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# Fire Education Exhibits and Displays



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# **Fire Education Exhibits and Displays**

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# *Preface*

This Wildfire Prevention Guide is a project of the National Wildfire Coordinating Group. This guide is one in a series designed to provide information and guidance for personnel who have interests and/or responsibilities in fire prevention.

Each guide in the series addresses an individual component of a fire prevention program. In addition to providing insight and useful information, each guide suggests implementation strategies and examples for utilizing this information.

Each Wildfire Prevention Guide has been developed by Fire Prevention Specialists and subject matter experts in the appropriate area. The goal of this series is to improve and enhance wildfire prevention programs and to facilitate the achievement of NWCG program goals.

NWCG Wildfire Prevention Guide development:

- Conducting School Programs (1996)
- Event Management (1996)
- Wildfire Prevention Marketing (1996)
- Wildfire Prevention and the Media (1998)
- Wildfire Prevention Strategies (1998)
- Effective Wildfire Prevention Patrol (1998)
- Recreation Area Fire Prevention (1999)
- Fire Communication and Education (1999)
- Fire Education Exhibits and Displays (1999)
- Industrial Operations Fire Prevention Guide (1999)



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# *Introduction*

**1.0**

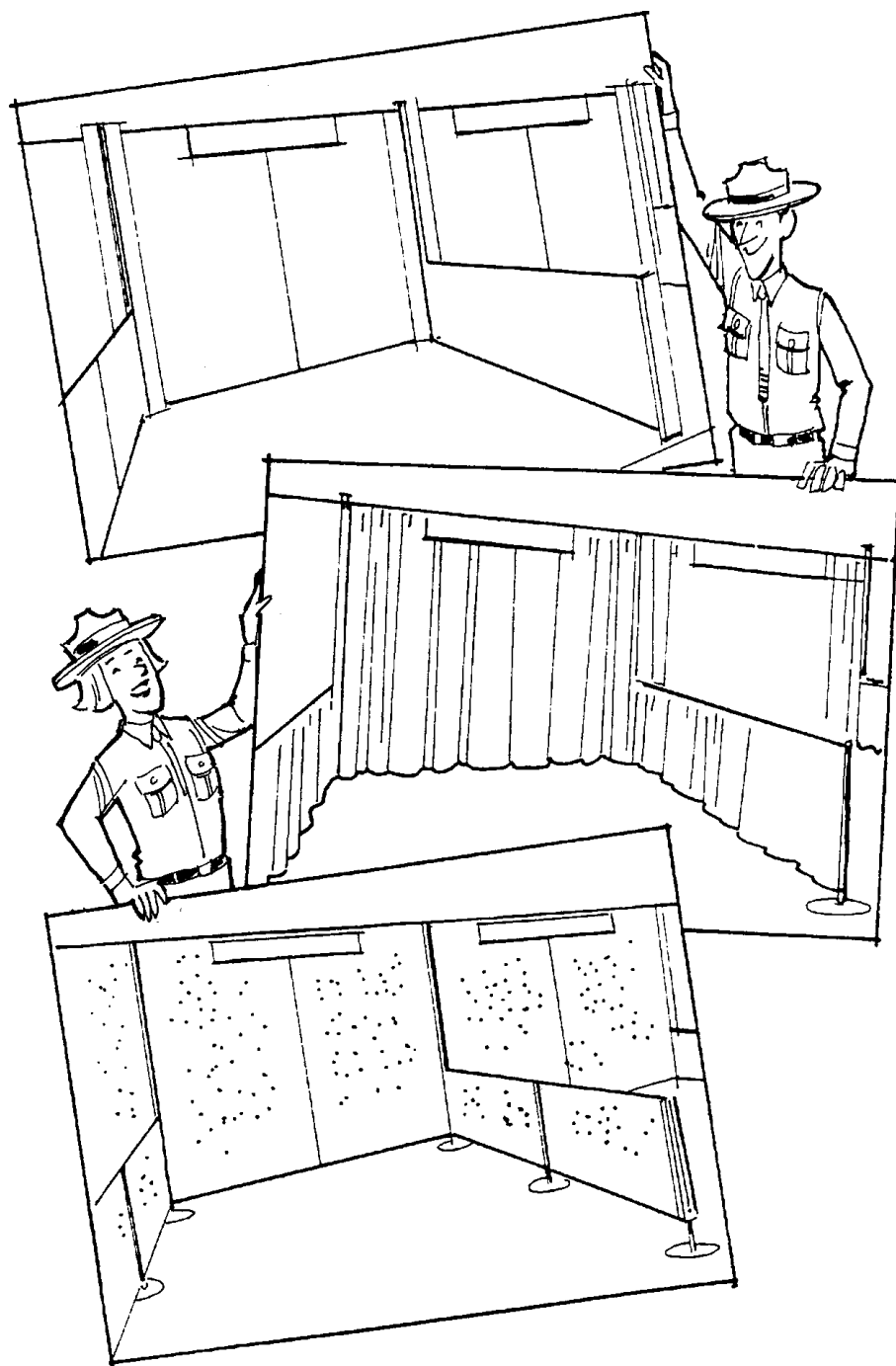
Exhibits have become one of our most important advertising and public promotion media. Participation can result in outstanding contacts.

The exhibit is an up-to-date use of the oldest, most important and direct method of advertising known. It is the market place, the bazaar and the trading post of today. Attendance at events with exhibits has increased through the years in the United States, keeping pace with awareness, inventiveness and increased production. To present a fire education product or service for visual inspection using exhibits, it is important to consider the following:

- Exhibit planning
- The cost factors
- Techniques of exhibit design
- Exhibit design characteristics and materials
- Partnerships
- Tool kits and tips
- Checklists and forms

# *Exhibit Planning*

2.0





# *Exhibit Planning*

## **2.0**

The more complex the exhibit and the more people involved, the greater the need for an action plan. A good action plan is the road map to completing a quality exhibit on deadline. Missing the event because of poor planning will mean wasted effort and money, a high level of staff frustration and a reluctance by people to get involved in future exhibit programs. (See Exhibit Planning - Reasons to Exhibit the Fire Education Message Checklist, Appendix A-1.)

### **I. PLANNING CONSIDERATIONS**

When preliminary planning starts on developing an exhibit or display, consider the following six elements:

- A. **Why** develop an exhibit or display? Is an exhibit the best way to display the message? What are the exhibit objectives?
- B. **Who** is the audience going to be? Will it be directed toward children, adults, employees or an audience cross section?
- C. **What** is the exhibit message and theme?
- D. **Where** will the exhibit be used? When considering the site to use an exhibit, consider these factors:
  - 1. Contracts. If the exhibit is being used at a community affair, convention center, etc., there could be a contract.
    - a. Make sure to determine if there is a contract involved.
    - b. If so, who will be signing or approving it?

- c. Are the terms of the contract agreeable?
- d. Read the contract carefully and get the answers to all questions. (On some units, the only person who can sign contracts may be the contracting officer. Have that person look over the contract.)
- e. Are there any restrictions in the contract?
  - (1) Give away items
    - (a) Balloons
    - (b) Mylar balloons
    - (c) Other items that may compete with other vendors
  - (2) Height

Is there a limit as to how high the exhibit can be?
  - (3) Depth of booth

Even though the contract may say the space is 10' deep, is that space really available?  
Are there any height requirements for the first few feet back into the exhibit?

- 2. The size of the site
  - a. Visit the site before setting up, if possible.
  - b. How much space is available, where will it be and how deep is it ?

- c. What size space will be available?

For most local community events (county fairs, children's fair, etc.) and convention centers the common booth sizes are 10' x 10' or longer in increments of 10', but usually 10' deep. Can the message be conveyed in a 10' x 10' space? Maybe a 20' space is needed.

3. Power

- a. Is power/electricity needed for setting up the exhibit? Is there going to be power nearby?
- b. Does the exhibit need electricity to function? If so, then make sure when making arrangements that someone in charge knows that power is needed.

4. Lighting

Will there be enough available light or is extra light needed?

5. Distractions

- a. Will there be a possibility of any distractions? Is noise a potential problem for the exhibit? Is the exhibit hidden from view? Most of the time it will be difficult to know the distractions ahead of time. Check this out thoroughly. Distractions can especially affect the exhibit if it includes tape players or video presentations. If outside noise is too loud, these will be difficult to hear. Of course, one solution would be earphones, but sometimes ambient sound, such as birds singing, crickets chirping, and frogs croaking is needed. These would be lost if other noise is too loud, but if noise

is not addressed in the contract, there isn't much that can be done. Check the contract.

- b. Does the neighboring booth stick out so that the exhibit is invisible from the aisle? What can be done? Check the contract to see what is permissible. If the specifications are in your favor, have the contract enforced.

6. Supporting structures

- a. What kind of supporting structures are going to be needed?
- b. Is the exhibit going to be against a wall that can be used for support, or is it going to be in the middle of a room and be a freestanding exhibit? These things need to be known so that the exhibit plan can be properly completed.

7. If the plans or location situation changes

- a. When rules have changed, stay calm and think it through. Maintain the integrity of the exhibit and then eliminate useless items and rearrange to fit the situation. The day can be saved with a little thought.
- b. Reorganize the exhibit.
  - (1) Compress the exhibit, being sure to keep the most important elements.
  - (2) Pull it into an arc.
  - (3) Get rid of unnecessary items.

