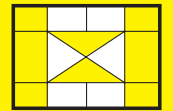


EVENT DESIGN

handbook

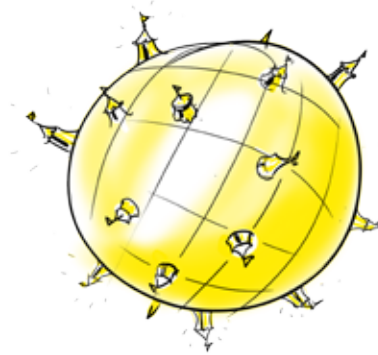
Systematically design innovative
events using the Event Canvas



Sample

‘To all events around the world: You are only as relevant as the people who participate, their need you fulfil, and the experience you bring. Challenge the norm.’

— **Make yourself matter!**



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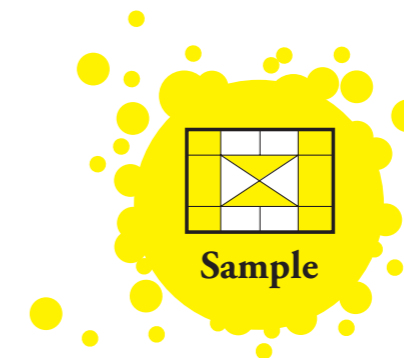
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EVENT DESIGN

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Systematically design innovative
events using the Event Canvas



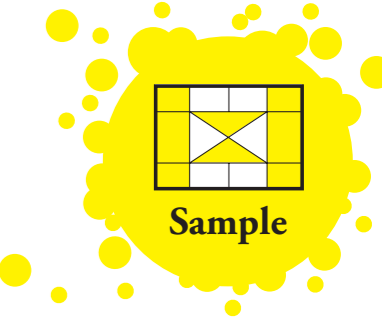
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**YOU ARE
ABOUT TO GO
ON A RIDE!**

FOREWORD





JULIUS SOLARIS

EDITOR OF EVENT MANAGER BLOG

I was attending an industry event a few days ago. The event planner of one of the most well known Business-to-Business events worldwide was speaking. The event in question is probably the go to, best practice reference in the industry.

I was struck by something that the speaker said: “We have no way of measuring the direct impact of this event in terms of sales. If you have a way to do it, I would love to see you afterwards”. Wait, what?

One of the best events in Business-to-Business has no way to measure direct ROI? And the presentation actually started with the speaker saying how the main objective of the event was the bottom line!

ABOUT ME

Julius Solaris the editor of Event Manager Blog. Started in 2007, Event Manager Blog is the number one blog worldwide for event professionals, covering topics such as event planning, social media for events, event technology, event trends, event inspiration but also destination management marketing, meeting planning. He has been named one of 25 most influential individuals in the Meeting Industry in 2015 by Successful Meetings Magazine. He is the author of the Annual Event Trends Report, Social Media for Events, The Event App Bible , The Good Event Registration Guide and Engaging Events.

‘If you want to change behaviours, you need to be ready to change yours.’

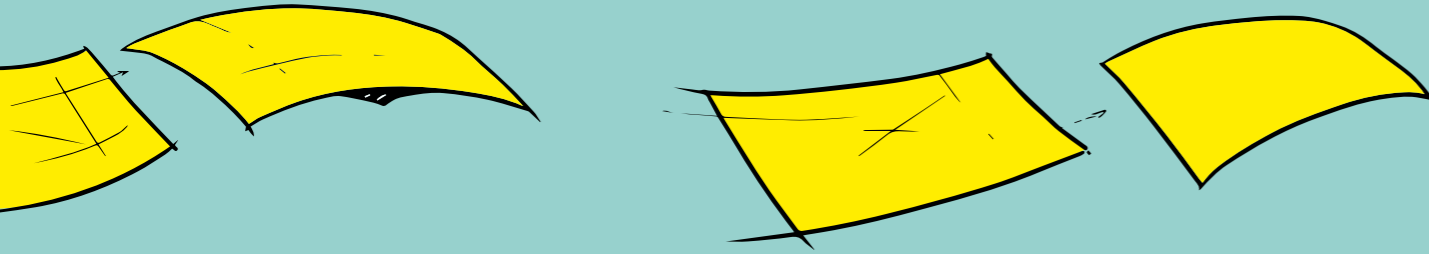
— **The way we create events is broken!**

Many, many sources cite events as the go to tool for marketing, motivation and changing behaviours. When you look at your marketing mix for instance, events are constantly the most effective channel for brands. Yet the investment does not match the hype. The money put behind events is not as significant as the budget dedicated to other tools. Why is that?

If you work in events, like we do, I am sure you recognize the feeling that you are doing something amazing for the people around you, but you cannot quantify the impact or carefully measure the results. This is because the way we create events is broken. This is how important this book is.

In an industry where experience is preferred to education, we have let ‘the way it’s always been done’ prevail over the ‘why’ we plan events in certain ways. The Event Design Handbook is shifting the focus of the conversation to what matters.

The authors have embarked in one of the most challenging tasks we have ever witnessed in the industry: changing the way we create events to offer better value for our attendees, partners, sponsors, bosses and for ourselves.



This book is aiming high, against biases, traditions and over a hundred years of doing things the same way. More than a manual, it is a manifesto of how events should be made. More than a process it is a philosophy. I see you there, dear reader, raising your eyebrows at the word 'philosophy' - 'what about practical things we need to do to make events better?' you may ask.

That is the unexpected twist of this immensely precious resource. Change needs to happen at a deeper level, challenging the status quo, but it also has to encompass simple steps and actions that you can take to make an impact. We, event professionals, love innovation but are very practical people. That's the merit of the authors. They are seasoned event professionals like you are. They are not taking you through self pleasing exercises, they are giving you a plan to action today.

This is not a book to read. This is a book to devour, to pass to your colleagues and boss. If you've ever felt frustrated with the way your company or organization does events, this book will be a relief. It will soothe that feeling you always had in the back of your mind when planning your event that most of the time ended up in frustration.

This book is also for the skeptical. It is for the seasoned event professional who has been tremendously successful in their career but is feeling the wind of change. For you, seasoned event professional, there is some good news and some bad news. The good news is that the authors got you covered. They know how your organization works, they know how your stakeholders think, they know how you make decisions. The bad news is

that you need to be ready to challenge the way you do things. Eventually this will be the most beautiful takeaway from this journey.

What do you need to get started?

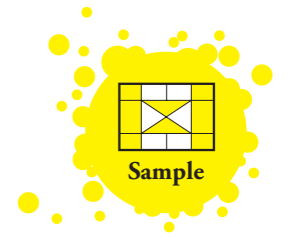
Before you embark in this adventure, get ready to analyze your behaviour, challenge it and, if required, change it. Events are tools that through education, networking and entertainment change behaviours. If you want to change behaviours, you need to be ready to change yours.

The results will be amazing. I promise. So amazing that you will brag about them to your friends and family. Yes, because planning events is not about being obsessive compulsive with details. It is about hacking an experience until you get the best possible result. It is about making even the smallest element count toward a satisfied participant.

The Event Design Handbook will make history in our industry. It will become the go to reference for making events better. It will be studied by our children in universities, it will have a massive impact on the industry.

You are very fortunate, because you are the early adopter. You will gain an incredible competitive advantage. In an industry where everybody fishes in the same pond, you will have your own ocean of opportunities and it will be so difficult for competitors to catch up.

So let's not waste any more time, let's get reading and make history for the event industry.



THE STORY OF THIS BOOK

INTRODUCTION

This is Event Design—a uniquely powerful approach to systematically deconstruct and then reconstruct the success or failure of an event with a team of invested people. We have reduced the process of Event Design to one multi-faceted tool, fitting onto one piece of paper, that allows you to sketch all aspects of your event with your team. It is designed so that everyone can contribute, discuss, and debate the best possible way to design an event for its maximum possible impact. This tool is the Event Canvas. Using it, you and your event team can make magic.

Did you judge this book by its cover?

Well you're in for a surprise.

Like books, many events suffer from the syndrome of being judged by its cover. All pump and circumstance from the outside and once you are in, you wonder what the fuss was all about. As a matter of fact, many events are like poor theatre plays, the ones where little thought is put into the script, casting and production and most don't even have a dress rehearsal. The truth is, this book has seen the daylight because it's time for a change. It's time to shake up the feathers and start an Event Design revolution.

Events are powerful mechanisms that change behaviour of its participants. You know they are, if you had the opportunity to participate in a properly designed event.

In this book we will share with you the power of the Event Canvas as a one page story. It will allow you to deconstruct that journey, articulate the mechanics of an event and then enable you to apply that to your future events together with your team.

As soon as you flip to the next page, you'll discover the power of visual thinking on a single piece of paper.

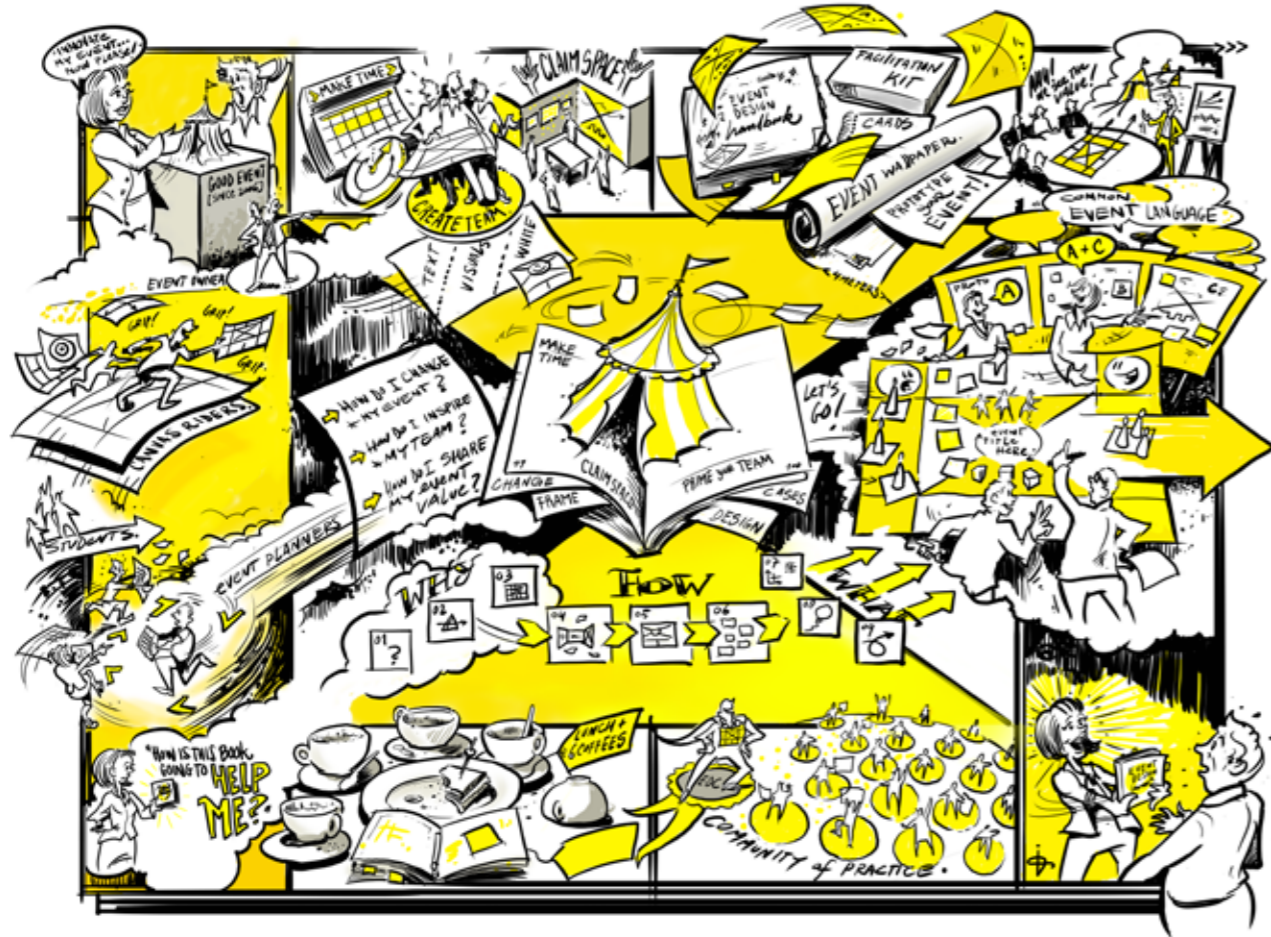
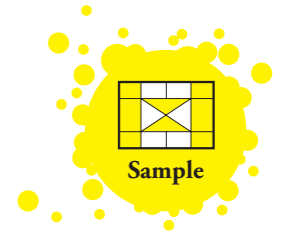
We have written this book in a casual style so you can easily consume its content, get inspired and share it with colleagues, friends and clients.

