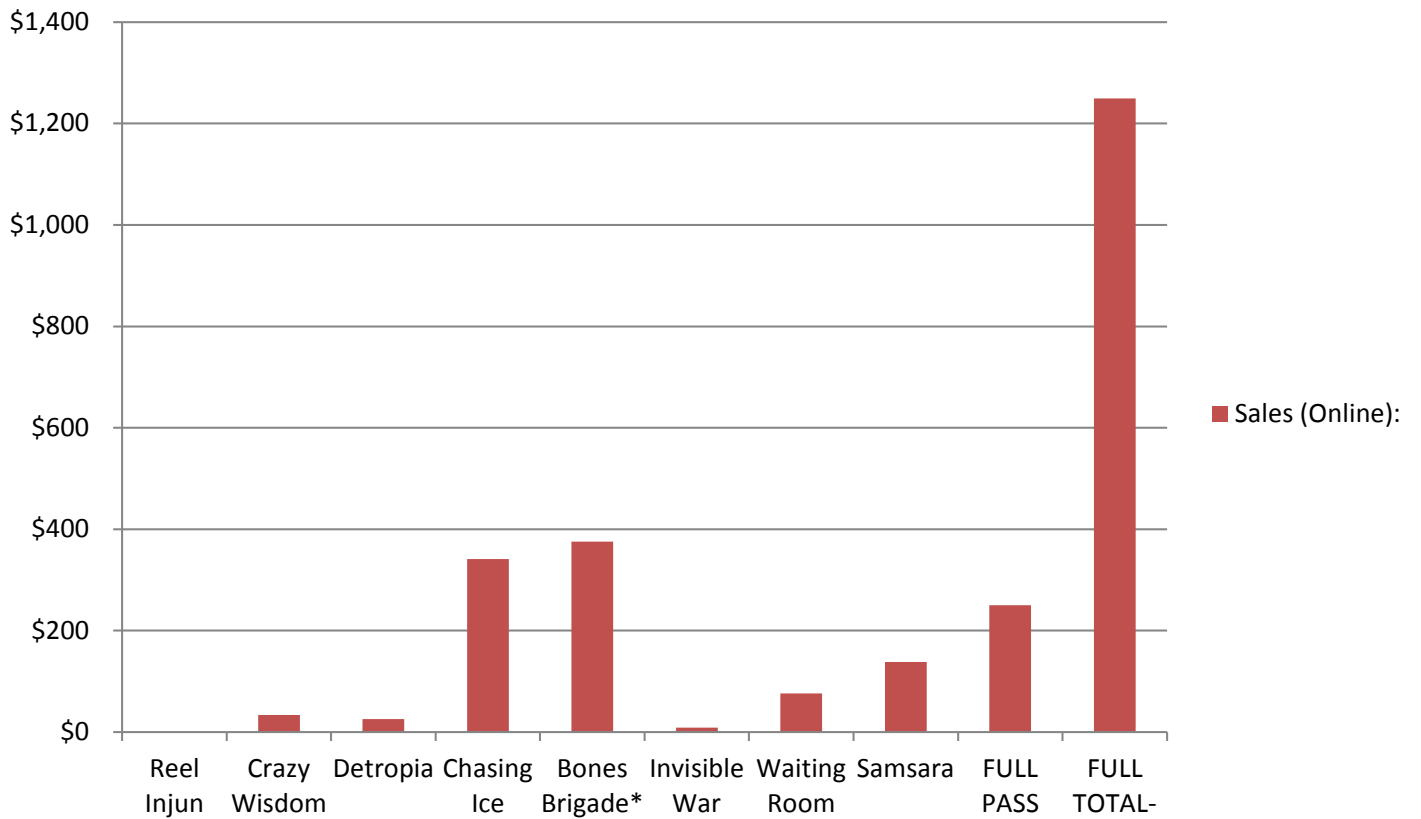
Att. (Online):



Sales (Door):



Sales (Online):



6.2 Actual Expenses & Sales Revenue

In this section, I will lay out the actual expenses as they came to fruition. As in reality, you never know when life is going to throw you a curveball. Due to circumstances outside of my control, another event was added to our lineup. The decision was made to add a concert to the showing of Bones Brigade which added nearly \$1000 of expense to pay the band. This essentially took \$1000 from my bottom line. I honestly thought this would set us back into the negative after all expenses were calculated and that we would wind up with a zero-dollar revenue.

NOTE: Never make a last-minute decision that will affect your numbers in a drastic way without being able to calculate whether or not the added event will actually be a benefit to your event. Also, make sure that the Film Programmer or Executive Director are the final decision-makers when adding major events to film festivals.

As it turns out, the event revenue was split between the theater and the Festival. The other major concern was a lack of communication between the Theater Manager and the Film Programmer, regarding the exchange of information to know exactly what any projected numbers might be. In the end, the situation turned out to be a positive experience but one that I would highly recommend against in the future.