- c. Is additional lighting needed? Buy clamp-on lights.
- d. If tape players can't be heard, buy earphones.
- e. Does the waterfall keep leaking? Drain it and put in fake water.

E. ***When*** will the exhibit be needed?

1. What are the time frames? Is there adequate time for planning and set-up? Can the necessary deadlines be met? In order to determine this, several things need to be taken into consideration.
  - a. Budget (See 3.0, The Cost Factors)
    - (1) What will be the costs?
    - (2) Is overtime funding necessary and available?
    - (3) Will there be funding needed for supplies or support materials?
    - (4) Is there a requirement to pay for a space to use the exhibit?
  - b. Supplies—Are all necessary supplies on hand? (See 5.0, Exhibit Design Characteristics & Materials)
  - c. Research
    - (1) Has the research for this project already been done or is it going to have to be done?
    - (2) Is there time to do it?

(3) Has someone else already done it?

d. Text and graphics

(1) Do text and graphics need to be developed for the exhibit? Decide on a title that will grab attention.

(2) Creating text can be time consuming.

(3) Agency clearance processes can also be time consuming, if required.

e. Procurement through other sources

(1) Can someone be hired to help with this project?

(2) Can someone be paid to do graphic artwork?

(3) Can pictures be bought if they aren't available?

f. Assistance

(1) Can the project be completed by one person?

(2) Will other employees need to help?

(3) Is there benefit in working with another agency(ies)?

2. After all of these things have been considered, is there time to do this project?

3. After all of this has been determined, then it is time to get to work.
- F. How is this project going to be accomplished? Is there a budget for it? Are you going to work alone or as a team with other employees, agencies or partners?

## **II. WHAT AN ACTION PLAN SHOULD INCLUDE**

- A. An action plan should:
1. Identify everything that needs to be done to complete the exhibit. It begins with tasks needed at the very beginning (such as selection of topics/themes/audience identification) and concludes with details about how the exhibit will be taken down and how recognition will be handled. All needs between those points—the development, construction and staffing—need to be thought out and documented in the action plan.
  2. List all tasks including, but not limited to, shooting or acquiring photos and artifacts, designing the support structure and backdrop, recording any sound to be used, writing and editing text, ordering and mounting photos and artwork.
  3. Identify what needs to be done to secure space, to set up and tear down, to staff and secure the exhibit.
  4. Identify the persons responsible for ensuring various tasks are completed. Assignment of responsibility is critical.
  5. Assign task completion dates. Everyone on the team must be committed to completing tasks on time. Include agency approval/clearance procedures at completion.

B. When developing an action plan, remember to:

1. Note that a plan with numerous tasks may take longer than expected.
2. Stay flexible. Plans need to be adaptable. People expected to participate might not be available. Photos might have to be changed. Text changes may need to be worked out. Earlier plans might not be feasible.
3. Include ample lead time for ordering things. Delays in processing and shipping do occur. Vendors don't appreciate being rushed.

C. When implementing the action plan:

1. Review the plan status frequently to be sure tasks are being completed on schedule. If not, find out why. Adjust if necessary, but don't delay.
2. Continue to weigh the work to be completed against the deadline.

### **III. TIPS FOR A COMPLETE ACTION PLAN**

A good action plan covers all the details of planning, designing, constructing, staffing, taking down, and storing an exhibit. Be sure the action plan assigns people to do the following:

A. Staffing

1. Clearly write and completely circulate the plan to all involved.
2. Ensure the tasks are doable. The time frames should be reasonable, yet still meet the exhibit deadline.



3. Be sure that people in all involved units or agencies and at all locations receive and understand the plan.
4. Plan for adequate and competent staffing. Find out how many days, hours, etc., the exhibit must be staffed. Make provisions for backup staffing. Confirm charge codes and overtime authorizations, if needed.

**B. Setting up**

1. Pre-visit the site if possible.
2. Obtain the exhibit rules. Are there exhibit height restrictions? How much usable floor space is there? Are there sound and lighting rules?
3. Make plans to get electricity to the exhibit, if needed. Is power close by? Are extension cords needed? How many? What gauge?
4. Arrange for security during closed hours, if needed. Does the event provide it? Will it have to be contracted? Does the display require it (valuable artifacts)?
5. Assemble an emergency repair kit. Include basic tools, some spare display materials (within reason). Duct tape, wire and an assortment of nails and screws are good supplies. (See section 7.0, Tool Kits & Tips)
6. Finalize transportation. If there is a need for a specialized vehicle, such as a large truck, arrange for it early. Have backup transportation plans.

C. Dismantle and shipping/storage

1. Be sure people are assigned to dismantle and package the display for storage. Arrange ahead of time for return shipping and storage.
2. Take photos of the complete display. Include with setup/dismantle instructions and be sure it is available for next user.
3. Ensure that display area is cleaned up. Make sure rental bills are paid and deposits returned to agency.

D. Follow-up

1. Write thank you letters; prepare appreciation certificates or awards for everyone who helped.
2. Be sure that all partners outside of the agency are recognized and thanked.

E. Checklists

1. Complete appendix optional checklists on page A-3, Basic Information for Consideration of Exhibit Participation.
2. Complete appendix optional checklist on page A-4, General Exhibit Checklist.
3. Upon completion of the event, complete appendix optional checklist on page A-5, Exhibit Evaluation.

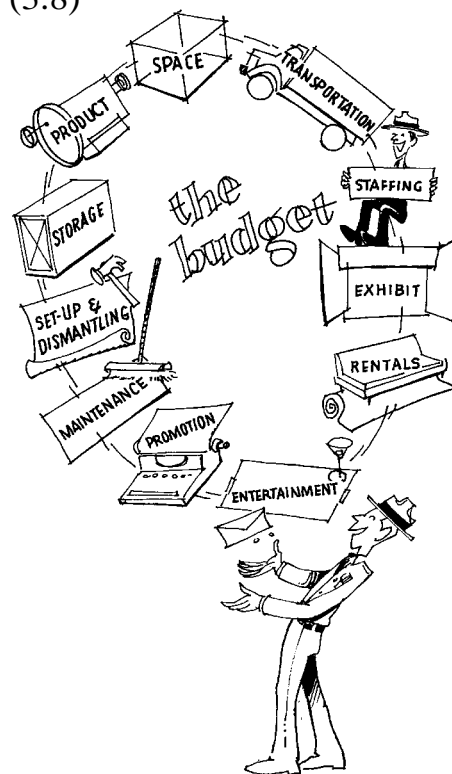
# *The Cost Factors*

## **3.0**

This section is an overview of general costs relating to utilizing an exhibit in a fire education program. The following elements are covered:\*

- Exhibit Space (3.1)
- The Exhibit (3.2)
- Exhibit Furnishing (3.3)
- Exhibit Services (3.4)
- Shipping and Storage (3.5)
- Exhibit Publicity (3.6)
- Staffing (3.7)
- Literature, Give-Aways, Costumed Characters and Interactive Considerations (3.8)

\* Complete appendix optional checklist on page A-6, Exhibit Budget.



# *Exhibit Space*

## **3.1**

Purchasing booth space in a trade show is one of the most important phases of exhibiting. The determining factor in respect to size of space is the educational objective or “job to be done.” If the budget allows, by all means get a space with room to spare. By so doing, the overall booth appearance will be more inviting and more folks will make their way into the exhibit.

The first and basic cost of exhibiting is the rental charged for space to be used. This is usually determined by a basic rate, conceived on a square foot rate. Some shows, after pricing all the areas, will increase the space rentals for specific locations such as corners, at the front, or in more desirable parts of the hall for the exhibitor. Thus, equivalent space may vary as to price by location. This cost to the exhibitor is only the initial—and usually the smallest—part of the total cost of his presentation. In addition, payment must be made for other services and an exhibit provided with necessary staffing, all of which usually will add up to approximately four or five times the space cost.

Average exhibit costs indicate that the rental of space alone is about one-fifth or twenty percent of the total cost. These costs vary as to location, the kind of show, the audience to be reached, and the city involved. The kind of exhibit will often make a great difference in the amount charged. Public shows which secure admission fees sometimes offer space at less cost, for the management can partially depend upon the revenue from the fees paid by the attendees. This is also true in some technical non-public shows where a fee is charged for attendance at technical sessions and this fee also includes attendance at the show.

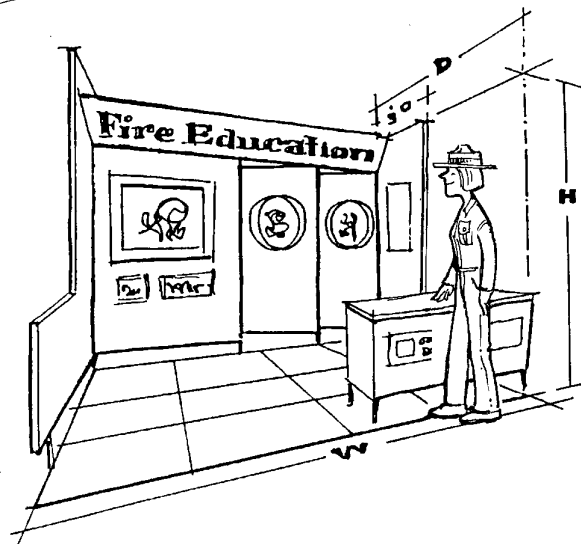
The most frequently used exhibit is one that is reusable, It can be kept for a period of time and then discarded or used at some other location as a permanent display. Special exhibits can be made for each presentation and be discarded once the exhibit is over. Another option is to purchase modular units which can be used together or in multiples of units in the various presentations, or use combinations of these techniques.