We've been tremendously inspired by seeing Event Design teams across the globe in action whilst we developed this Event Design methodology with them and can't wait to share these experiences and insights with you.

They have become Event Pioneers who are now having courageous conversations about value, using new tools that guide their fun collaborative processes. They are now equipped to design and articulate the true value of their events.

We are pleased and proud to welcome you to the Event Design handbook and the Event Canvas, so that you may systematically design innovative events. Let's design events for change, one event at a time,

Roel Frissen - Ruud Janssen - Dennis Luijter



NARRATIVE OF THE EVENT DESIGN HANDBOOK

You start the journey of reading this book eager to discover new ways of innovating events. You may have just discovered how Event Design offers that potential.

You are wondering how to inspire your team to join you on this journey whilst developing the ability to articulate how your events create value. These are the jobs you are trying to get done.

People in your environment are asking for innovations yet your event is actually pretty good already.

You bought the EVENT DESIGN handbook committing the time to read it. And heard that if you claim the right amount of event design time, space and mobilise the team you will be empowered to put your trust in them and the process of Event Design.

You expect this book to really help you get these jobs done at the cost of a lunch and a couple of cappuccinos.


As you get into the flow of the book you discover an Event Canvas with a visual language that enables you to get to the core of your event design as a team.

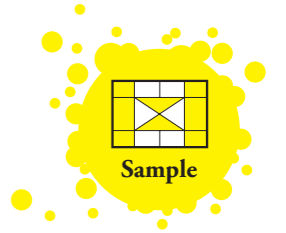
You discover how value is created through the CHANGE of behaviour of the relevant stakeholders, constrained by a design FRAME which ultimately prompts your team to come up with DESIGN prototypes. The most suitable of which you propose to your Event Owner.

You have landed yourself in a community of Event Design practitioners and their case studies inspire you to use your new tools and processes to discover how to contribute to the strategic conversation and get a seat at the table. It's you and your Event Design team that are setting the agenda and in the driver seat of delivering innovation to your organisation's future.

You are the Event Designers of the future, equipped, confident and having a blast designing with the end in mind. Get ready to discover and pass on your new insights to enable teams like yours to become just as successful as you have.

By handing them a copy of the EVENT DESIGN handbook.


 Throughout this handbook you will run into this icon which indicates that there are additional resources available online as an extension to this book. **Look for them at www.eventcanvas.org/resources**



01 IS THIS BOOK FOR ME? DESIGN EVENT

— CHAPTER 01

Presumably, your first reading of this book will be a solitary activity. Though it is full of illustrations, it is not at first glance the typical book you would gather people around to read together.

On the other hand, since this is a book specifically about bringing people together, both in events themselves and in the process of creating events, you may find yourself inspired to share much of this book with your colleagues. That is our intention. And if you find yourself gathering your team around to share passages directly out of this handbook or its online resources which are digital extensions of this handbook which are conveniently marked with the  as you read through the book, all the better.

Our approach is based on our experience, experiments, and expertise. The best results are garnered from bringing people together in an event, or from collaborating in the design of an event. They do not come from focussing on the logistics of an event, but rather from focussing on the abstract needs of everyone involved.—to be empathic. The problem: in current business environments, it's a slippery prospect to hold meetings, make plans, or convince others based on abstractions, like your empathy for the feelings of others. How do you structure empathy? How do you quantify people's needs—people you haven't met—people who themselves may not even know their particular needs?

Well, to support the empathic approach in designing events, we have created a tool to do just that: make concrete the abstract. It's called the Event Canvas, and it's the core of this book. We are Event Designers who train and consult Executives and Event teams. Our fascination for events and how they matter to us as human beings is the raison d'être of this book. This is not a book about how to best meeting-plan the perfectly executed event, but how to understand the human elements inherent in any event so that you can design better and more effective events.

We train teams to apply the methodology to elevate the field of Event Design and we advise clients from membership based organizations to NGOs and corporations. Throughout this publication you will see that we capitalize Event Design; we do so specifically to demonstrate our belief that the field is worthy of long-overdue respectability. We have devised the Event Canvas as a tool to facilitate clear collaboration and promote thinking visually in the process of creating tailored events. We have found that using the Event Canvas helps designers deconstruct the way events create value for participants and design team members alike. Together we will explore the mechanics involved in inspired Event Design.

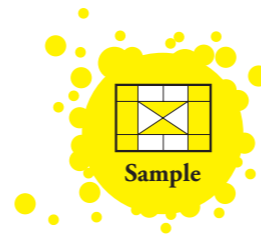


EVENTS

When we talk about events in this context, we mean something specific, and broad. We define events as having two clear attributes. An event is a gathering of two or more people, or groups of people. Your reading this book on your own doesn't count as an event, but when you call a meeting to include others and share ideas from this book, that might be an event.

Events also require that the people involved have something at stake. They choose to create or be part of

an event because it is more important to be involved than it is to not. As such, an event can be considered as any gathering that you would put into your schedule: squash with the boss after work; the 50th anniversary barbeque on Saturday; taking clients out next Tuesday; the conference call in the morning; drinks with the new hire; the week-long annual international ornithology conference in Tokyo next month. If it's in your agenda and there's someone else involved, it's an Event.



STAKES

Sometimes the stakes in an event are low, other times they can be extremely high. We know one thing for sure: every participant enters the event one way and walks out of the event affected somehow, hopefully for the better (and hopefully by your design). This is the first aspect to analyse in designing a quality event: the change that comes over a person after having experienced an event.

We symbolise that change by using a visual metaphor, the Event Tent. The circus tent represents the space into which a person enters as predictably herself, but then from which re-emerges as someone new, affected. And it is this space, and therefore the change it engenders, that we as event designers are tasked to manage to the greatest effect.

Can you remember the anticipation of going to the circus as a child? You saw the circus come to town. You saw the circus tent going up. You got your tickets.

And finally the magical day arrived and you went to the circus. Going into the tent brought you to an experience and set of emotions that elicited a change in you. Your behaviour coming out was different than your behaviour going in.

Going in, part of your anticipation arises from your innate ability to register such change in others. Remember your friends who went to the circus before you and how they were excited? Even if you didn't know exactly what went on inside the tent, you could see the change it created in them. What magic must have happened in there?

This book will show you how to deconstruct that transition (in yourself and in others), show you how to articulate the mechanics of an event in regard to that change, and then enable you to apply this knowledge to your future events.

IS YOUR TEAM NOT ON THE SAME PAGE?

Do you feel that everyone wants to be innovative, but no one knows what that looks like?

DO YOU WANT YOUR TEAM TO BE INVOLVED IN DESIGNING AN EVENT?

ARE YOU DONE WITH EXTENSIVE REPORTS AND WANT A ONE PAGE PLAN?

Are you trying to come to grips with the process of how events create value?

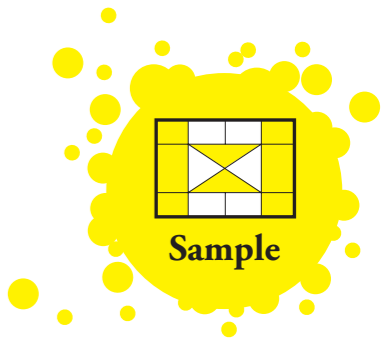
Do you wish you could design the outcomes of your event?

Do you long to lead your team to come up with solutions that will make them proud?

ARE YOU REPEATING THE MOTIONS OF DELIVERING EVENTS AND DREAMING OF WAYS TO INNOVATE?

DO YOU NEED TO BUILD A BUSINESS CASE FOR YOUR FUTURE EVENT?

DO YOU KNOW, OR HAVE YOU EXPERIENCED, THAT EVENTS CAN CREATE FUNDAMENTAL CHANGE?



IS THIS BOOK FOR **YOU?**



If any of these questions or conditions resonate with you, then this book is for you. The Event Canvas is a tool flexible enough that it will prove useful to the student and the teacher; to the veteran event planner, the innovator, and the novice; to teams and individuals; to CEOs, event owners, team leaders, and interns alike. It is designed to elevate the experience of any participant, to promote the conscientious design of events, to allow you to articulate the story of your event, and to bring your team together. This book is for you, and for them. It is your team's compass.

This is a book to be shared.

SHARE

Share your questions, pictures and user generated content by using the hashtag #EventCanvas, which is used by your fellow readers and Event Canvas practitioners across the world.



CHANGE; INCLUDING YOUR OWN

The event industry as we know it today is occupied by a committed and traditional field of experts who are mainly focused on continuity and value. They ensure stability by building on relationships practices that in the past helped launch previous events. The events themselves have become businesses. But in order for event planners to survive in today's growing experience market they need to evolve. There is a tested and proven better way to design events that includes quantifying the abstract, empathizing, and planning for change.

Whether you are a CEO, the owner of an event, or a designer, in employing the methods we describe, you, too will make a change for the better—in your practice, in your results, and in your career.

Many of the advancements you make will be individual, but we can identify a few aspects that will be innovative to many. First, the Event Canvas is a visual tool. Creating a visual overview will ensure a transparent process that is easy to share and allows you to involve, include, or inform others by simply taking them through a clear visual process. Thinking visually allows people to gather around a problem

and to constructively build a shared model for a complex idea. The Event Canvas uses a specific visual process that gives you direction by cutting the process into different modules, helping you to ask the right questions at the right time and exposing the insights needed to make conscious choices.

Second, you will be able to identify and articulate what is commonly elusive to most, and therefore neglected. Event planners often focus on the logistics and execution of an event, because these are quantifiable, but will neglect what we believe to be essential: the subjective experience, the abstraction of behaviour, and the journey of behaviour change. These seem to be unquantifiable, that they are not able to be evaluated and addressed. This is a mistake and the Event Canvas will change that perspective. With it you can map the needs of people participating in your event, their desires, and their expectations. It is a tool that will allow you to put into words the shared change you want to realize with your event.

And third, the Event Canvas is a unifying tool. It will keep a team focused, together, and on a track that leads through each and every consideration necessary in designing an excellent event.

‘The ultimate value of an event is realizing change. It takes aligning with multiple perspective to be able to do so.

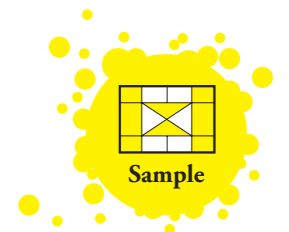
— Change requires empathy

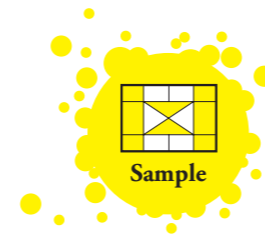
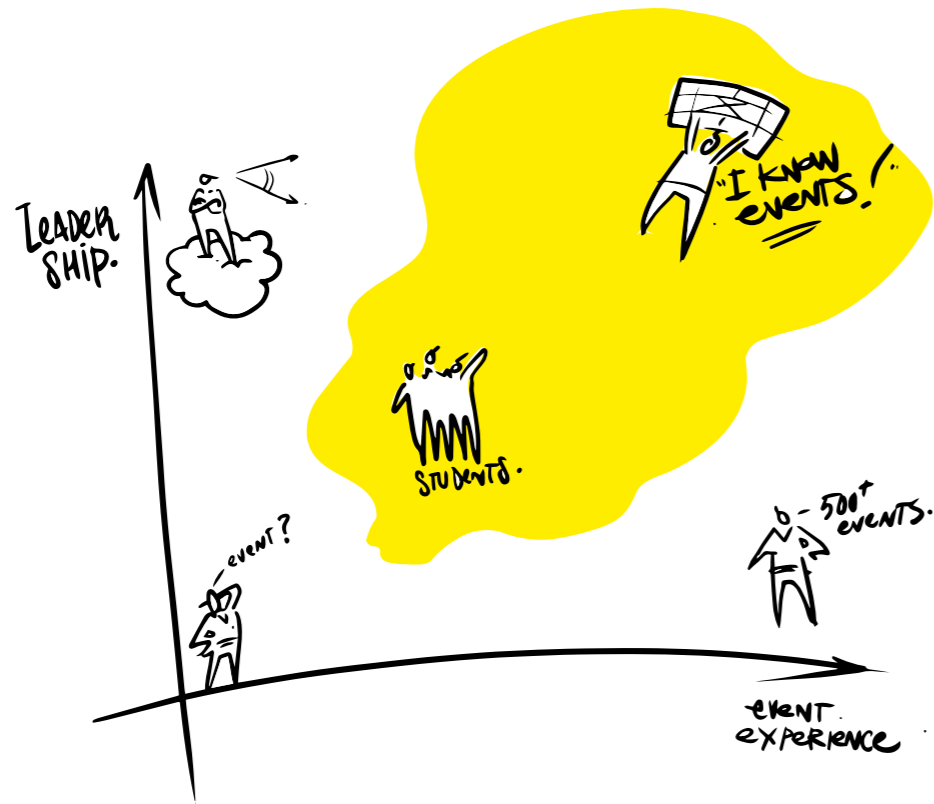
EMPATHY

Throughout the Event Design process, the challenge is to be empathetic. A key ability in being successful in Event Design is to see and dissect the different experiences and outlooks of a variety of strangers, and also to anticipate and influence how a single individual changes his or her perspective over the course of an event. The focus is on the person, and not the logistics and execution. This is user-centric design.