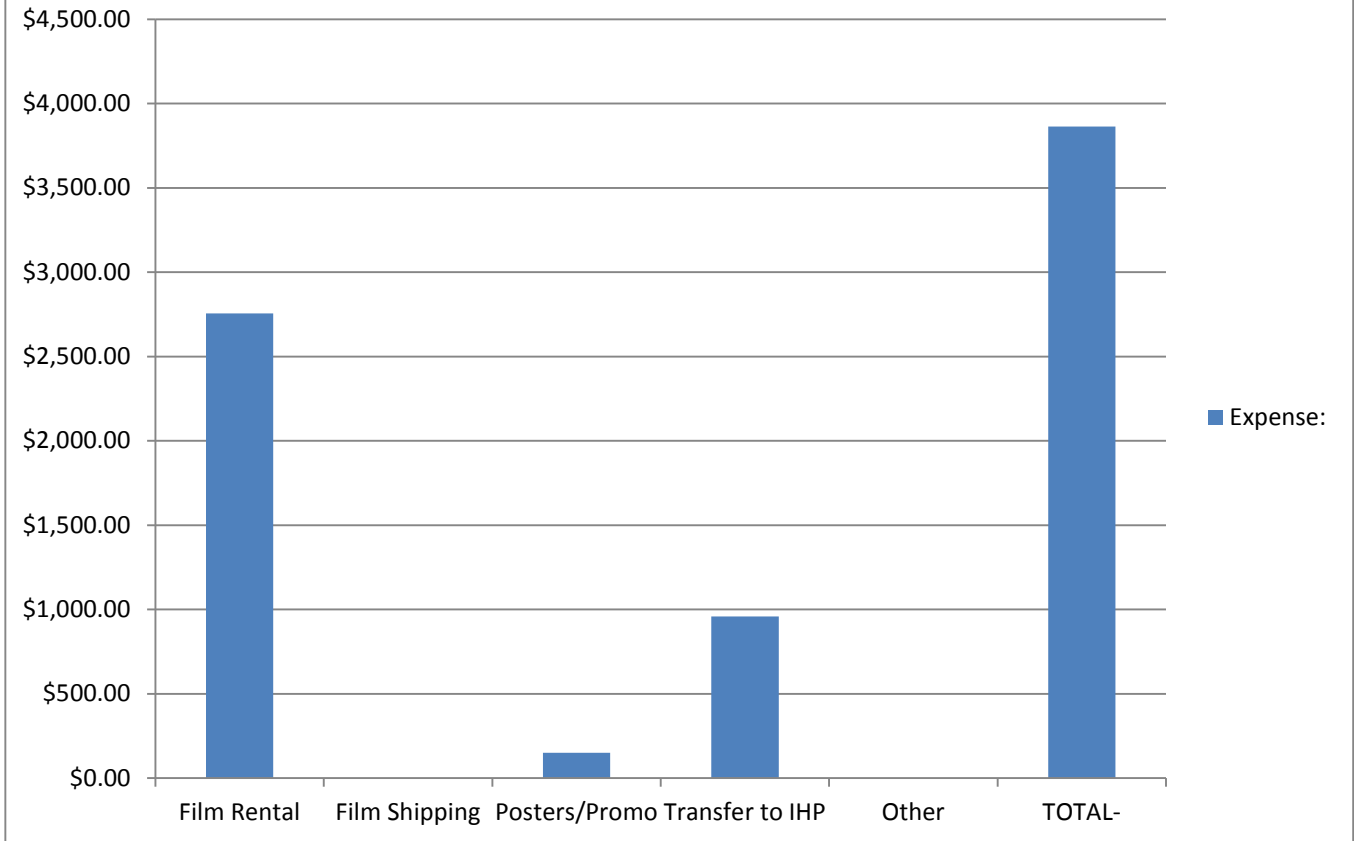
As you can see from the numbers, our total revenue between online sales and box office sales were just over \$8,214.50. This number was actually three times larger than I had initially expected the revenue for this Festival to be. Our total expenses were \$3,864.86. This number included the \$959 that was paid to the band for the BONES BRIGADE concert.

Our projected budget was \$3,850 for the Documentary Film Festival.

After all expenses are paid and the final numbers settled, our total revenue for the 2013 Documentary Film Festival was \$4,349.82.

NOTE: The one number that we had not accounted for up to this point was the shipping of the films back to their distributors. This number was \$240. In the future, we will be calculating \$250 for shipping into the budgets for both the Documentary Film Festival and the Environmental Film Festivals.

Expense:



EXPENSES

Category:	Expense:
Film Rental	\$2,755.68
Film Shipping	
Posters/Promo	\$150.00
Transfer to IHP	\$959
Other	
TOTAL-	\$3,864.68

Film:	Att. (Door):	Sales (Door):	Att. (Online):	Sales (Online):	TOTAL ATT.	TOTAL SALES
Reel Injun	69	\$475.50	0	\$0	69	\$475.50
Crazy Wisdom	68	\$469	4	\$34	72	\$503.00
Detropia	87	\$531	3	\$25.50	90	\$556.50
Chasing Ice	314	\$2,321	43	\$341.50	357	\$2,662.50
Bones Brigade*	169	\$1,602	38	\$375.50	207	\$1,977.50
Invisible War	37	\$226.50	1	\$8.50	38	\$235.00
Waiting Room	33	\$223.50	10	\$76	43	\$299.50
Samsara	155	\$1,116.50	17	\$138.50	172	\$1,255.00
FULL PASS	0	\$0	8	\$250	8	\$250.00
FULL TOTAL-	932	\$6,965.00	124	\$1,250	1056	\$8,214.50

Projected Budget **\$3,850.00**

Total Sales **\$8,214.50**

Expenses **\$3,864.68**

Total Revenue **\$4,349.82**

7.0 Wrap Up

Overall, I was incredibly excited to work on this project and create a marketing plan for the Documentary Film Festival. It is hugely rewarding to put together a plan and then to see it not only come to fruition, but succeed. In this case, the Documentary Film Festival was successful far beyond my own expectations.

It was also highly rewarding to be able to show the Olympia Film Society Board of Directors the numbers and the success of this Festival. It proved to me, and hopefully everyone with doubts, that festivals can bring in huge numbers in revenue and be as successful as we would want them to be.

The huge success for me was to be able to prove to myself that festivals can be a tremendous source of revenue with the proper marketing and strategy planned behind it. I hope in the future this document can be the basis for all Documentary Film Festival budgeting, marketing and strategic planning.