If the agency participates in many exhibits throughout a year, all of which are on about the same level of interest and attendance but vary only in the geographical region in which they are held, the choice would probably be a reusable exhibit. That exhibit would not be exposed to the same audience more than once if the exhibit were changed annually and the shows were on an annual basis, varying only by location. A modular exhibit under the same circumstances might serve better if the shows varied in size or the extent of the agency's participation varied for marketing reasons. This would permit the agency to expand or contract each of its exhibits, without changing the general theme, tone or presentation, with a minimum of expense. Exhibits designed for use a single time are generally of much less costly material since they will be discarded. These have an obvious flexibility and permit a uniqueness and timeliness not always possible with the reusable or the modular type of exhibit.

For budgetary purposes, it would appear that the reusable exhibit used by the agency for extended periods might seem to be the least expensive. But a factor which is not often included in the initial pricing of complete cost is the storage of the exhibit between shows and the refurbishing necessary due to normal usage or damage. Most often this is minor in nature and is incurred in assembling, disassembling or transportation. The frequency and the number of possibilities for such damage makes the cumulative total large enough during the life of the exhibit to make this a factor to be considered when investing in exhibit materials.

Other exhibit cost factors include:

- Design and construction
- Graphics and artwork
- Products for display
- Literature holders
- Tool kit
- Fixtures



# *Exhibit Furnishing*

## 3.3

If you do not plan on shipping your own furniture to the exhibit, you can rent furniture from the official contractor named in the exhibitor's manual. Rugs, floor tile, or full carpeting are usually available also.

While it is nice to have comfortable seating for your show visitors; impress upon your booth personnel that it is not there for them to lounge. No visitor is attracted to an exhibit with exhibit staff just sitting around.

Wastebaskets are a must to maintain a neat exhibit area. Most exhibitors have their display builders incorporate a "closet unit" into the booth background to accommodate coats, spare literature, supplies, etc. If you have not been provided with such a unit, have your people check their coats or leave them at the hotel, as a coat rack piled high with coats does absolutely nothing to enhance the exhibit.

Exhibitors with large quantities of information will want to rent tables and chairs for the person(s) assigned that task.

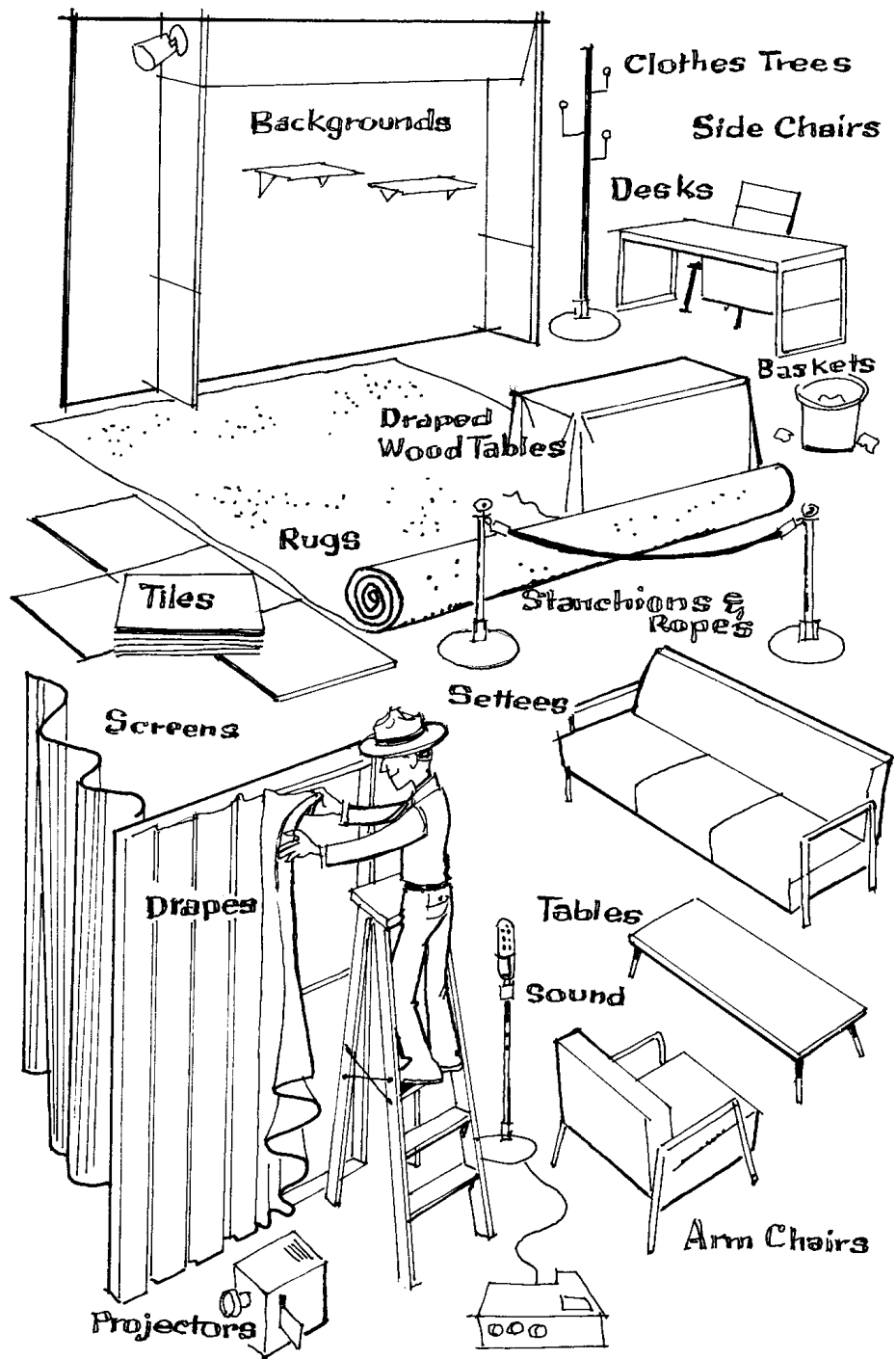
Be sure to send in your furniture order in advance if you want to be certain of having the material on hand when the exhibit arrives. Most of the suppliers have some spare furniture on hand, but naturally they cannot bring enough to supply more than a few exhibitors who "forget to order."

Other exhibit furnishing considerations could be:

- Computers
- Printers
- Audiovisual equipment

# Exhibit Furnishing

3.3





## **I. INSTALLING, DISMANTLING & MAINTENANCE**

While displays may vary from very simple to complex, in most cases labor is involved in the installation and placing of the exhibit and the products in the assigned areas. Similarly, labor is required to dismantle and repack the material at the close of the show. Sometimes it is possible for the exhibit staff to do these tasks; in other instances it is advisable to secure labor at the site. It may be required if the event is a union shop; but in any case, it may be advisable to secure skilled labor if at all possible. Often the employment of such assistance not only expedites the work, but proves more economical in total cost over the assignment of agency personnel unfamiliar with the skills involved.

There is also the maintenance of the exhibit and this will, to some degree, depend upon the services rendered to the exhibitor by the show itself. Maintenance costs may include such things as sweeping, dusting, removal of waste—or the performance of these functions at more frequent intervals than provided by the management.

Other exhibit service considerations could include:

- Telephone
- Internet access
- Fax
- Security
- Signs

- Labor (other than agency)
- Photographs

## **II. POWER & LIGHTING**

The operation of equipment by an exhibitor usually requires a power supply. The exhibit itself could require electrical service for its lighting or operation. Additional lighting, such as floodlighting and spotlighting may be necessary to highlight particular products or portions of the exhibit, or if the general illumination in the exhibit area is inadequate, it may be necessary to provide additional lighting facilities so that the presentation can be easily seen. Show management should advise the exhibitor of the lighting level of the hall and the price schedule of the electrical contractor who furnishes the additional facilities necessary. In some shows, particularly those held in hotels, a single outlet of limited wattage is supplied as a part of the cost of the booth, but this may be insufficient to fill the average needs of exhibitors for electrical services.

## **III. PRODUCT PRESENTATION**

The purpose of exhibiting is to present the agency's product, service or message. If it is a static one, or one which can be presented without having an electrical operation, other exhibit factors are greatly simplified. If, however, it is to be operated, it may be necessary to be certain that the proper service supplies are available at the exhibit site. These may be electricity, water, waste, air, gas, exhaust, or other. The securing of any of these services adds to the total exhibit cost. Some products are best presented through the use of specially built models or mock-ups, facilitating explanations and illustrations of operations and advantages that are not possible with the standard services provided.

If actual operation of the product takes place in the booth, provision should also be made for the servicing of the product at necessary intervals. At a show, this is usually done on the basis of no less than

daily preventative maintenance or renewal of supplies during hours when the show is not open. This, too, is a cost factor and should be considered in the total exhibit cost.

#### **IV. RENTALS**

It is sometimes necessary to rent material to be used in the exhibit. This may include such things as display tables, lounge furniture or special floor coverings. Usually this rental service is available from the decorator or service contractor employed by the management who has these items available at the site. Rentals of materials have an advantage in that they eliminate the necessity of maintenance, storage, transportation and depreciation. They are delivered to the exhibitor at the show and removed at its close, thus discharging the exhibitor from any other responsibility. Some agencies, however, find it more advantageous or desirable to furnish all their own equipment. This is particularly true if they participate in many shows during the course of a year and wish to maintain a particular decor or tone of their exhibit, which may not be possible with the standard material available on a rental basis.