User-centric design is gaining in popularity, but it is harder to put into practice than it sounds. A person naturally designs from his or her own perspective. The Event Canvas and its supporting tools are designed to make user-centric design possible. The Empathy Map (which we analyse in detail in chapter 5, where we interview its creator Dave Gray), and an alignment

tool and the LEAD model (both of which we explore in chapter 7 with David Bancroft-Turner who is a true expert in the field) all offer precise ways to manage things as seemingly imprecise as change, empathy, behaviour, and influence. There is no other tool that fits them together with an iterative process in a template tailored specifically for Event Design except the Event Canvas.





LEADERSHIP-EXPERIENCE GRAPH

Your first step in analysing perspectives is to identify your own. Examine where you stand in the event design field, and in a particular project, by placing yourself on the Leadership-Experience graph.

Where do you land on the graph? What about the rest of your team?

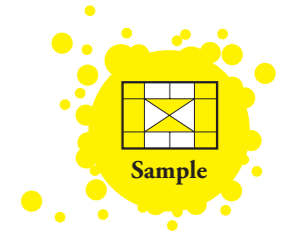
Also use this graph to identify your aspirations. What is the change in perspective you strive to achieve? What is the level of responsibility you hope to attain? What about your level of expertise? Chart your target and your progress over the course of your career.

BRAIDING POINT

Next, be clear about when in the process you and your team are being asked to join the development of the event. We call this the braiding point. You are joining the process in essential and intertwining ways, but some threads most likely have been in place long before your involvement. It is important for you to be clear about your braiding point to keep old and new ideas in perspective. Where is the event owner coming from and what does the event mean to her interests?

It is important to identify the perspectives already in place.

This self-reflection is useful in gaining clarity on your own role and perspective. But it also acts as a good warm-up empathy exercise before you assess the multiple perspectives of the many parties interested in the event you design.



TWO BASIC PRINCIPLES

And so, after dissecting your position, role, and perspective, and that of your team, it will be useful to remember a couple of Basic Principles. Use them as touchstones while you begin to analyse the multiple and evolving perspectives of others. We'll explore both of these principles more later, but here's a quick introduction.

BASIC PRINCIPLE I

Events create value by changing the behaviour of its Stakeholders.

To track that change, we will have to articulate the behaviours that people have prior to the event, and analyse what their behaviours are likely to be after having participated in the event. We will study this in detail promptly in the Empathy Map sections.



BASIC PRINCIPLE II

It takes at least 2 Stakeholders to create an event.

Because, by definition, there is more than one person in an event, there is also more than one perspective. And also, by definition, the participants have a stake in the event. Therefore, we call any person who makes an event an event, 'Stakeholder'. Every Stakeholder comes with her own story, background, expectations, and trajectory. The essence of the Event Canvas is to analyse thoroughly each Stakeholder's perspective, whether it be that of a vendor, a participant, a keynote speaker, or whomever. The Event Canvas charts the process of identifying with multiple Stakeholders.



ANTHONY L. BACK, MD

PROFESSOR, DIVISION OF ONCOLOGY,
UNIVERSITY OF WASHINGTON MEDICAL CENTER

‘The Event Canvas is incredibly useful for designing conferences that will make a difference – it brings together a great deal of wisdom into a practical workspace!’

LET'S LOOK AT SOME REAL STAKEHOLDERS

Throughout the text you will meet Event Canvas users and learn about their perspectives. As you read about these people, imagine where they'd fall in the Leadership-Experience graph.

Here's Anthony Back. He's one of the early adopters of the Event Canvas and has used it design an event for one of his projects.

Scattered through the rest of the book you will connect to other users like Anthony. We'll meet an event manager for a management consulting firm, a Chief of Staff of a university, a Secretary General for a risk management federation, the head of events for the International Olympic Committee and many others.

Even though these people have different experiences, and their stakes are all different, the one thing they have in common is that they use the Event Canvas. The Event Canvas can help you, too, get to where you want to be with an event, with a team, and with your own career path across the Leadership-Experience graph. So, next meet Marti Winer and then let's examine the Event Canvas in detail in Chapter 3.



MARTI WINER

CHIEF OF STAFF DREW UNIVERSITY – ACADEMIC

“Each time you plan to start a business, launch a product, market to a new audience, or engage in an array of other activities, your first step is to build a business model, isn’t it? Of course it is.”

It would seem crazy to embark on the execution of a strategy before you have written it. Why is hosting an event any different? When you decide to host an event, regardless of who the attendees are, you need a plan. Otherwise how would you know who is involved, why you are hosting, and what you are hoping to achieve. You probably know these answers in your head, the way you envision business strategy before you even write it down, but can you articulate it for those tasked with planning your meeting? You might think so, but do they? If you have ever shown up at an event and felt that it fell flat or failed to meet your expectations, it might be that you weren’t speaking the same language.

ABOUT ME

Holding various positions within the hospitality, marketing, real estate and financial services industries throughout her accomplished career, Marti Winer worked for Wyndham Hotel Group, the world’s largest hotel company as their vice president of Global Communications and Event Services. Her team executed 50 events and more than 100 trade shows internationally each year. In 2014, Marti left Wyndham to become Chief of Staff at Drew University handling the operations of the university, as well as generating auxiliary revenue in an academic environment.

‘I found it to be a helpful tool in organizing our thoughts and ideas for our event.’

—— It allowed us to articulate the ‘story’

So often your vision and intent gets lost in translation. Alternatively, there are often several stakeholders in an event and with so many directions coming from different sources, the message gets muddled and no one leaves the event with clarity.

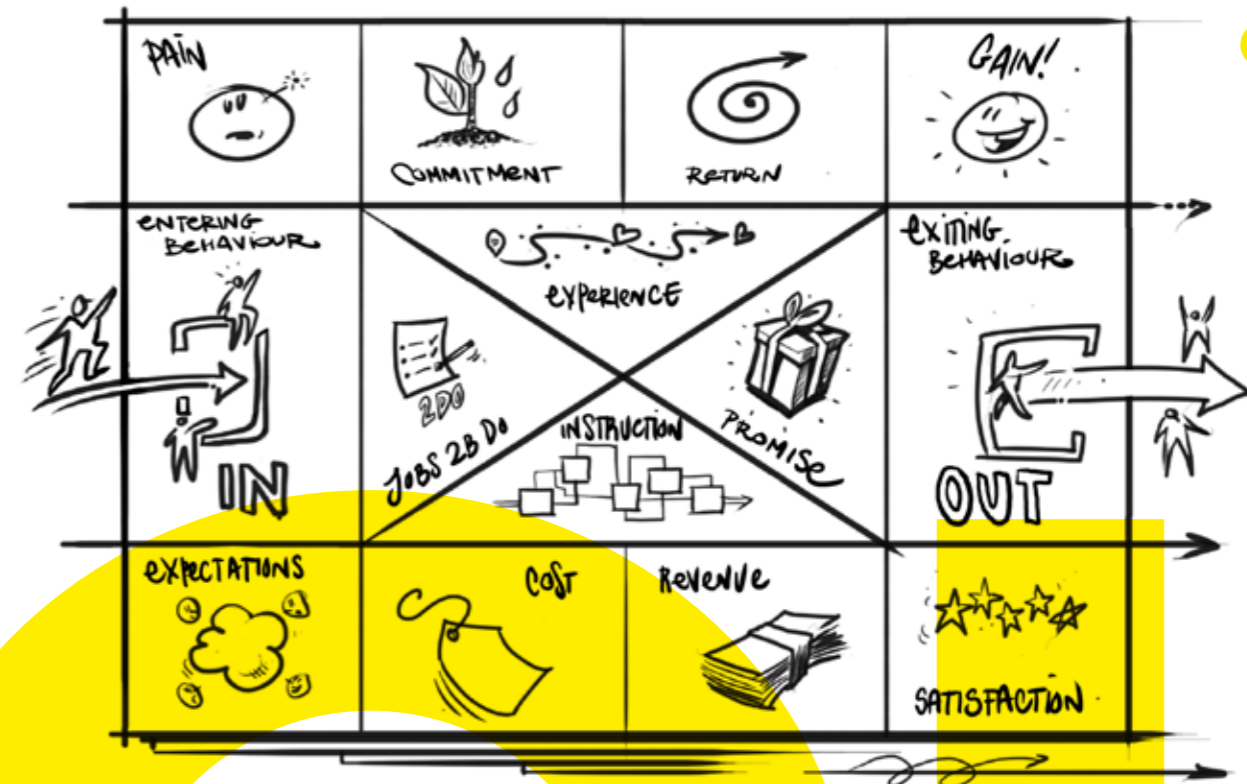
That is where an Event Canvas comes in. With an easy-to-use tool and a simple process to follow, you can fill in the gaps between your thoughts and the execution of your event making ambiguity all but disappear. Either using it to facilitate a team discussion or to gut-check your own vision, the Event Canvas streamlines input allowing you to articulate the role of each stakeholder and to gain alignment before anyone starts to plan a thing. Just like a business model...but tailored to suit the business of live events.”

03

MEET THE EVENT CANVAS

CHAPTER 03

"INTRODUCING
THE TOOL"
AH! HA! HA!
HA! HA!
HA! HA!



Now that you've gotten a general sense of what the Event Canvas can do by learning its intended usefulness, by seeing who it is for, and by hearing from people who have used it (which will continue throughout the book), it's time to take a closer look at the tool itself and its specific parts. Simply put, the Event Canvas is a template to support Event Design.

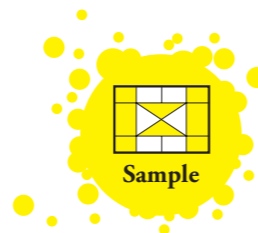
An event is one of the most powerful instruments for influencing the behaviour of the people who attend.

In that respect the Event Canvas is a template for designing the way that a person exiting an event takes action, based on what he or she experienced and learned.

In the following chapter, we'll explain in much greater detail the process of applying the Event Canvas for your project. But for now, we are just creating definitions. Let's first examine, in general, how it is applied in the Event Design process.



www.eventcanvas.org/resources



TEAM PROCESS

Working with the Event Canvas is a shared team process that promotes contributions from each member, and in so doing, helps the team come up with multiple possible design options and then choose which will best change the behaviours of the key Stakeholders.

To work with the Event Canvas, the team works together in a dedicated space. The team creates a list of Stakeholders, then a Canvas for each Stakeholder, and then fills in each Event Canvas in a systematic, collaborative way.

FOR STAKEHOLDERS...

The Event Canvas is the embodiment of a Stakeholder's perspective. To understand its parts, it is critical to keep this in mind. We often hear questions like, 'What are the objectives of the event?' The answer must be that, in truth, an event itself does not have objectives. Stakeholders in an event are the ones who have objectives. This might seem a semantic quibbling, but keeping this clear is fundamental to maintaining the correct perspective throughout the Event Design process.

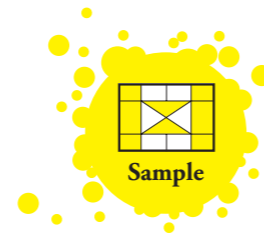
Different Stakeholders have different stakes in, and different objectives for, an event, and so each needs his or her own Canvas. The Event Canvas visualises the different stakes that various Stakeholders have in an event, and then allows you to design for their behaviour change.

...AND THEIR CHANGE IN BEHAVIOUR

Successful events are designed to change behaviour. The basic purpose of the Event Canvas is to identify the stakes of Stakeholders and to track and predict how those stakes are addressed, affected, influenced, and map how they are changed as a result of the event. This change in their stakes will be most evident in the Stakeholder's behaviour, and in how it changes from before the event to after the event. And it is this change in one Stakeholder's behaviour that may very well be the stake of another Stakeholder. We consider it the purpose of Event Design to create events that change people's behaviour and generate new trajectories for everyone involved. Really, why else have an event?

In order to visualise behaviour change, describe the current behaviour of the Stakeholder before the event and the desired behaviour after the event. The Event Canvas helps you to do just that by mapping the stakes, then making the frame, and then designing the change. CHANGE-FRAME-DESIGN. This is embodied in the layout of the Event Canvas, so let's look at that layout.

THE LAYOUT



14 BLOCKS

The Event Canvas is a rectangular paper template filled with 14 discrete building blocks: 10 rectangular boxes of various sizes around the perimeter; and within that perimeter, a box divided into 4 triangles by two diagonal lines crossing in an X pattern. We'll go over each of these blocks one at a time in this chapter to give you an understanding of what each one is for, and then in later chapters see examples of real-world applications of the individual boxes and how they work together.

3 PHASES, CHANGE-FRAME-DESIGN

To go over each block, it is important to first divide the Canvas into 3 groups of blocks so that we can identify interactions within the Event Canvas and suggest an order to the process. These phases are called CHANGE, FRAME, and DESIGN.

CHANGE

The first group of related blocks is called CHANGE, here represented by the 6 blue blocks on the far left and the far right of the template. CHANGE represents the way Stakeholders enter an event (on the left) and exit an event (on the right).

FRAME

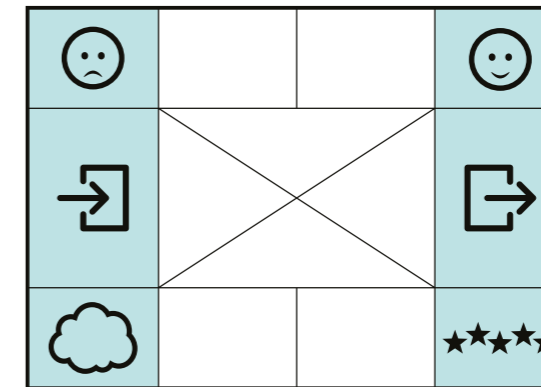
Six other blocks make up the FRAME. These blocks are represented in green in our graphic and command the majority of the central column of blocks: Two rectangles on the centre-top, two rectangles on the centre-bottom, and the left and right triangles in the middle. These blocks define a boundary area, or frame, within the Event Canvas that is necessary to focus exactly what it is that you are designing.

DESIGN

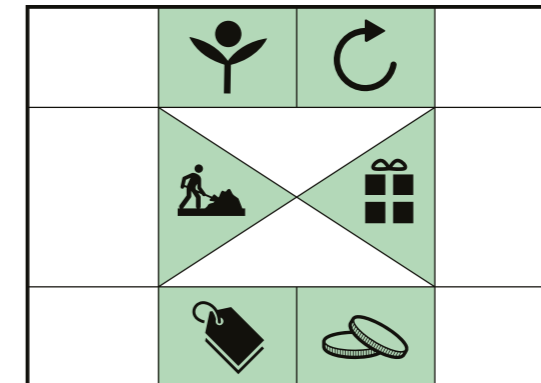
The DESIGN region of the Event Canvas is made up of only two blocks: the top triangle and the bottom triangle in the very centre of the Canvas. They are coloured in sea green in our graphic and make an 'hourglass' shape. They represent two ways of learning—by experience and by instruction—and together they represent the actual event. It is this part of the process that will deliver how the event will actually look and feel.

These three parts together form an alliance.

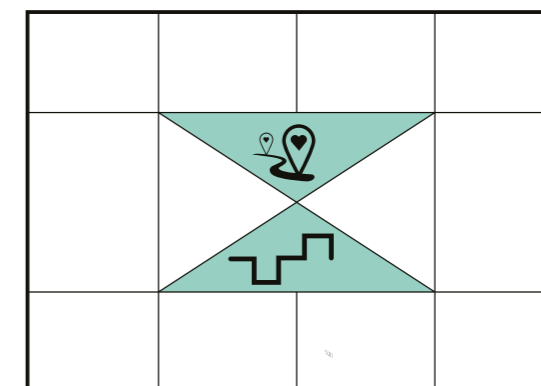
CHANGE-FRAME-DESIGN represents a logical breakdown of the three steps in the process of Event Design and allow us to dig deeper into the Event Canvas template.



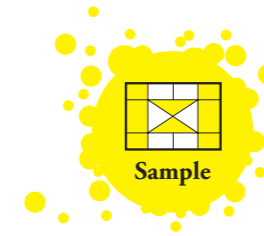
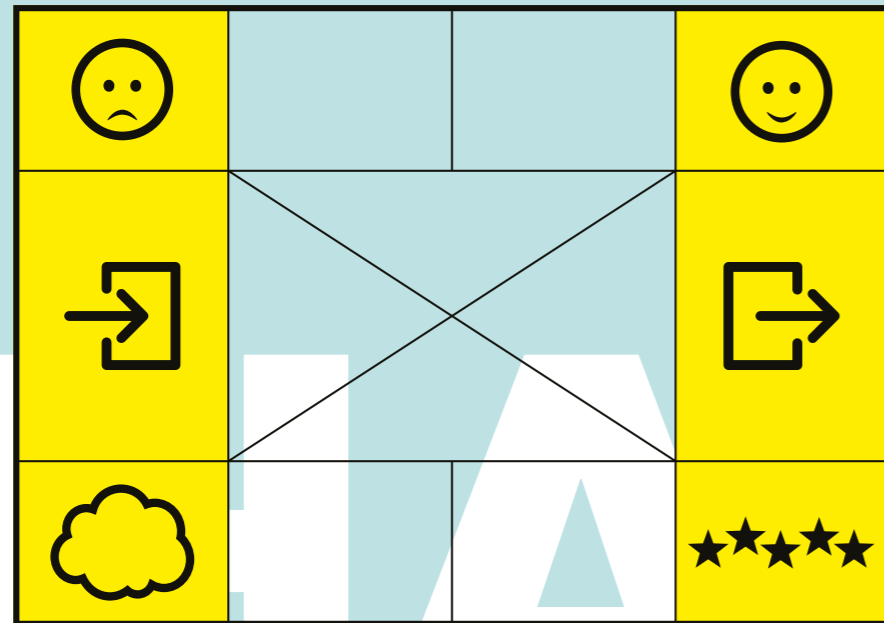
CHANGE



FRAME



DESIGN



CHANGE

ARTICULATING THE CHANGE IN BEHAVIOUR

THE STORY OF THIS EVENT

Consider an example of this event with 5 Stakeholders: Lee is a photographer who works freelance. His friends are all in media arts—photographers, videographers, writers, painters—and they all also work freelance. They’ve each had one or two jobs with big-time media outlets—Italian Vogue, the New York Times—but would like more consistent client interest. Lee is going to host a Saturday barbeque and invite his media arts friends and their highest level contacts from their recent jobs. Lee expects 40 to 50 people and has secured a popular brunch location with a big outside area. He has a sponsor:

a camera manufacturer is donating a free version of its photo-editing software through a raffle and sending two of its employees.

The 5 Stakeholders are Lee, as the event owner, his media arts friends, the media outlet representatives, the camera corporation, and the restaurant.

Let’s begin with the CHANGE group, which charts the most important measure of an event: Behaviour Change.

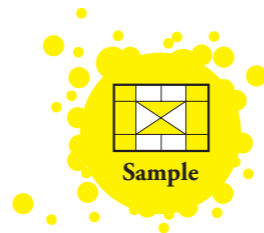
01 ENTERING BEHAVIOUR

In this box we consider Stakeholders before they experience the event. This is important to stress. ENTERING BEHAVIOUR is not the behaviour of a Stakeholder walking into an event. It is their behaviour completely independent of the event, how they are and who they are in their ordinary lives even if you don't have your event.

First, we have to define the various types of Stakeholders that will be involved. There must be an event owner, and participants. Are there guests, presenters, sponsors? For each Stakeholder group that we identify, we will create an Event Canvas, and start right here to fill in ENTERING BEHAVIOUR.

Describing the behaviour of a Stakeholder can be challenging because every human being is unique. There are thousands of behaviours we might expect at an event, and thousands of books about behaviour we might consult to get a handle on the task of describing behaviour, which makes mastering it very daunting.

We like to generalise it by saying that it is everything you might observe of a person through a camera. Additionally, we are not looking to describe every individual behaviour; we are looking for instances



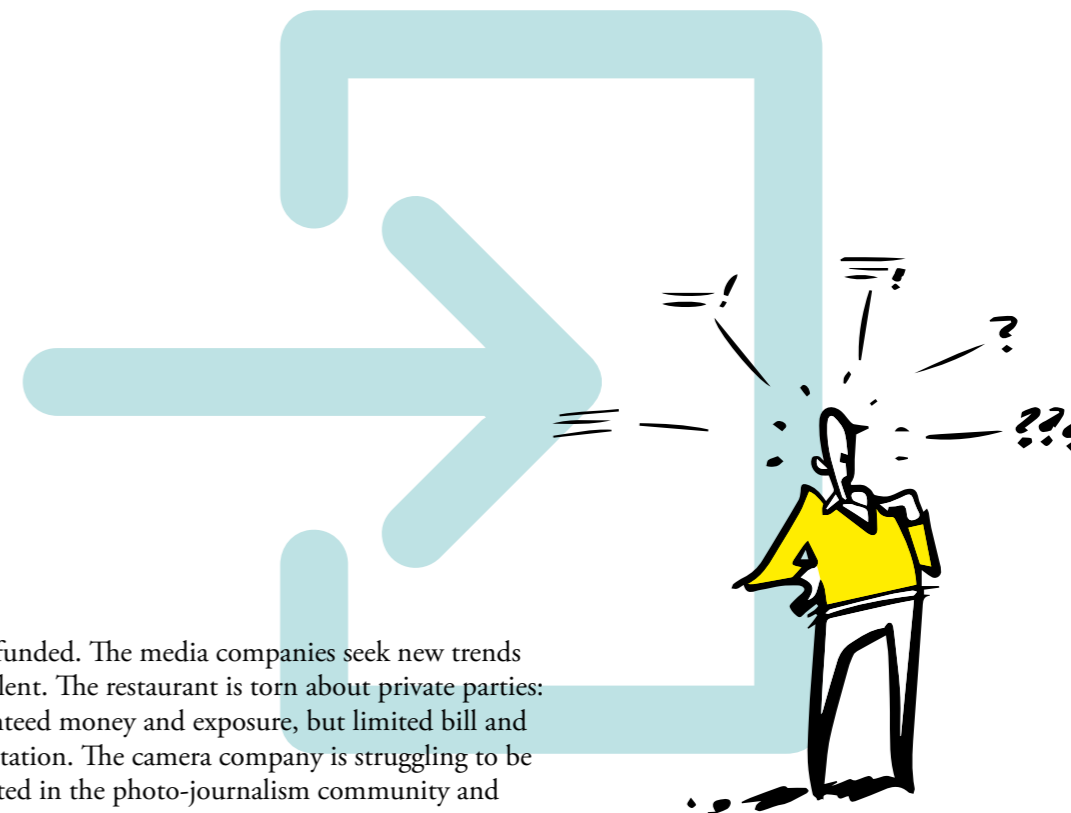
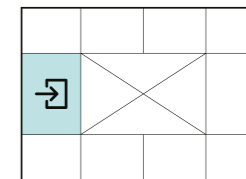
QUESTIONS TO ASK

Before this event imagine characteristics of such a representative:

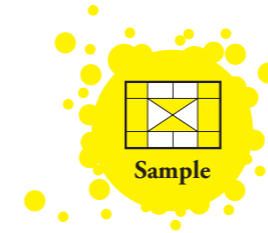
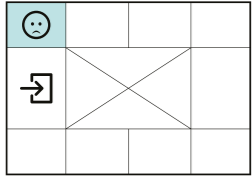
- 1 How would you describe his/her current behaviour?
- 2 What are his/her present skills, knowledge level, attitude, connections?
- 3 What does he/she say and do?
- 4 What is his/her behaviour towards others? What is his/her attitude in public?
- 5 How would you describe his/her appearance?

of commonality in the behaviours within Stakeholder groups. It helps to visualise a representative of the group when describing behaviour; use personas for Stakeholder groups.