# *Shipping & Storage*

3.5

This is another factor which must be considered in total exhibit cost. Reusable exhibits must be removed from storage then shipped to the exhibit location. Many carriers do not choose to make deliveries to exhibits or expositions because of the possible tie-up of their equipment and personnel in waiting to unload or to load. The responsibility will then rest with the agency. Another factor to consider is the storage of empty crates, cases, and boxes. These items must be removed from the area and returned when the exhibit closes. Crates and cases very often must be stored off the premises and this can be quite costly.

A well planned show will carry publicity to its logical audience through all effective channels. These channels generally include television, radio, newspapers, trade papers, direct mail, posters and leaflets. Many events provide envelope stuffers, letterhead stickers, tickets and space for exhibitor use.

## **I. ADVERTISING**

Event sponsors should advertise and publicize an event in order to gain exhibitors. There is an obligation to advertise and publicize the event involvement in order to secure the desired audience for the exhibit.

## **II. PROMOTION**

If maximum benefits from an exhibit are to be secured, it is often desirable to undertake special advertising or promotional campaigns aimed at the exhibit. With planning, it is often possible to take advantage of regularly scheduled advertising to accomplish capitalizing on the exhibit venture.

Special promotions may be advisable and necessary when a show is held in connection with a convention and it is possible to secure a list of the registered attendees. A special mailing is the best solution. Whether or not the exhibit management provides press facilities, the agency may employ the use of publicity or public relations personnel at the event to secure maximum publicity results.

The cost of staffing an exhibit is often the largest single cost incurred by the agency, particularly if travel and maintenance expenses are incurred in bringing the necessary personnel to the exhibit site, in addition to the salaries of those concerned in installing, dismantling or servicing. It may also be necessary to secure the temporary services of other personnel.

### **I. EXHIBIT STAFF**

Select your staff carefully. Brief them on the purpose of the agency's participation. There should be ample staff to keep all on duty at the exhibit fresh and alert by working in shifts. Prior to the show, hold a preliminary meeting of the entire group to coordinate the entire event. Appoint a responsible person to coordinate exhibit staffing.

#### **A. Staffing considerations.**

1. What will the staffing needs be?
2. Are there valuable items in the exhibit so that full time staffing is needed, even if it is not required?
3. Is staffing mandatory?
  - a. The contract should specify if staffing of the booth is mandatory. If it is not mandatory, but there are items in the exhibit that are costly or would be hard or impossible to replace, such as antiques, staffing could be necessary.
  - b. At some locations, staffing is mandatory during specific times.

4. Staffing can be a major consideration. Is there funding for overtime?

# *Literature, Give-Aways, Costumed Characters & Interactive Considerations*

**3.8**

## **I. LITERATURE DISTRIBUTION**

The method of literature distribution should be based upon the objectives of an agency at a given exhibit, but there are almost as many schools of thought on this subject as there are exhibitors. Some believe in “handouts” to as many attendees as can be reached in any fashion; others refuse to distribute any literature of any kind at a show, completely reserving it for distribution by mail at a later date.

Distribution of attractive, forceful and complete material can be a costly one unless done on a selective, qualified basis. The general practice is to secure the name and address of the inquirer (which can also be used as a follow-up) and mail the pertinent literature, being extremely careful that it is done with a minimal lapse of time and that the material forwarded is pertinent and that which was requested. A modest supply, however, is suggested for availability in the booth so that material can be given to interested attendees.

## **II. AVAILABILITY OF LITERATURE**

Material kept in the exhibit for staff use should be located so it is easily accessible. The presentation loses a great deal if the material is kept in a storage area, sometimes behind the exhibit proper, for when it is necessary to secure it, the exhibitor must leave the attendee.

This does not mean that material must be in plain sight or easily accessible to any and all who pass the exhibit or stroll through it. Many show attendees consider the material something available that may or may not be of interest to them, pick it up for later examination,



and in the vast majority of cases, destroy it or dispose of it at the event or immediately following. If the material is at all valuable, this constitutes a great expense to the exhibitor. Despite the reasons given here and the proven lack of results, many exhibitors persist in distributing literature indiscriminately and freely.

### **III. GIVE-AWAYS**

Give-aways fall into two basic categories—first, those which may have a fair but possibly very nominal intrinsic value, known to the carnival trade as “trinkets and trash.” The second category would consist of give-aways of substantial value, some of which might fall into the lower priced “premiums” or remembrance advertising fields.

The problem of distribution is not dissimilar to that of literature. A give-away creates a greater demand for more interested people than even literature normally would. If it has some value, it, too, can become a sizeable expense factor, for when received by customers, it will either be visibly carried by them or shown to others and thus create a demand that the exhibitor may not believe in his best interest to fill. This creates a problem for the exhibitor, because “something for nothing” fever spreads. Under certain circumstances, distribution of a give-away might be desirable and useful to promote a particular presentation or message. The same policy as with literature distribution should be adopted here. It should be given to interested customers or mailed at a later date which will result in the added advantage of the presentation and remembrance of the attendee being refreshed and repeated. Just as the literature should be pertinent to the presentation, the give-away, if used, should be message-connected and of some lasting value.

There is a need and use for remembrance advertising, but its efficacy and appropriateness at an exhibit is very doubtful.

#### **IV. RAFFLES/DRAWINGS**

Exhibitors at all types of events have used raffles as a means of promotion or attracting attention to their exhibit. Raffles or drawings are usually predicated upon the premise that by offering an opportunity to win a prize of some value, the attendee shares his name, address and possibly answers some other questions which might be useful to the exhibitor.

#### **V. COSTUMED CHARACTERS**

The costumed character's popular image can be utilized in many ways to focus attention to fire/life safety education programs at exhibit locations.

Guidelines for the character appearances are:

- A. The person wearing the costume must exhibit appropriate animation to be effective. Express sincerity and interest in the program by moving hands, head and legs.
- B. There shall be at least one uniformed escort to accompany the character.
- C. After donning the costume, the escort shall inspect the suit. Check for the following:
  - 1. Is the costume complete?
  - 2. Electronics working properly? (speaker, fan)
  - 3. No visual damage to the costume?
  - 4. Zipper out of sight?
  - 5. Face shield clean?

6. Head adjustment complete?
  7. Accessories properly attached?
- D. A private dressing room is necessary for putting on and taking off the costume.
  - E. The costumed character should not force itself on timid children or people. Do NOT walk rapidly toward small children.
  - F. The costume becomes hot to the wearer in a very short period (even with the fan). Moderate success has been noted with the use of “ice vests” utilizing a compartmentalized vest and “Blue Ice.” In warm weather, limit appearances to 15-20 minute segments.
  - G. After each appearance, check the costume for needed repairs or cleaning. Note: Cleaning instructions are on the inside of the box.
  - H. Small problems arise with wearing the costume that can be minimized with advance preparation. Be aware of general reaction patterns of various age groups. They are categorized as follows:
    1. 1 to 2 years old – This age group usually does not react to the character. If children do react, it could be with fear.
    2. 2 to 4 years old – Children will react with some fear. It is best to approach slowly.
    3. 4 years old – Some children are very timid. Many cower behind their parents and may not approach the character. Stand still and let them walk to you.

4. 5 years old – Most children will approach the character and will want to shake his hand or hug him.
5. 6 to 8 years old – Children are curious about the suit and try to detect flaws. This is also the most interested group.
6. 9 to 13 years old – This can be an effective group, but the character may need to offer encouragement. It seems best to ask questions and attempt to establish a teacher-student relationship. It may be difficult to control the behavior of a group of children if too much familiarity is established.
7. 13 to 21 years old – This group might ignore the character. Some interesting conversations occur if groups include both boys and girls.
8. Adults – Conversation should not exceed 30 seconds unless initiated by the other person.

I. Large crowds

1. It is suggested that the character have at least two escorts for purposes of crowd control and effective contacts.
2. When shaking hands, the character should put his hand where the other party can reach it. Do not grab hands that are extended. Children should be allowed to touch him if they wish.
3. Contact should normally be brief. Uniformed personnel should speak to as many individuals as possible.

J. Special education children

1. Approach special children slowly.

2. The child or adult in attendance will usually set the behavior pattern for the character.
3. Allow blind children to touch the character from helmet to muscles.

## **VI. INTERACTIVE CONSIDERATIONS**

There may be opportunities to utilize interactive activities at the exhibit site. These activities can be very effective. Considerations should be given to:

- A. CD ROM interactive computer games
- B. Computer generated activities
- C. Interactive slide presentations
- D. Games for client participation
- E. Quiz/tests/on-site demonstrations
- F. Firefighter/equipment demonstrations

# *Notes*

# *Techniques of Exhibit Design*

**4.0**

The first step to an imaginative—and effective—exhibit is to form a strong partnership with all those who will benefit by utilization of an exhibit. Exhibit design isn't an individual sport. It's a team effort that must include the marketing, sales, and public information representatives, experienced and talented designers, and detail-oriented producers. The qualifications to carry out an exhibit program successfully include knowledge, skill, facilities, and other resources necessary for an effective exhibit design.

This section will demonstrate the following:

- Exhibit Design
- Visuals
- The Product As The Exhibit
- A Place For Everything
- Themes
- Audiovisual
- Types of Exhibits

## **I. EXHIBIT DESIGN**

Exhibits come in all types and sizes, from trade show exhibits to museum displays and from agency office exhibits to fairs. Regardless of the type or size, success is determined by how the exhibit designer adheres to a workable design. The first step, and probably most important, is orientation to the project. The planner must take the time to thoroughly understand the message and mission that is to be communicated.