Let's consider a few examples of ENTERING BEHAVIOUR. The owner, Lee, is somewhat new in town and has been successful finding freelancers in similar straits, but not clients. He is frustrated and unsure how to make inroads. The artists are a mix of frustrated, complacent, and resigned that the life of the artist is to always be unrecognised and



underfunded. The media companies seek new trends and talent. The restaurant is torn about private parties: guaranteed money and exposure, but limited bill and presentation. The camera company is struggling to be respected in the photo-journalism community and has spent resources to develop tools to legitimise itself, including an image-editing platform.



PAINS 2

QUESTIONS TO ASK

- 1 What are his/her fears, frustrations, obstacles?
- 2 What makes him/her feel bad?
- 3 What really worries them?
- 4 What keeps them up at night?

When we talk about pain in everyday life we refer most often to physical, or sometimes mental, anguish. This is not the PAIN we address here. When we talk about PAINS, we mean thoughts and feelings that keep people from doing something, personal circumstances that block change and that preserve the status quo. This includes anything that annoys the Stakeholder in his daily life, undesired costs and situations, negative emotions, and risks.

Some PAINS are severe and others are light. Some can be superficial and sometimes very deep. Lee's PAINS might be the social discomfort of mixing friends and business, needing to appear trend-setting, and losing friend-time to hustling for jobs.

Understanding these PAINS is important because, first of all, they are important to the Stakeholder, on a conscious or subconscious level, and second because if the event can alleviate the PAIN, this Stakeholder will be fully receptive.

03 EXPECTATIONS

This one is almost self-explanatory. You and your team simply consider the EXPECTATIONS a Stakeholder might have before coming to an event. Keep in mind that EXPECTATIONS are subjective, and often subconscious. When we receive and process new information, we build and adjust their EXPECTATIONS continuously. The artists might have the EXPECTATION that socializing with corporate media representatives will feel insincere.

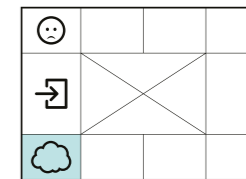
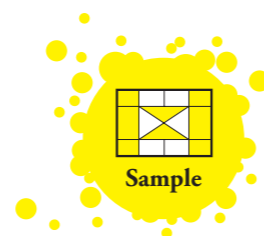
EXPECTATIONS are interpretations of information from outside sources, such as:

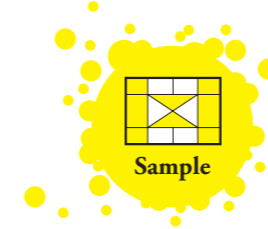
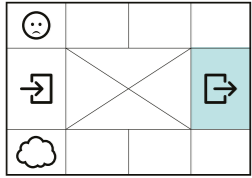
- 1 **A previous experience**—how a Stakeholder experienced a prior event.
- 2 **Word-of-mouth**—what others tell the Stakeholder about the event, about their own experiences, or about what they have heard from others.
- 3 **Social media**—what is broadcast and discussed online.
- 4 **Marketing messages**—the information provided by the event organiser.

These EXPECTATIONS are a crucial part of the mind-set a Stakeholder has going into an event. This is very valuable information for the design of the event. And if you wish to meet, or exceed, those EXPECTATIONS, you can only do so by getting to know what they are.

QUESTIONS TO ASK

- 1 What are his expectations, based on previous experiences? Previous events he attended? Previous editions of this event?
- 2 What do others say about this event?
- 3 What is said on social media about the event?
- 4 What does he learn from the marketing messages he receives from the event?





EXITING BEHAVIOUR

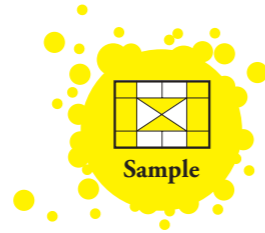
QUESTIONS TO ASK

- 1 As a result of this event, what new skill, knowledge, attitude, or connection has he/she acquired?
- 2 What is his/her attitude in public?
- 3 How would you describe his/her appearance?
- 4 What does he/she say and do differently?

The first step in changing the behaviour of Stakeholders is to determine their patterns of behaviour before the event (BLOCK 01). The next step is to describe the desired behaviour. Ask yourself, 'How do I want this Stakeholder to leave the event?' Next, visualise the answer to the comparison question, 'How is he or she likely to behave as a result of having participated in this event?' How is this EXITING BEHAVIOUR different than before the event?

Remember, behaviour is a combination of what a person says and does and is delineated as everything you can observe through a camera. Consider what the Stakeholder has learned—what new skill, knowledge, attitude, and connection the Stakeholder has acquired during their experience of the event.

05 GAINS



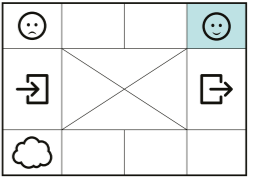
In direct response to PAINS, GAINS describe the positive outcomes and the benefits for the Stakeholder—what he or she requires, expects, desires, or might even be surprised by—such as functional utilities, social gains, positive emotions, and cost savings. Some outcomes and benefits will be more tangible than others.

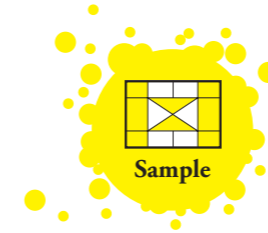
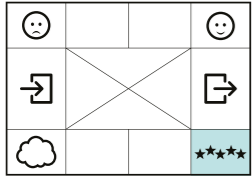
If Lee's PAIN is the awkwardness of mixing friends and business, his ideal GAIN might be in seeing his friends socialise gracefully with industry people, and even the two camera sales reps are chatting easily with strangers. (Such relief!—that's GAIN: PAIN alleviated.)

Mapping GAINS gives you insight into the motives of Stakeholders. Creating GAINS for Stakeholders engages them more intimately in the event and what it offers.

QUESTIONS TO ASK

- 1 What does this Stakeholder want, need, or dream of?
- 2 What does he or she desperately want to have?
- 3 What benefits is he/she seeking?





QUESTIONS TO ASK

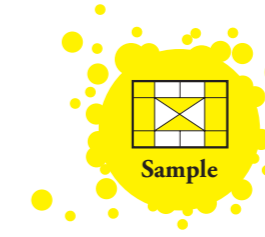
- 1 What is the subjective interpretation of the experience the event offered?
- 2 What does he/she tell friends, family, colleagues about the event?
- 3 How would he/she qualify this experience?
- 4 What will Stakeholder communicate on social media after the event?
- 5 How does he or she assess the experience compared to other experiences?
- 6 How does the experience influence the decision making about future experiences?

SATISFACTION 06

EXPECTATIONS are a crucial part of how, and with what mind-set, someone will start his or her journey. It's 'after' counterpart, SATISFACTION, is the result of that journey. The artists' SATISFACTION might be, Media company representatives are creative and interesting, after all; it's more fun to connect with them than I expected.

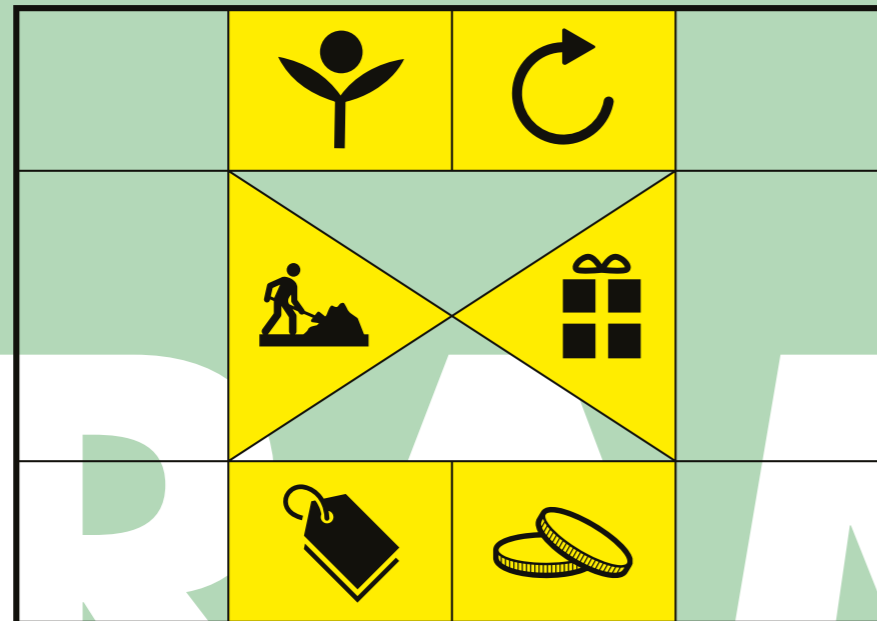
A rule of thumb about SATISFACTION: 'Many more people tell others about bad service than they do about good service.'

Of course, we'd like to meet, and occasionally exceed EXPECTATIONS, to deliver experiences of SATISFACTION beyond what Stakeholders expected. This can only be accomplished when EXPECTATIONS and SATISFACTION have been charted in the Event Canvas.



FRAME

DEFINING THE DESIGN BOUNDARIES



If CHANGE charts details before the event and after the event, FRAME is what happens in between: the event itself. FRAME is the boundary box of practical realities within which you need to contain your event. It is therefore placed in the middle of the Canvas, between the ENTRY blocks and the EXIT blocks. Design is a process that is guided by a goal, a strategy, and boundaries. In order to start the Event Design process properly, we need to design the FRAME. The design requirements that define the project describe the reality and limitations of the event and help to bring focus to the design. Without a FRAME the design process would go on indefinitely and would be called art.

The FRAME in the Event Canvas consist of 6 blocks dominating the middle trunk of the template:

COMMITMENT, RETURN, COSTS, REVENUES, JOBS TO BE DONE, and the pivotal PROMISE to the Stakeholders.

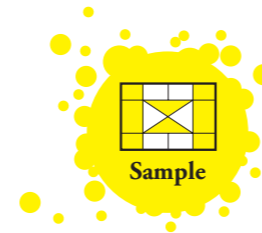
These blocks form the constraints in which the Event Design must deliver its intended value. Once this boundary box has been defined, the creative challenge to do the actual design has now been set. The top blocks COMMITMENT and RETURN, and bottom blocks COST and REVENUE are mirrors of each other: the top blocks are the 'soft' ideas—emotionally-driven: whereas the bottom blocks are hard currency—quantifiable in terms of money, contacts, or contracts. And these two rows carry the left-to-right chronology. Stakeholders come in with COMMITMENTS and COSTS, and leave with and RETURNS and REVENUES.

07 COMMITMENT

Having a stake in an event always involves some level of commitment. With COMMITMENT we aim to raise our understanding of the Stakeholders' personal investment to either initiate, attend, partner in, or sponsor the event. A COMMITMENT often means that the Stakeholder is sacrificing something in order to commit.

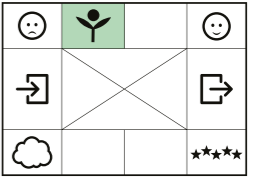
COMMITMENT is often expressed in time, energy, or time away from the office or the family. Also, the reservation or use of resources, preparation, and efforts of different kinds are examples of commitment. The artist's COMMITMENT might be, I'm giving up a Saturday for this.

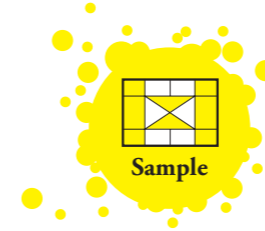
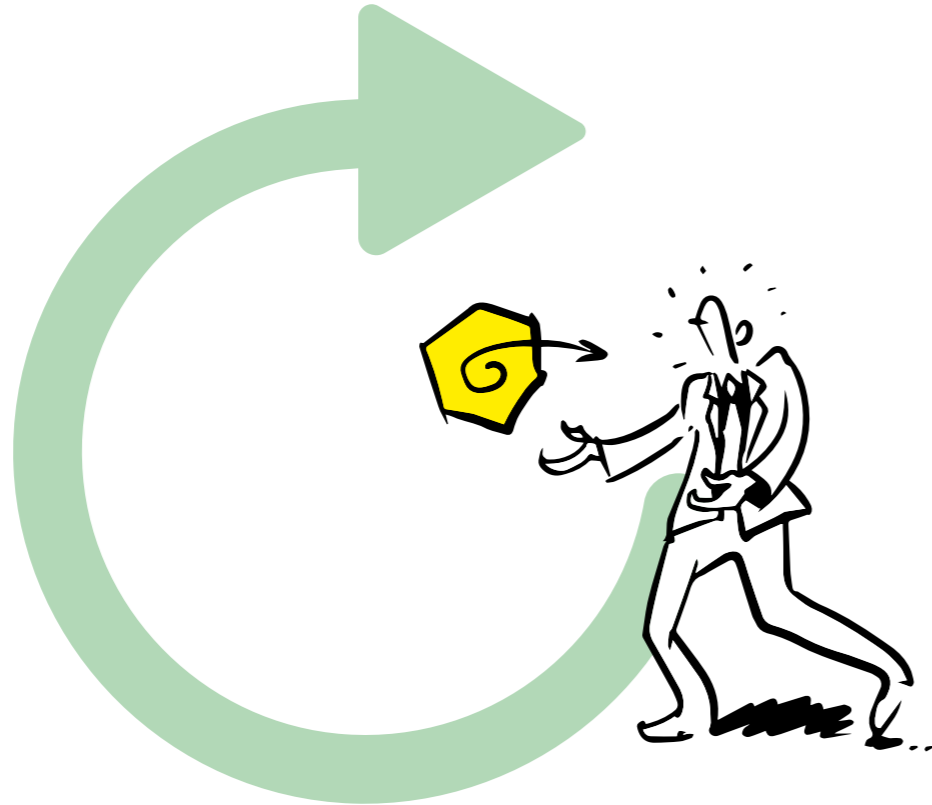
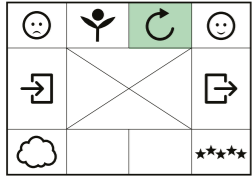
Understanding these trade-offs, compromises, and opportunity costs the Stakeholder faces will provide us insight into how to create a positive experience and also helps to exceed EXPECTATIONS.



QUESTIONS TO ASK

- 1 What is the non-monetary investment the Stakeholder makes, whether tangible or intangible?
- 2 What sacrifice is he/she expected to make to attend this event (time, compromise, opportunity cost)?
- 3 What does he/she choose not to do or attend because of this event?





QUESTIONS TO ASK

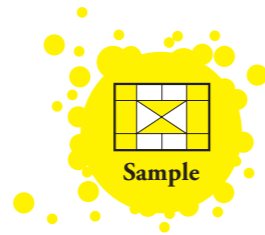
- 1 What does he/she walk away with after the event?
- 2 What would he/she expect in return for going to this event?

RETURN 08

When committing to an event as a result of having a stake in it, the Stakeholder needs some sort of return on his COMMITMENT: his trade-offs, compromises, and opportunity costs. RETURNS are important in delivering gratification to the Stakeholder in the most streamlined way. Whereas GAINS concern the long term results, RETURNS are focused on the short term output of the event.

RETURNS can be tangible or intangible, for example: I ate well, had some good chats, saw some old friends, and put my name on the radar of big-time publishers without having to feel forced or sending out portfolios or managing 17 social media streams.

09 COST



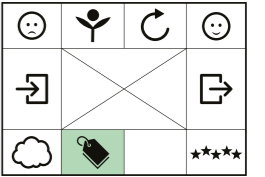
COST is a simple concept. We all know that increasing value in life requires some form of COST. Groceries cost money. A luxury car costs more money than a standard car. An investment requires a loan. Infrastructure expends labour. Every event has its own budget and its own profit-and-loss statement. COST represents all the financial expenses that any Stakeholder has as a result of the event.

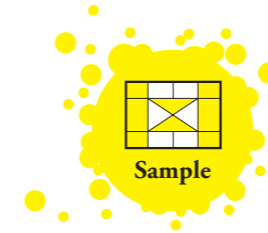
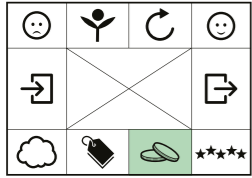
The COST block is an essential part of an event and provides a lot of insight in how the event really works. You do not always have to go into nitty-gritty detail; a general overview can be quite insightful.

When consolidating different Stakeholder perspectives into one Event Canvas, the COSTS of one Stakeholder can be the REVENUES of another Stakeholder. This shows the spider-web complexity of an event as well as the interconnection of Stakeholders. For example, Lee, the artists, and the media people all buy a €25 ticket in the raffle for the photo-editing software. This is a COST for each. For the camera company, sending two reps to the event from the regional office is a COST, as is giving away a product.

QUESTIONS TO ASK

- 1 What materials and services might be exchanged during the event?
- 2 What does it take for someone to get here?
- 3 What does it take for someone to bring their story, goods, message, employees, or service here?





QUESTIONS TO ASK

- 1 Does this event bring in any money for this Stakeholder?
- 1 What are the financial revenue streams of the event for the given Stakeholder?

REVENUE 10

The other side of the profit-and-loss statement from COSTS is REVENUE and is equally an essential part of the budget. REVENUES are financial, or related to financial opportunities, and are related directly to this event.

REVENUE for one Stakeholder can be the COST for another: the €25 raffle ticket COST for attendees is a REVENUE for Lee that helps him offset his COST of the restaurant bill. Some events and some Stakeholders may not have any REVENUE streams.

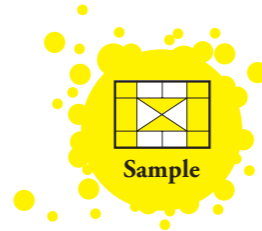
JOBS TO BE DONE

The JOBS TO BE DONE are the things that the Stakeholders are trying to accomplish in their regular jobs and their everyday lives. They are items on the Stakeholder's to-do list. These can be tasks they are trying to perform and complete, the problems they are trying to solve, or the needs they are trying to satisfy.

Some jobs are crucial to the Stakeholder while others can be trivial. It helps to categorise them by their intent, such as emotional, social, or functional jobs or basic needs. For example, the restaurant has to feed up to 50 people (functional); Lee wants to connect two Stakeholder groups (social); the artists and industry people both have to socialise with strangers, while feeding themselves (social/functional); the camera company representatives want the artists to feel enthusiastic about their new platform (emotional). It's handy to remember that JOBS TO BE DONE usually involve some kind of an actionable verb.

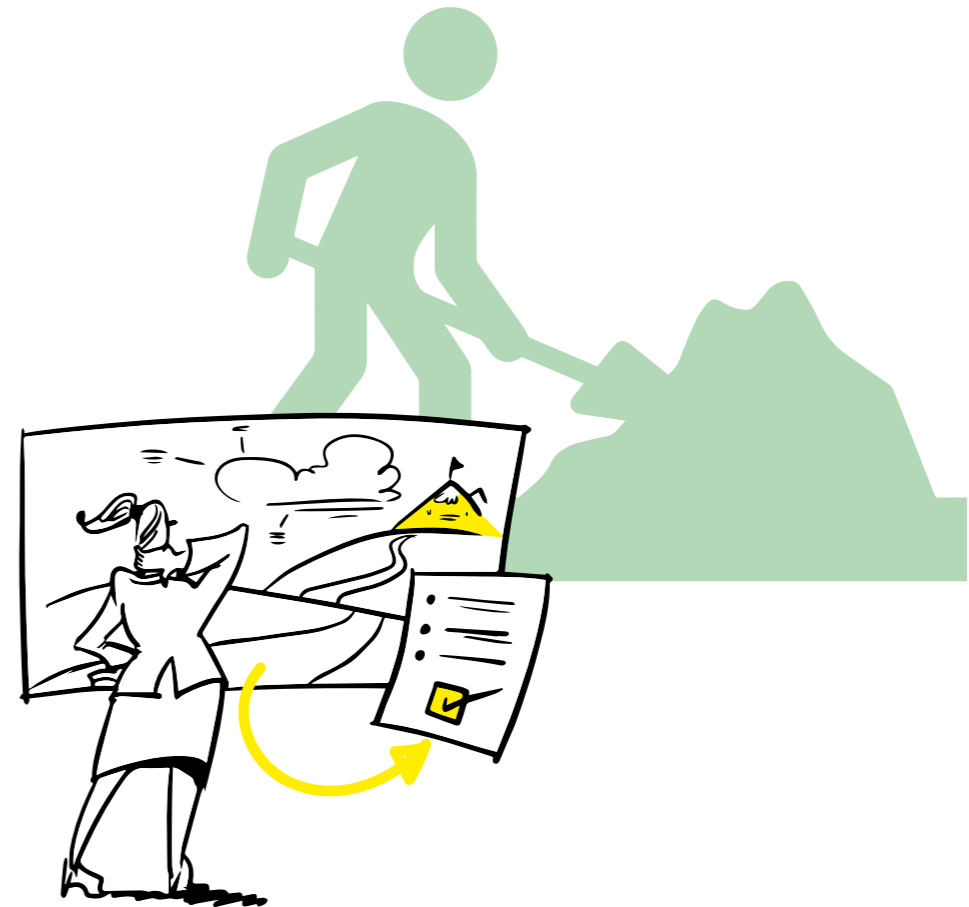
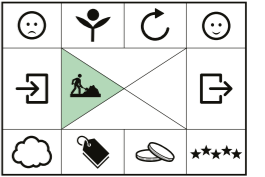
Prioritising the JOBS TO BE DONE from very important to less so provides the design team insight into what tasks need to be handled first.

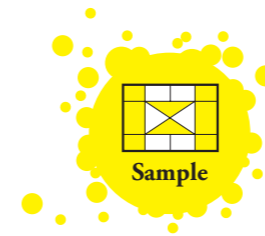
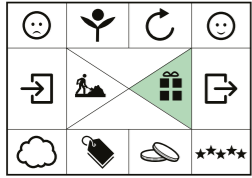
It's a good idea to get a firm hold of this block early in order to inform how you develop others.



QUESTIONS TO ASK

- 1 What is this Stakeholder trying to get done?
- 2 What task are they trying to perform?
- 3 What problems they are trying to solve?
- 4 What needs are they trying to satisfy?
- 5 What is on their to-do list?





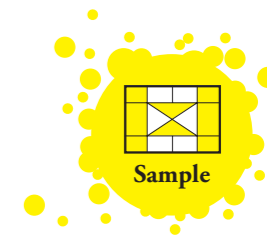
PROMISE 12

QUESTIONS TO ASK

- 1 How does this event create value for this Stakeholder?
- 2 Why should this Stakeholder contribute?
- 3 How does the event get his/her jobs done?
- 4 Does this promise alleviate pains and create gains?