Orientation meetings between management and technical staffs should be set to discuss the objectives and the parameters of the exhibit. In developing an exhibit, the public education department may be concerned with the need to display products; engineers may stress the importance of techniques and product features; management may want to portray the agency's history and project its future. Interaction between the planner and affected staffs should help establish priorities.

Once the image of the agency that is to be portrayed is determined, other criteria, such as the nature of the audience, key messages, the size, and budgets should be discussed.

The next step is for the exhibit design team to generate conceptual ideas and portray them in sketches, models or storyboards. Appropriate exhibit techniques, such as interactive hands-on displays, film presentations, videos, demonstration models, graphics, music, sound, and live performances should be examined.

When the purpose, size, and contents of an exhibit have been decided, the designers must create a custom exhibit structure or select a stock system.

The next phase of design is to thoroughly document the exhibit and its contents. Detailed drawings, layouts, space plans, and electrical plans



are made. Finished art is produced and photo selections are made. All of the specifications, including type, text placement, materials, finishes, and color specifications are completed.

The designer should remain involved through the installation phase; even here some changes may be necessary and the designer should review a staging of the exhibit.

Final success is judged by the interest, excitement, and enthusiasm demonstrated by the exhibit attendee.

## **II. VISUALS**

Graphics are the foundation of the look of an exhibit and the messages it communicates. There are at least three types of graphics found in most exhibit designs: an agency logo and other large signs; designs applied to the wall panels or other structural pieces, such as a stripe; and individual display graphics, such as the following:

Photographs are often inexpensive large-scale graphics. There are scanning processes that are both cost effective and attractive. A scanner reads a photograph, which is then significantly enlarged by a computer-controlled airbrush. These graphics make it easy to enhance an exhibit at minimal expense. The entire exhibit could be rolled up and shipped very economically.

Another unique graphic technique is the “moving message” LED display board. Controlled by a microprocessor, they can be programmed to display one message. These message boards promote not only the exhibitor’s name and location, but also the times of demonstrations, show events sponsored by the exhibitor, and names of contest winners.

## **III. THE PRODUCT AS THE EXHIBIT**

Sometimes the best way to display a product is to make the product the display.

The use of the product as the exhibit is particularly appropriate for makers of building materials and manufacturers of exhibition structures. A forest products conglomerate used its plywoods and veneers as wall panels, for example.

Giant replicas of other types of products can also attract attention, but this much-used technique needs a unique twist in order to be effective.

#### **IV. A PLACE FOR EVERYTHING**

Products, clothing, contracts, order forms, business cards, message pads, and sales literature—the variety and number of things that need to be kept out of sight within the exhibit seem endless. One solution is to include a storage room within the exhibit area.

In smaller exhibits, devoting valuable display space to storage isn't usually cost effective. Instead, many exhibit designers strive to integrate storage into “dead” space under, behind, or inside of other exhibit structures. Many small exhibits wrap a six-foot table with an apron for quick storage space. Sometimes storage within the exhibit space is restricted by the event contract for purposes of aesthetics or fire safety.

#### **V. THEMES**

Visual themes, echoed in the graphic and structural elements of the exhibit, can quickly identify the exhibitor's offerings and can provide the “hook” to unify the display. A theme can be simple and relate directly to the products and messages on display. Colors and shapes fit well with graphics and product packaging.

A theme may also be chosen to help attract a select audience. Themes can be chosen that make a statement about the agency's mission.

Museum and other educational displays often make good use of themes and may be a good source of inspiration for exhibit designers.

## VI. AUDIOVISUAL

A dynamic and carefully planned audiovisual presentation—whether a film, videotape, videodisc, or slide show—can mean the difference between brisk business and an empty exhibit booth. An exciting, action-packed presentation can deliver an enormous amount of information in a relatively short period of time, create a lasting impression, and even reduce the number of personnel needed to staff the exhibit booth. Perhaps more important, a well-designed audiovisual presentation can command the attention of exhibit visitors.

Budget considerations often decide the type of audiovisual presentation used, but there are other important factors that must be considered by the designer:

### A. Time

The presentations must be long enough to convey key selling points, but not so long that the visitor loses interest in the presentation.

### B. Media

Select the medium, or a combination of media, that effectively showcase the exhibitor's product, keeping in mind the size of the booth and the exhibitor's marketing objectives. Looping videotape or computer generated slide programs are effective and inexpensive to produce and present.

### C. Environment

Make sure that the exhibit space is large enough for easy viewing and listening. There's nothing more irritating than straining to hear or see the show, whether on a video monitor or a 30-foot screen.

Not all exhibits lend themselves to audiovisual presentations. The best candidates are those products which involve some action but which, for practical purposes, cannot be brought to the exhibit area.

After the appropriate medium is determined, it is important to provide the right environment for the presentation. It should be located in an area isolated from the distracting traffic, noise, and activity of a trade show.

## **VII. TYPES OF EXHIBITS**

### **A. Modular Exhibits**

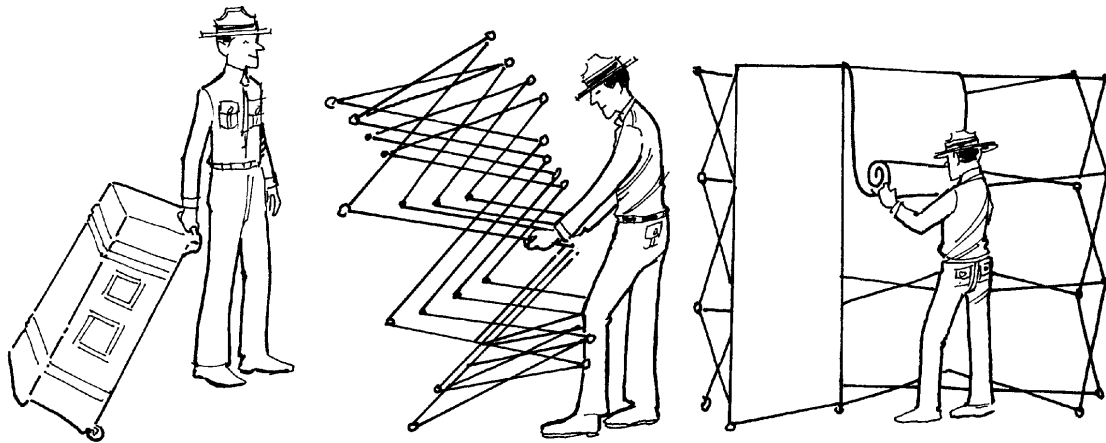
Modular exhibits are made up of several display components that may be used together or separately. For example, one type of modular display has two folding display panels that can be stacked up on top of each other to form one tall freestanding display or they can be used separately as two individual tabletop displays.

Few exhibitors—particularly field units—can bear the cost of a new exhibit for each event they attend. Modular displays can be an efficient solution because they can be easily adapted to different sizes and shapes.

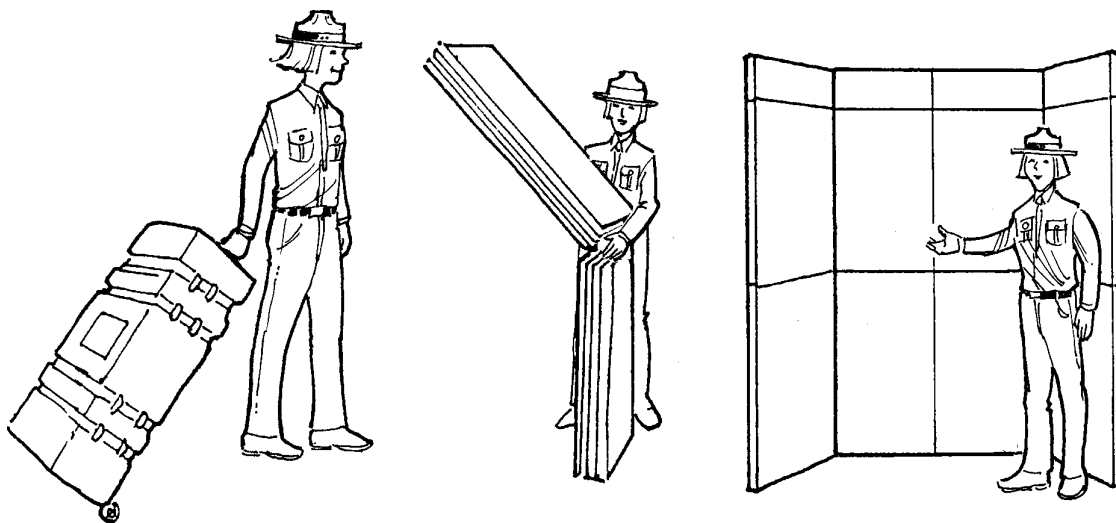
Modules may be freestanding or connect in more than one configuration. Perhaps more attractive to the cost-conscious exhibit designer is that modular units can be customized to a particular audience through the use of interchangeable graphic panels, headers and signs.

For exhibitors with limited budgets, it's also possible to use modules as building blocks, constructing additional modules (and increasing the size of the exhibit) as money becomes available.

Modular components also enable the designers to adapt their creation to design regulations stipulated by various exhibit sponsors. Parts of the exhibit that don't meet the more stringent rules can be omitted from the design.



Pop-Up Exhibit



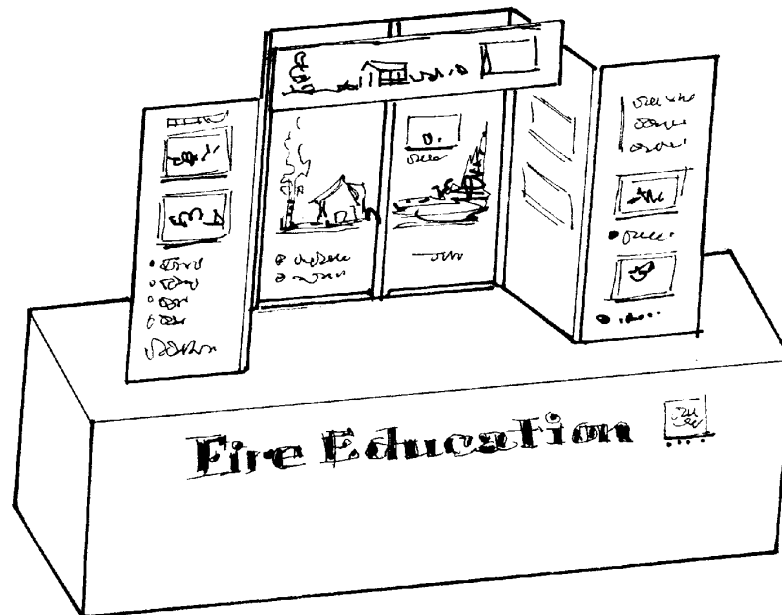
Folding Exhibit

## B. Small Exhibits

The small exhibitor, faced with limited budgets and exhibit space, must compete with larger, more prominent exhibits for attention; but small can be effective.

Small exhibits are usually contained in less than 400 square feet. Most small exhibits should be based on a single, dynamic theme which is supported with the appropriate materials, graphics, lighting and display units. These exhibits should be versatile, allowing the exhibitor to adapt them to a variety of presentations and events.

Aside from visual and structural considerations, the small exhibit must showcase the message. Unfortunately, many small exhibitors try to create awareness by crowding the small space with products, personnel, literature, and blow-ups of the agency logo. As a result, the design elements compete for attention, instead of contributing to a central theme. Exhibit designers must carefully select materials that are essential to the design, not merely those which are convenient.

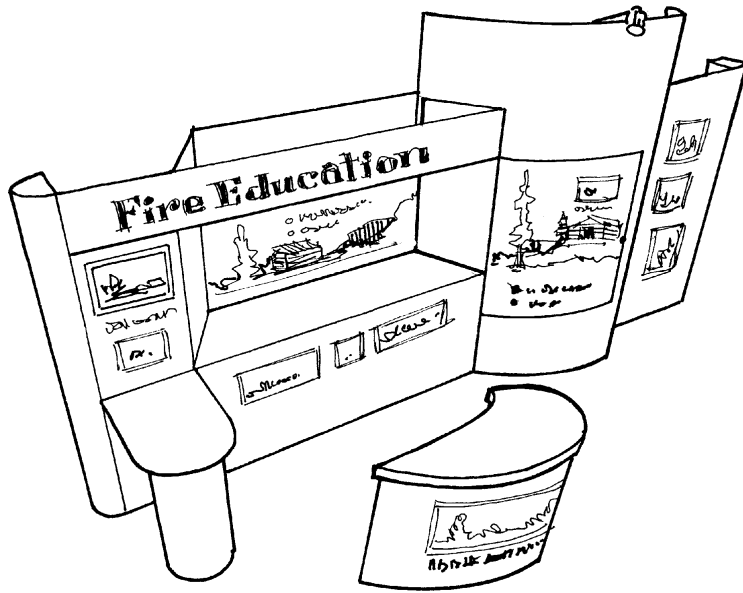


### C. Medium/Large Exhibits

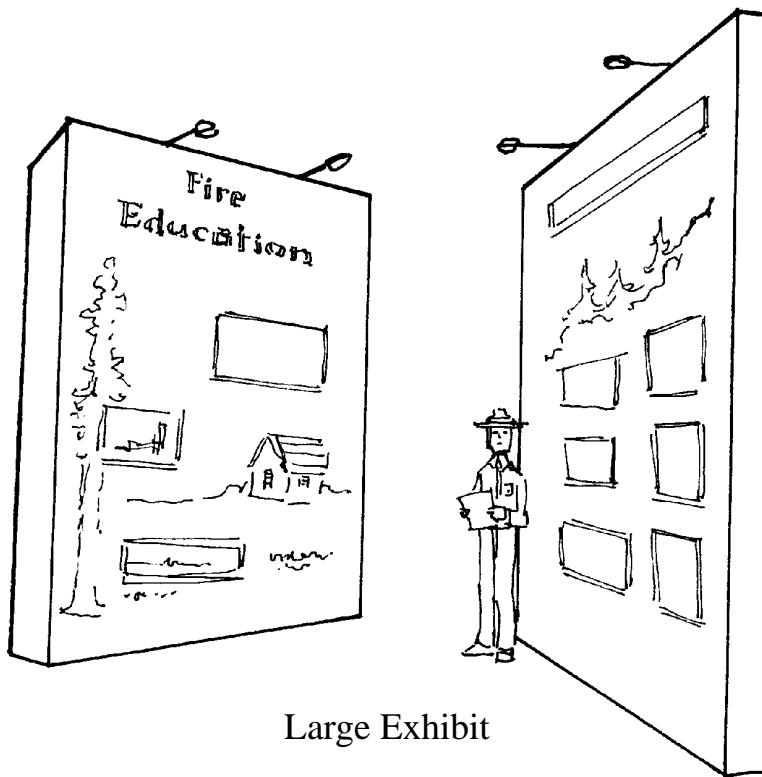
Exhibits ranging in size from 401 to 1,600 square feet offer the exhibit designer more space to create a striking visual impression. However, a larger area in which to include product displays, demonstration areas, conference rooms, audiovisual presentations, and enlarged graphics puts a greater emphasis on traffic flow and on integrating each design element into a unified marketing concept.

Unlike their smaller counterparts, medium exhibits may not necessarily be designed around a central theme. Rather, a variety of design elements and more than one exhibitor may be housed in one, four by eight foot exhibit. As for smaller displays, though, finances aren't unlimited, and the planner must choose construction materials that can be reused at other events or broken down into smaller units for other presentations.

Medium exhibits can illustrate the variety of approaches that can be taken to minimize congestion and still provide ample space for product demonstrations, audiovisual presentations, workstations, and conference areas. Many feature modular units that can be rearranged for other booth configurations, or used separately in smaller exhibit spaces.



Medium Exhibit



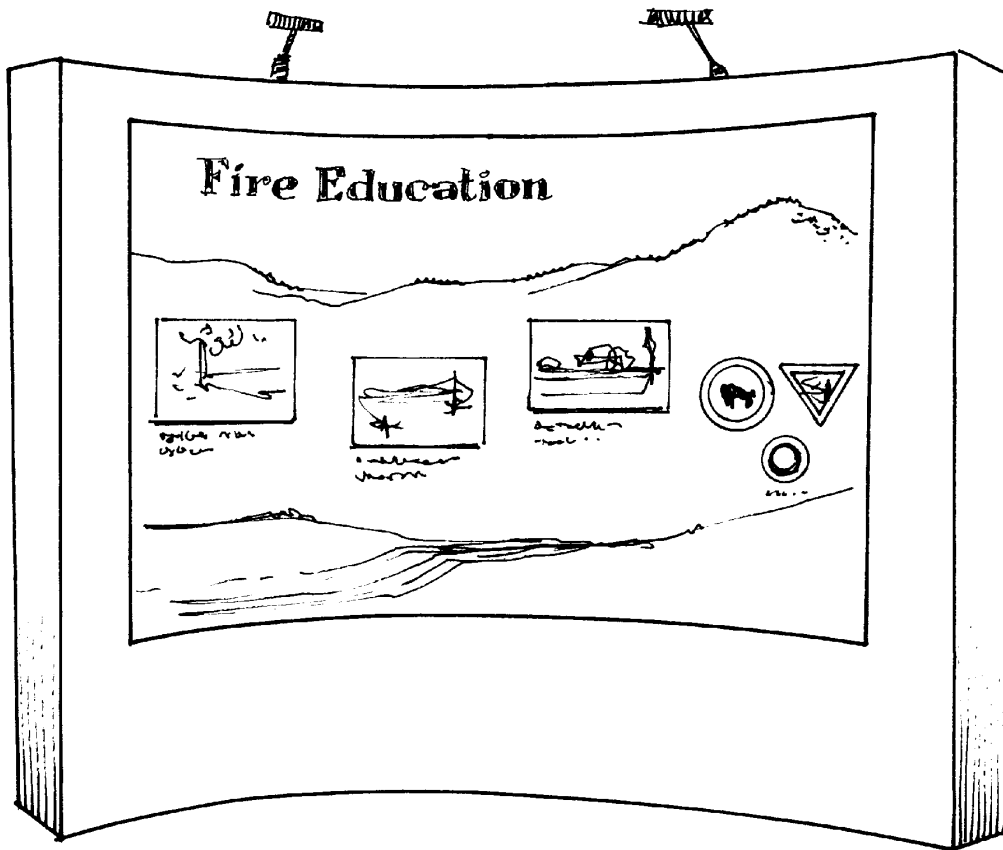
Large Exhibit



#### D. Commercial/Professional Exhibits

There are numerous commercial exhibits available. The exhibits range from very simple tabletop types to large convention exhibit designs. These exhibits should be considered if there are no other opportunities available. Graphic and material support can be obtained from these sources.