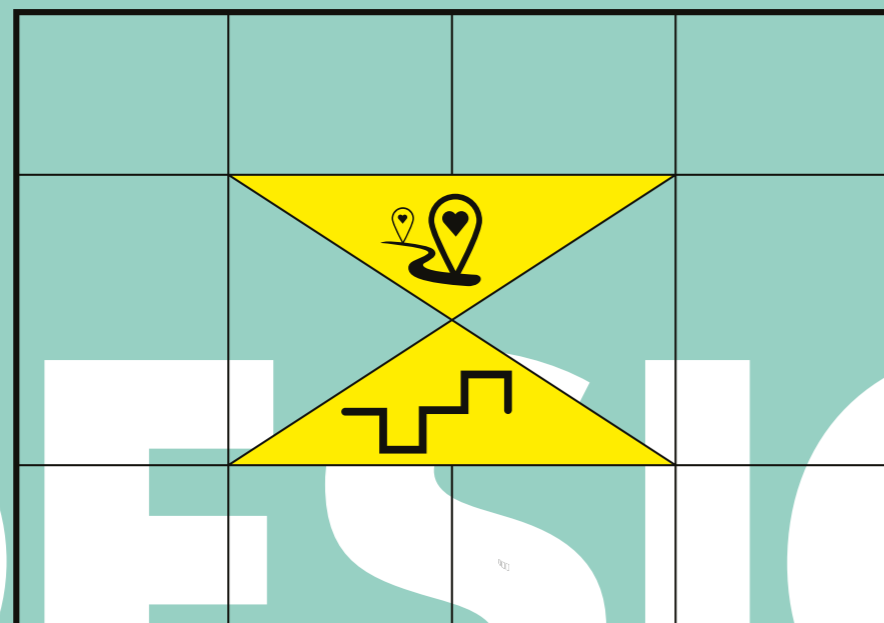
The PROMISE is the 'gift' that attracts Stakeholders to the event, and it presents the basic input for the marketing message. A good PROMISE is concise (in our exercises we ask people to write it as a 140 character tweet), and ideally it can be the same for all Stakeholders. In this way it is to the event what a tagline is for a movie.

A PROMISE describes how the event will relieve PAINS, create GAINS, and accomplish the JOBS TO BE DONE. Lee's PROMISE: 'Picture this: meet + connect with 50 next wave tastemakers over free Saturday lunch.'



DESIGN

COMBINING EXPERIENCE AND LEARNING



The DESIGN group is where the design team will start to talk about the event itself. Until now all the blocks have been part of a thorough Stakeholder analysis and framing the event. This group, and this phase, are the necessary ingredients for the design of the event. These constitute the last two blocks, the top and bottom triangles in the middle: EXPERIENCE JOURNEY and INSTRUCTIONAL DESIGN. They present the opportunity for prototype thinking, to iterate and reiterate within the FRAME to reach the ultimate goal: change of behaviour in the desired direction.

A change in behaviour is realised when people carry what they have learned from an event into their own habitat. To affect this, it's necessary to look at the way people incorporate new information and experiences—how they learn. The four different types of learning:

- 1 knowledge-based
- 2 skills-based,
- 3 attitude-adjustment, and
- 4 relationship-based

These can be split into two challenges: learning by experience and learning by instruction. A person can learn either through instruction or through experience—or, ideally, a combination of the two. The comparison with raising children is a useful one. You can either instruct them or let them experience the world and learn for themselves. The same is true for Event Design. It is a combination of instruction, as will be considered in the INSTRUCTIONAL DESIGN block, and experience, as in the EXPERIENCE JOURNEY block.

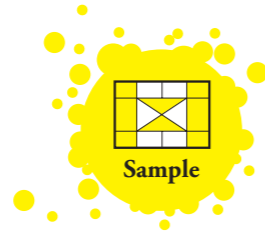
A successful event consists of both an emotional experience and a logical instruction. Planning both during the DESIGN phase gives the Event Design team the opportunity to orchestrate an event flow that will realise the desired behavioural change. You will find that you bounce back and forth between these two blocks, which is all part of creating multiple prototypes.

3 EXPERIENCE JOURNEY

The EXPERIENCE JOURNEY is cumulative moments of interaction that a Stakeholder experiences in the event—listening, reading, watching, debating, mingling, speaking—that build the experience for her. Different Stakeholders have different journeys. The journey goes from the first moment of becoming aware of the event to the last follow up e-mail and every interaction between.

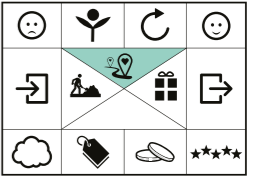
Maya Angelou once said, ‘I’ve learned that people will forget what you said, people will forget what you did, but people will never forget how you made them feel.’ This is the experience journey. The results depend on how carefully you sketch the Stakeholders’ journey.

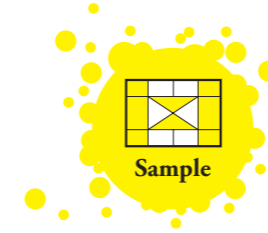
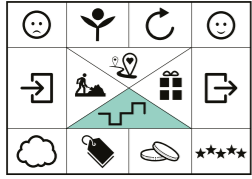
Should Lee create a general barbeque menu for people to place personal orders, or create a specific menu of Australian cuisine to make a mark that reminds people of his story, or offer something basic and unfussy so as to not distract from the intended socialising?



QUESTIONS TO ASK

- 1 What moments of interaction does she experience before, during, and after the event?
- 2 How does this experience shape the intended behaviour change?
- 3 Where can you deliver more of an experience than expected?
- 4 What are the make-or-break moments for any given Stakeholder?





INSTRUCTIONAL DESIGN

QUESTIONS TO ASK

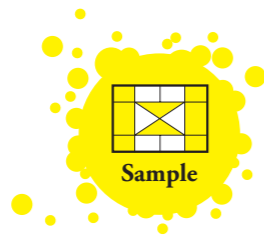
- 1 What information does the Stakeholder need to learn?
- 2 How does he best learn?
- 3 How can that information best be learned?
- 4 What skills and knowledge need to be learned?
- 5 Who does the Stakeholder need to get to know?
- 6 What attitude needs to be changed?
- 7 How is that reflected in the schedule and programme?

In close combination with the EXPERIENCE JOURNEY, INSTRUCTIONAL DESIGN is the second half of DESIGN. INSTRUCTIONAL DESIGN covers what needs to be learned and how that is best done.

INSTRUCTIONAL DESIGN is about the content topics to cover, how these are best delivered, by whom, at what time, and at what place. You and your design team will consider which method, format, and interaction is most effective for the Stakeholder to retain the key learnings.

You cannot know anything except that which you have perceived through your senses.

Everything you know is traceable to sensory information. Consider how the INSTRUCTIONAL DESIGN is combined with the EXPERIENCE JOURNEY . It generates the array of interactions a Stakeholder has with the event environment. This is the time to link what you need to learn with how you need to learn it. It is interconnected with the physical environment—down to invitation fonts, carpet textures, cuisine, time of day, keynote speaker versus vendor booth versus pamphlet versus wall plaque, etc. Should Lee give a welcome speech, a closing speech, or none at all? Just a thank-you, or an involved declaration of purpose?



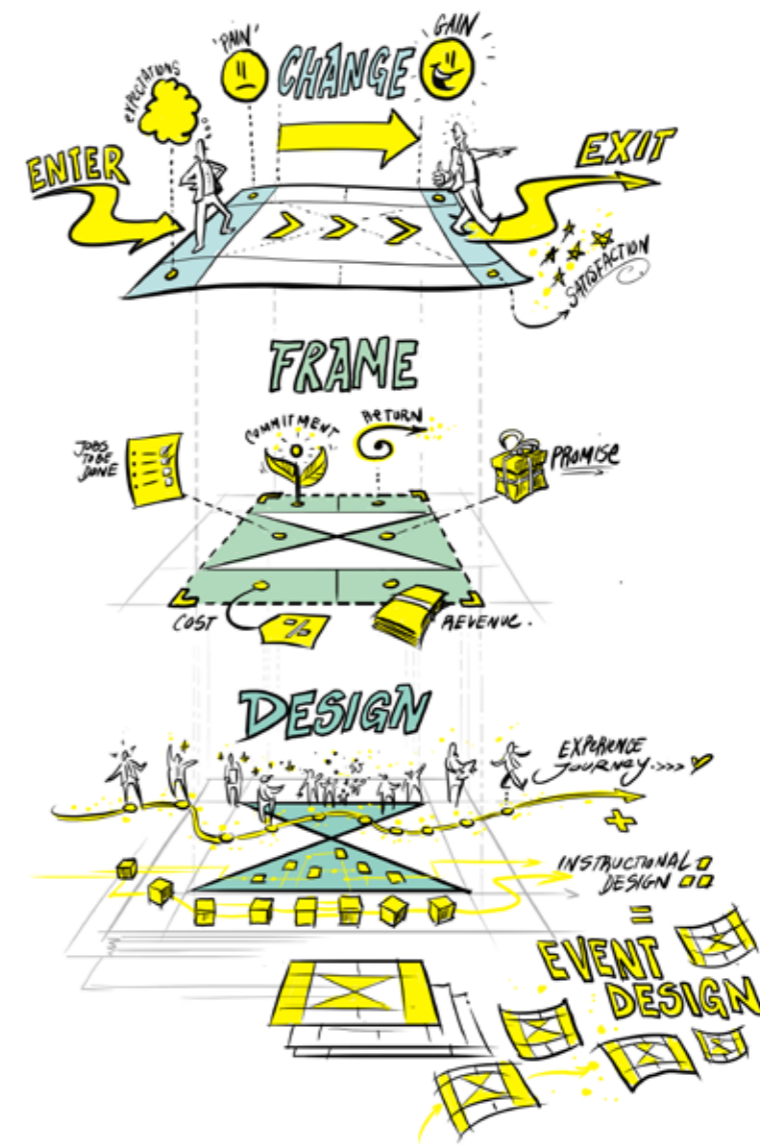
PUTTING IT ALL TOGETHER

CHANGE – FRAME – DESIGN

Fourteen blocks, 3 groups, but what are these boxes for? What is a team supposed to do with them?

The purpose of the boxes and the layout is to guide Event Design teams through their process by generating thought and conversation about all possible aspects of an event, and how to plan for its success. Each box is a conversation starter and a graphic space to organise ideas. Filling out details in a Canvas of your own with drawings, sticky notes, or whatever you choose, working out details for each space, ensures that you will not have overlooked any factor that might affect your event, and that you will take full advantage each Stakeholders' point of view.

The next step is to understand the practical procedures in applying the Event Canvas methodology.



04.

APPLY EVENT DESIGN

CHAPTER 04



SABINE BONORA

HEAD OF INTERNATIONAL CONFERENCE MANAGEMENT, MED-EL

‘The Event Canvas design process allows us to articulate on one piece of paper the essence of the thinking of all the stakeholders involved in the event. It creates value, innovation, and alignment of everyone involved from idea, to design, to execution, and to evaluation. After redesigning our pinnacle event, we’ve adopted it as the de facto working method for all our events.’

05.



MAPPING CHANGE

EMPATHY

— CHAPTER 05

em·pa·thy

Noun

The ability to understand and share the feelings of another.

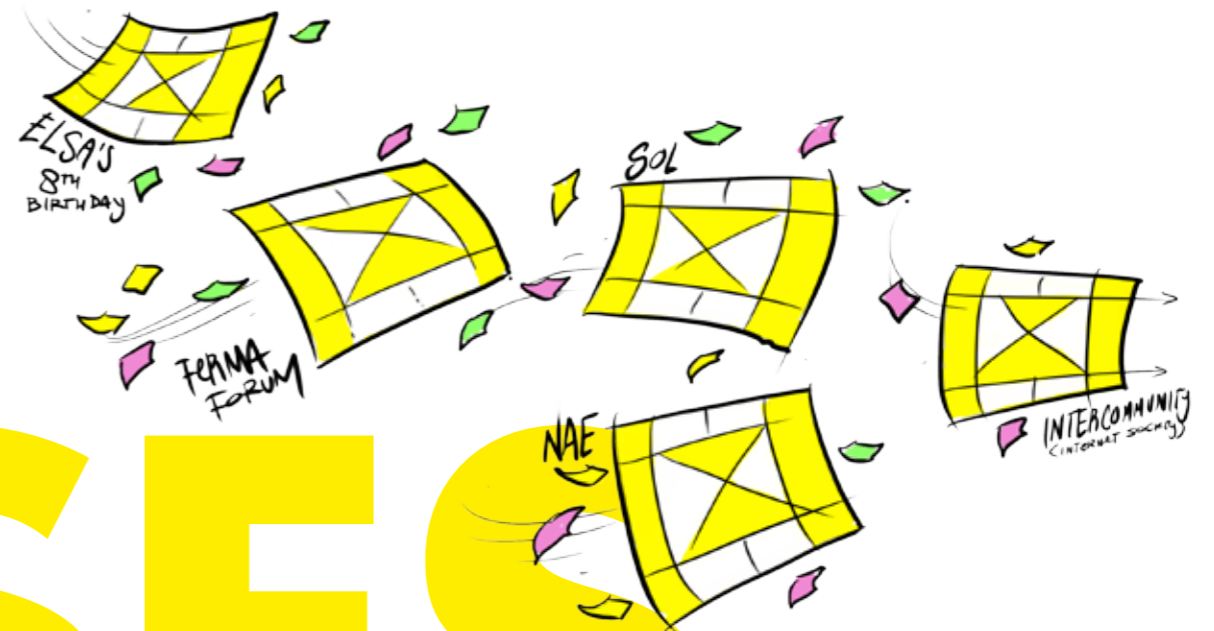
People fall in love with products and service experiences as a result of the care that designers have taken to design it with the user in mind.

Bringing the user's perspective and their experience to the forefront is the best way to create what people want. In the previous chapter you have first identified the longlist of stakeholders and then selected those you want to delight. You also came across the need to be empathic with these stakeholders one by one.

If you solve your stakeholder's needs first, they become loyal and you will always win. Conversely, if you are unable to address someone's needs and have not put much thought into designing from their perspective, people have an even finer nose for spotting the missed opportunities in poorly designed services.

EVENT DESIGN CASES

CHAPTER 06



The best way to internalise what you have just learned is to apply it yourself. Bring yourself back to the last event you witnessed, you organised, you visited, or that you were responsible for. Documenting existing events is a smaller step than to start designing a new event. In this way the Event Canvas is the only new factor and you just need to apply the thinking to something you have seen in action. Designing from scratch brings at least two new factors to the table; the Event Canvas and a blank sheet of paper to begin with. So start documenting an event you know well

to get familiar with the Event Canvas first. You might want to see some examples, to better understand applied use of the Event Canvas and to appreciate existing designs. Existing designs can be a possible resource and may trigger your thinking and encourage you to start designing.

07.

INFLUENCING FOR SUCCESS

CHAPTER 07

In chapter 4 you discovered how you can use the Event Canvas methodology to design your events and create a story. Every event story has characters; it might be two, or it might be many more who are involved in the event.

Your Event Design team who creates the event story also has different types of characters. In order to get your story together, the characters on your team have to explore the strengths and weaknesses they each have.

There are 3 important moments when you design:

- 1 **Choice of Stakeholders;**
- 2 **The right team**—if you don't have the right team your design process will not get to where you want to go;
- 3 **Getting the event owner's approval by influencing the decision of the final decision maker**—understanding the preference of the decision maker and using their language to get buy-in for the proposed prototype.

In this first part of chapter 7 we will cover how to choose the right Stakeholders using the Stakeholder alignment process. In the second part this chapter we will cover how to assemble the right team, as well as how to understand your decision makers based on their preferences and how to influence them effectively.



DAVID KLIMAN

OWNER, THE KLIMAN GROUP

‘Highly usable strategic roadmap, easily customized, and very suitable for use by professionals seeking to enhance their strategic impact on meeting content and flow. I was very curious to learn more about this and was very impressed with all aspects of the Event Design Certificate workshop. I highly recommend it!’



CECILIA LJUNGLÖF

CONFERENCE MANAGER, KTH ROYAL INSTITUTE OF TECHNOLOGY

‘It’s an inspiring process for everyone involved in designing the event. The Event Canvas makes it easier to work with my stakeholders to design their event without getting locked into pre-existing thinking patterns.’

08 — BALLS, BARRIERS & BALLOONS

— CHAPTER 08

‘There are three responses to a piece of design - yes, no and WOW! Wow is the one to aim for.’

MILTON GLASER

GRAPHIC DESIGNER

Having developed and applied the Event Design methodology as described in this book across the globe with a team of very diverse (organisational) cultures, geographies, and languages, we would like to share with you some insider tips that will make you a game-changer and give you the edge. Along the way, we have made more than our fair share of mistakes and have tried and tested many different ways to design events. Allow us to share some of our biggest common mistakes and insider tips.

Great Event Design doesn't (always) guarantee a great event. However good your event design, it remains an exercise on paper that then needs to be realized by a team who know how to deliver events.

Rest assured; the design you have created on the Event Canvas is the best briefing document any event planner could wish for. Knowing the Stakeholders you need to delight, their ENTRY and desired EXIT BEHAVIOURS, what each Stakeholder EXPECTS, their PAINS, JOBS TO BE DONE, and at what COST and REVENUE levels you are going to deliver the PROMISE, as well as having a clear picture on the COMMITMENT of resources of time and expected RETURNS, will prime the execution of the event.



TRINA SHARP

EVENT MANAGER, POINT B

‘The Event Design process is crucial to a successful event. The better it is understood, the more likely a stakeholder will buy in. The Event Design Certificate program gives you the background you need to make it possible for you to be the event leader and possess the skills necessary to lead your team to a successful event!’



TED MOONEY

SENIOR DIRECTOR OF MEMBERSHIP AND SERVICES, INTERNET SOCIETY

‘The Event Canvas process allows team innovation to emerge like no other process I’ve experienced. The event design solutions are imaginative, engaging, provocative, and they produce results. It should be embraced not just by meeting planners, but business leaders who want real bottom-line impact from their event investment.’

09

**‘Improve our world,
one event at a
time!’**

YOUR TURN

TO DESIGN

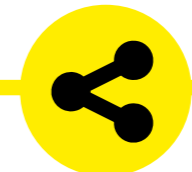
CHAPTER 09

Check out
online resources



[www.eventcanvas.org
/resources](http://www.eventcanvas.org/resources)

Share your learnings
on social media

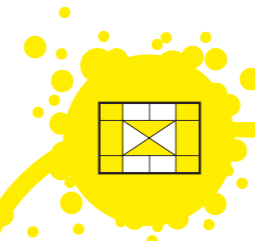


#EventCanvas

Select Event
to (re-)design



Discuss your
Event Delta



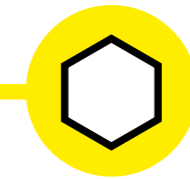
Join the EventCanvas
Community

Share your
Event Designs



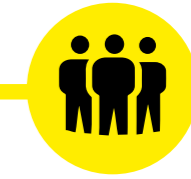
Event Design
Training options

Event Design
Certificate



Set up your Event
Design Space

Event Simulator
Facilitation Kit



Get your team
on board

make
Event Design Time

ACKNOWLEDGEMENTS & SPECIAL THANKS

HOW EVENTS CAN LEAD TO INITIATIVES

What serendipitous series of events led to the creation of this book?

Curiously enough, events were the root cause of the creation of this Event Design handbook. Authors Ruud Janssen and Roel Frissen's volunteer leadership roles—initially in Meeting Professionals International (MPI) in the Netherlands, and later with the International Board of Directors, and later as consultants—brought us together to work on myriad projects. We were particularly inspired by the application of the Business Model Canvas at a MPI International Board of Director's meeting just prior to the World Education Congress in Vancouver, Canada, in 2010, which included meeting its creator Alex Osterwalder. This experience sparked a series of ideas on how visual and design thinking could shift the status quo of events.

Thinking led to doing, and we developed a first prototype of what later became the Event Canvas just prior to participating in the Business Design Summit in 2013 in Berlin. The 'Rise of the Tool-smiths' as called for by Alex Osterwalder and his team and a workation with them after that event became the beginning of an exciting journey across the globe that tried and tested the Event Design methodology that we present in this book.

A key component that we felt was missing from the Event Design equation was drawing out change. This led us, as the creators of the Event Canvas, to meet

Dennis Luijer, whose former company Jam Visual Thinking was involved in the creation of the visuals within the Business Model Canvas. An incubator in January 2014, with a number of pioneers and event industry innovators laid the foundation for the validation of the Event Canvas. And Dennis' fascination for drawing out the change of ENTRY and EXIT BEHAVIOURS connected him to the cause.

The development of the Event Canvas has since enabled us to work with a large diversity of teams, cultures, and organisations who embrace the opportunity of designing better events.

Creating a common language can only be done if the way it is done is open and inclusive. From the beginning, we have decided to share the Event Canvas under a creative commons 4.0 license in order to facilitate its distribution and adoption across the globe. Since its launch on 14 February, 2014, the Event Canvas has been translated by volunteers into multiple languages including Simplified Mandarin Chinese, German, French, Russian, Portuguese, and Dutch, with more to follow.

We've been inspired by the energy, dedication, and eagerness of teams to question and challenge their current thinking and to try the methodology. This willingness of teams to cut new trails has led us to launch training programmes, and since 2015, to offer Event Design Certificate programmes with universities in multiple continents.

THANK YOU

Driven by the needs of Event Canvas users, we were encouraged to first develop hands-on instruction for the 'how to' design events, which is now available as the Event Simulator Facilitation Kitsm. This handbook was subsequently written to inspire and equip you as users with the necessary background, application, and case study insights to spur you and your teams to action.

This book would not have been possible if it were not for the countless individuals (you know who you are as you are reading this) who contributed to its creation. First of all, we'd like to acknowledge our Dads and Moms who nurtured us to be curious of our surroundings and to appreciate what really matters in life. Also, we thank our dear wives and children, who have endured our endless days of travel and hours online to get to where we are. Their support means the world to us.

Last but not least, we would like to express our gratitude to the people who believe in what we do and have been instrumental in moving us to where we are:

Thanks to our contributors Julius Solaris, David Bancroft-Turner, and Dave Gray for their wit and willingness to share generously; to our driven publisher, Bionda Dias at BIS Publishing in Amsterdam; the keen eye of the designer of this book, Cristel Lit, who endured our evolving design ideas and inked them onto the paper; our editor and contributing co-author John Loughlin, who word-smithed our thinking into legible text with his sharp pen. We owe a lot to our practitioners and change-makers at the organisations who have championed the process internally, including FERMA, MED-EL, Achmea, Internet Society, United Nations, International Olympic Committee, and all those who followed.

And we would like to show our appreciation to individuals who have helped us in their own ways; we are deeply indebted:

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And finally, thank YOU, the reader of this handbook (+ the person to whom you will suggest it).

MEET THE AUTHORS



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@roelfriszen

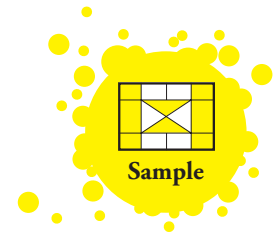
Roel is entrepreneur, speaker, facilitator and event designer for corporations and associations. On a quest to create a common and visual language to ease the conversation between Event Planner and Event Owner, he created together with Ruud Janssen the Event Canvas. Roel is the co-founder of EventCanvas.org Foundation and Event Model Generation -the event design consulting & training firm

RUUD JANSSEN
@ruudwjanssen

Ruud is an international speaker, facilitator and designer of high stakes conferences & events. He helps organisations innovate by thinking differently based on functional, social and technological advancements using business and event model innovation. He created the Event Canvas with Roel Frissen to enable teams to systematically design events that matter. Ruud is the co-founder of EventCanvas.org Foundation and Event Model Generation -the event design consulting & training firm.

DENNIS LUIJER
@visiblethinking

Visual Change Master Dennis believes in making thoughts visible by drawing them out into reality. His role in visualising how events create value, brings the narrative and long term perspective to life. As co-founder of the EventCanvas Foundation he works constantly to improve & design the visual tooling that helps to ensure great Event Design. As a visual work space consultant he helps companies to claim the space and train people to make their challenges visible by drawing them out.



JOE PINE

CO-AUTHOR, THE EXPERIENCE ECONOMY

‘The best events are not merely engaging experiences; they are transformational. By using the Event Canvas you will ensure the outcomes of your events meet your goals – and change your organization.’

PANOS TZIVANIDIS

HEAD OF HOSPITALITY, EVENTS & LOGISTICS INTERNATIONAL OLYMPIC COMMITTEE

‘The Event Canvas methodology empowers our teams to design and deliver innovative events for all stakeholders of the International Olympic Committee.’

JULIUS SOLARIS

BLOGGER, EVENTMANAGERBLOG.COM

‘The authors have embarked in one of the most challenging tasks we have ever witnessed in the industry: changing the way we create events to offer better value. It will be studied by our children in universities, and have a massive impact.’

with insights from: DAVE GRAY & DAVID BANCROFT-TURNER

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EVENT DESIGN

handbook

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