Another consideration is use of agency or organization services. Various agencies have professional exhibit design and construction capabilities. These should also be considered. This service requires long lead times, so proper planning is essential.



# *Notes*

# *Exhibit Design Characteristics & Materials*

**5.0**

## **I. INTRODUCTION**

The purpose of an exhibit is to attract passersby, convey the agency images and educate attendees about new ideas, technological breakthroughs or other developments. A successful design is more than a cluster of modules, eye-catching graphics, demonstrations and colorful visuals. Effective exhibit design is the sum of all the creativity, hands-on experience and knowledge that can be brought to bear on the subject.

- A. In choosing materials such as colors and textures, the basic design principles apply: light colors and shiny reflecting surfaces visually expand space. Geometric and diagonal patterns appear to push out and extend walls and floors. By contrast, dark colors and soft, matte surfaces make a space seem smaller. The same is true of large, bold patterns. The exhibit should choose colors, textures and patterns that best convey the exhibit's image to the audience.
  
- B. The designer may want to spend the most time creating efficient floor plans, designing fixtures, choosing color schemes, materials, developing construction techniques and methods of transporting the exhibit, which are all exhibit standard items. But the designer should also consider the use, and cost, of printed promotion material, signage, graphics, personnel, audiovisual presentations and other equipment for demonstration areas.

## **II. MATERIALS TO CONSIDER FOR EXHIBIT USE:**

### **A. Photographs**

1. Photographs could be the major factor in determining whether there is time to do this exhibit.
2. If the exhibit is about campfire escapes on the unit, think about what time of year it is right now. If this exhibit is at a community event in February and there are not any fire/campfire photos in the photo file, then this could be a problem.
3. Can enlargements be made in just a couple of days? If in a metropolitan area, this probably will not be a problem. On the other hand, to have enlargements made from slides in some areas could take up to two weeks.

### **B. Velcro**

If dealing with a velcro display system, then lots of velcro will be used.

1. Advantage
  - a. Holds an incredible amount of weight on a velcro based system.
2. Disadvantage
  - a. Does not hold on other objects, such as walls, boards, lattice, etc.

### **C. Gatorfoam**

Gatorfoam is a material that is more durable than foam core based. The benefits are that it will not dent easily and it is more

rigid. The disadvantages are it is harder to cut and it can crack. The surface of gatorfoam feels like egg shells. When it is cut pieces can break off.

D. Foamcore

Foamcore is a material that is not as durable as gatorfoam. The benefits are that it is lighter, it is easier to cut, and it will not crack. The disadvantages are it will dent on the corners easily, it could even dent on the front of the photographs, and occasionally it punctures and creases.

E. Positional Mounting Adhesive

Positional mounting adhesive is a special kind of adhesive that is very forgiving. The adhesive from the paper backing that it comes on to the back of the item it is to be attached to—gatorfoam, foamcore, or whatever. The advantages of using positional mounting adhesive is that if the article is placed wrong, it can be lifted it up and replaced. It is not permanent until the squeegee is used on it. Also, it is a thin layer of adhesive so it is easy to cut through. The disadvantages are that it does not hold up well in direct sunlight or in heat. If plain paper is attached to foamcore and then it is used outside, it will tend to wrinkle from the dampness of the air.

F. Permamount

Permamount is a stronger type of adhesive and is very unforgiving. The disadvantage of using permamount is if a photo is accidentally dropped in the wrong place, it cannot be moved. Permamount is adhesive on two sides of a thin piece of cardboard. For interactive, flat media, it is perfect and it can also be used for attaching extra pieces of gatorfoam to the backs of photos for depth.

## G. Lettering Techniques

Several different kinds of lettering techniques can be used for exhibit titles, such as plastic mirrorlike letters, vinyl letters, letters cut out of black gatorfoam and computer generated lettering. Each exhibit is different and needs to be considered when deciding which kind of lettering will be best. While you want to draw people in with a catchy title, you do not want to overwhelm them with it. If, for example, little covered wagons were put up above the map with a letter on each one of them, that might be a little overpowering for the exhibit. People would be spending more time looking at the title instead of the exhibit.

## H. Other exhibit materials

These are the items that can be used on a regular basis:

1. Lattice
  - a. Lattice has been used for a number of exhibits.
  - b. The advantage is that it sets a wood tone.
  - c. The disadvantage is that it needs to be backed with something or the color of the walls behind will show through.
  - d. There are a variety of backings, such as burlap, fabric, vinyl, cardboard, etc.
2. Artwork Panels
  - a. These can be great crowd stoppers.
  - b. The advantage is that they can add a great dimension to the exhibit.

- c. They can be beautiful artworks that will bring people to look at them, and they can portray the story.
- d. The disadvantage is that most people do not want to attach anything to them and by putting photographs or other items on the painting itself, the flow of the mural is lost.
- e. They can also be heavy to transport and there is a chance of damaging the artwork by transporting.

### 3. Cardboard Panels

- a. The advantages are that they are very inexpensive, so could be used just once and tossed if need be; objects could be attached to them permanently; and they are very lightweight so are easy to transport.
- b. The disadvantages are the colors available (cardboard is hard to paint evenly); they could look cheap.

### 4. Gatorfoam Panels

- a. Gatorfoam panels can be attached to each other to form a background that can be used.
- b. The advantages are that maps can be taped to them; and they can make a large surface area.
- c. The disadvantages are that it would be hard to attach items with velcro to them; they can be heavy and awkward to carry and transport; and gatorfoam by itself is not that attractive.

5. Plywood

- a. This has been used previously for displays.
- b. By wrapping velcro cloth around it and stapling it in place, a velcro system could be made.
- c. The advantages are that plywood is easily accessible; items could be hung on it with nails or with velcro, if velcro cloth has been applied to it.
- d. The disadvantages are that plywood can be heavy; and if velcro is chosen, velcro cloth would have to be available.

6. Walls

- a. If they are the right color, why not use them?
- b. For putting photographs on walls, there are a couple of options.
  - (1) They could just be glued to the walls, but then they couldn't be moved.
  - (2) They could be hung with a nail or wall hanger, or velcro could be used. In the past, velcro loop patches were put on the wall to match up with velcro on the back of the photos.

7. Miscellaneous, other materials

Other items that could be used:

- a. Packing foam.



- b. Birch branches.
- c. Bird songs.
- d. Tape players that are adaptable.

Remember that whatever is desired or needed can probably be found, but a little research will be needed.

### **III. BASIC TYPES OF MEDIA TOOLS**

#### **A. Flat media (photos, paper products, posters, etc.)**

##### **1. Advantages**

- a. It is easy to compile and use flat objects.
- b. More objects would be readily available.
- c. Easy to pack up and move.
- d. Easy to store away for future use.
- e. Can be made more three dimensional by raising some of the photos off the boards.

##### **2. Disadvantages**

- a. The display itself is not as professional as it could be.
- b. The display does not tend to draw the visitor into the exhibit.
- c. Photos need to be put on foamboards or boards of some kind.

B. Non-flat media (3 dimensional, samples, etc.)

1. Advantages

- a. Adds dimension and variety to the exhibit.
- b. Some can add color.
- c. Can be the drawing card that brings people into the exhibit.

2. Disadvantages

- a. More difficult to obtain at times.
- b. Harder to pack up and move.
- c. Hard to pack away.
- d. Requires additional security.
- e. Heavy to carry.
- f. May require additional space.

C. Crafts

1. Advantages

- a. They can be fun to include.
- b. They add a homemade touch to the exhibit.
- c. Can be placed on the floor or on the structure.
- d. Can make the exhibit more lifelike.

## 2. Disadvantages

- a. Requires someone that is creative and enjoys making the items. Need to make more than one of each object in case something is lost, stolen or broken.
- b. May make the exhibit look cheap if not done well. Crafts need to look professional.
- c. If the exhibit travels, sometimes crafts will become damaged easily.

## D. Models

### 1. Advantages

- a. They make the exhibit more lifelike.
- b. They attract visitors.
- c. Can be placed on the wall structure or on the floor.

### 2. Disadvantages

- a. Models may be difficult to obtain.
- b. If they can't be bought they will need to be made.
- c. Can be fragile.

## E. Artifacts

### 1. Advantages

- a. They are authentic and as such are of interest to the visitor.

- b. Could be placed on the wall structure or on the floor.

- c. Add dimension and depth to the exhibit.

- 2. Disadvantages

- a. Could be difficult to find.

- b. Could require more security.

- c. Could require more space.

- d. If artifacts are borrowed from a museum, a borrowing agreement may be needed.

- F. Mannequins

- 1. Advantages.

- a. Can be adapted to fit the occasion.

- 2. Disadvantages

- a. Very heavy.

- b. Could be hard to find.

- G. Interactive strategies

- 1. Advantages

- a. Provides interaction with visitors.

- b. Adds to part of the layout design.

- c. Can add color and dimension to exhibit.

2. Disadvantages
  - a. Time consuming to develop.
  - b. Sometimes it works and sometimes it doesn't.
  - c. Could need someone to construct.

#### **IV. WORDS, WORDS, WORDS**

##### **A. The use of text messages**

1. Writing clear, understandable and brief text is critical to the success of an exhibit. Strong text will tell the story of the exhibit, complement the photos and artifacts used and may help hold the visitor. Well written text can help move the visitor through the exhibit. It is one of the tools that can be used to convey the message.
2. Poorly written, jargon-laden text panels will not hold the visitor's attention.
3. When developing text messages, here are things to keep in mind:
  - a. Visitors spend an average of 90 seconds at an exhibit.
  - b. Less than one percent of visitors will read all text in an exhibit.
  - c. People spend only about one-third of the time required to read text.
  - d. Most people read at a rate of 250 to 300 words per minute—about four to five words a second.

- e. People spend an average of about 45 seconds reading a given text. That's about 225 words for the fastest readers.

B. Tailoring the writing style

- 1. Part of the early work in exhibit design is audience identification. Will it be an exhibit for children? Adults? Families? Are they oriented to a particular activity? Is the audience technical? Familiar with the organization? The same questions need to be addressed when writing text messages.

- a. Example: Text explaining the geography encountered by the pioneers could be written for adults.

- (1) "The land through which the emigrants passed on the California Trail is geologically and scenically some of the most varied, contrasting and interesting to be found on the North American Continent..."

- b. Example text for children.

- (1) "Pioneer families crossed rivers, climbed high mountains and walked in hot desserts on their way to California..."

- 2. Be sure the writing style matches the level of the anticipated visitor. Make sure by asking someone to review text. Ask a child to read text aimed at children. Does he or she understand it?
- 3. If explaining agency programs to non-agency people, have a non-agency person read the text. He or she will

often point out agency jargon that many of us might have become accustomed to.

C. Avoid jargon

1. Some common buzz words: timewise, deal with, oriented, related to, optimum, prioritize, utilization, center around.
2. There is agency jargon that we can avoid: grazing preference, forest practices, functional assessment, scope of analysis, management strategy, etc.
3. Simple sentences convey a message more clearly.  
Example:
  - An individual can cajole and compel an equine quadruped to aqueous solution and yet not induce the aforementioned member of the animal kingdom to imbibe; or
  - You can lead a horse to water, but you can't make him drink.
4. Brevity
  - a. Reducing the use of jargon always leads to shorter, more concise sentences. Text can also remain concise by avoiding unnecessary words.
  - b. Compare:
    - (1) "In the not too distant future" to "soon"
    - (2) "Take into consideration" to "consider"

- (3) “For the purpose of” to “to”
  - (4) “Due to the fact that” to “because”
  - (5) “In the event of” to “if”
- c. Text also can be tightened by eliminating redundancy.
- (1) “City of Susanville” to “Susanville”
  - (2) “Hot water heater” to “water heater”
  - (3) “Tuna fish” to “tuna”
  - (4) “Past history” to “history”
  - (5) “Each and every one” to “all”
  - (6) “The month of June” to “June”
  - (7) “Consensus of opinion” to “consensus”
  - (8) “Completely destroyed” to “destroyed”
  - (9) “New record” to “record”
  - (10) “Totally unnecessary” to “unnecessary”
- d. Text can be kept brief by stating concepts only once. It is not usually necessary to go into great detail in exhibit text. Get the concept across. If there is a need for in depth explanation, consider using supplemental handout material.



D. Effective professional writing

The following tips will help to write display text professionally and concisely.

1. Be concise, clear and correct.
2. Target the writing. Visualize the reader.
3. Get rid of common wordy phrases, including redundancies.
4. Avoid jargon, unclear agency terminology and trite expressions.
5. Say what is meant directly.
6. Use specific language.
7. Keep the writing positive. Avoid negative writing.
8. Proofread carefully. Use spell checking. Have a representative of the target audience read the text for clarity.
9. Make sure your key messages are conveyed.

# *Notes*

# *Partnerships & Other Planning*

**6.0**

## **I. INTRODUCTION**

Deciding whether to work alone, in teams or with other agencies depends on a number of factors:

- A. The complexity of the exhibit.
- B. The time frame.
- C. The exhibit topic/theme.
- D. The image trying to be conveyed; the information needing to be conveyed.
- E. The audience.

## **II. TEAMS OR NOT**

- A. Working alone
  - 1. Advantages
    - a. Is often the most expedient way to complete an exhibit, particularly a simple and relatively small project.
    - b. Examples:
      - (1) Exhibit for a career fair to be planned in under three weeks including design, construction and staffing.

(2) Exhibit at backcountry horse group's exhibition completed in about three weeks. Both involved one person shooting, selecting, mounting photographs and writing text.

- c. Limited need for meetings.
- d. Few, if any, scheduling conflicts during planning and development.
- e. Direct one-on-one working relationship with the supervisor or program person requesting the exhibit.

## 2. Considerations

- a. Work required for a complex exhibit may be overwhelming for one person, particularly in light of other work commitments.
- b. A single person's expertise is limited.
- c. More people may later be needed for staffing.

## B. Teams

### 1. Advantages

- a. Can provide broader expertise and more ideas.
- b. Workload can be shared. Good for larger, more complex exhibits.
- c. Enlarges the network needed to find information and materials.

- d. May provide for more sources of funding, i.e., more programs are involved and may be willing to contribute funds.

- 2. Considerations

- a. Time conflicts can become more difficult as the team grows in size.
- b. Personnel management and conflict resolution issues may enter the picture.

- C. Interagency Teams

- 1. Advantages

- a. Provides very broad sources of information, funding and materials.
- b. Larger pool of talent for tasks, such as writing, photography, design, construction, transportation. Team members can be assigned specific tasks, often according to the support their agency can provide.
- c. Suitable in areas where agencies share similar responsibilities, i.e., cultural resource management, recreation management (leads to easier topic and theme development).
- d. Helps build interagency working relationships and promotes public image of interagency cooperation.

- 2. Considerations

- a. Scheduling conflicts are most acute, leading to longer timeframes.

- b. It sometimes takes time for team members to understand agency differences and objectives for the exhibit. This is not really difficult, but needs to be worked out early in planning process.
- c. Could involve personnel issues.
- d. Additional care must be taken to ensure all agencies are equally visible or represented.

# ***Tool Kits & Tips***

**7.0**

Types of tools that should be taken when setting up an exhibit. This mostly would apply to fair booths, but the following items could be needed to prepare any exhibit.

## **I. BASIC TOOL KIT**

- A. Claw hammer
- B. Tape measure (25')
- C. Utility knife
- D. Pliers (standard and needle nose)
- E. Wire cutters
- F. Scissors
- G. Duct tape
- H. Wrench set
- I. Various glues (good, super, hot glue gun, etc.)
- J. Hand saw

## **II. ADVANCED TOOL KIT**

- A. Portable power drill (with charger and space battery)
- B. Drill bit and wrench set

- C. Electric sander (small, handheld)
- D. Vise grips
- E. Nut driver set
- F. Matte cutter
- G. Soldering iron
- H. Sabre saw
- I. Channel lock pliers
- J. Bubble level
- K. Circular saw

### **III. ITEMS TO CARRY WITH DISPLAYS**

- A. Velcro adhesive tape
- B. Extension cords
- C. Extra light bulbs
- D. Scissors
- E. Duct tape
- F. Extra display parts
- G. Brush to clean lint from displays



# *Appendix*

# *Exhibit Planning - Reasons to Exhibit the Fire Education Message Checklist*

Check those that apply to your agency or exhibit:

- |                                                               |                                                                       |
|---------------------------------------------------------------|-----------------------------------------------------------------------|
| <input type="checkbox"/> Demonstrate new products or services | <input type="checkbox"/> Identify new product or service applications |
| <input type="checkbox"/> Meet agency clients                  | <input type="checkbox"/> Showcase projected new product or service    |
| <input type="checkbox"/> Interact with user audiences         | <input type="checkbox"/> Obtain product or service feedback           |
| <input type="checkbox"/> Appeal to special customer           | <input type="checkbox"/> Build agency morale                          |
| <input type="checkbox"/> Showcase agency mission              | <input type="checkbox"/> Create networks                              |
| <input type="checkbox"/> Make immediate public contacts       | <input type="checkbox"/> Educate the user groups                      |
| <input type="checkbox"/> Project agency image                 | <input type="checkbox"/> Conduct market research                      |
| <input type="checkbox"/> Create agency image                  | <input type="checkbox"/> Recruit personnel                            |
| <input type="checkbox"/> Continue customer contact            | <input type="checkbox"/> Reach customers at low cost                  |
| <input type="checkbox"/> Meet potential clients               | <input type="checkbox"/> Target market by type of attendance          |
| <input type="checkbox"/> Introduce new products or services   | <input type="checkbox"/> Target market by function of attendance      |
| <input type="checkbox"/> Understand customer problems         | <input type="checkbox"/> Reach known clients not being contacted      |
| <input type="checkbox"/> Solve customer problems              |                                                                       |

- |                                                                               |                                                                                      |
|-------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|
| <input type="checkbox"/> Reach unknown clients not being contacted            | <input type="checkbox"/> Introduce new resource management approaches                |
| <input type="checkbox"/> Reach existing customers who need personal attention | <input type="checkbox"/> Introduce the agency to market                              |
| <input type="checkbox"/> Diffuse complaints                                   | <input type="checkbox"/> Meet customers not normally called upon                     |
| <input type="checkbox"/> Integrate exhibit in total agency marketing picture  | <input type="checkbox"/> Position your agency fire education program into the market |
| <input type="checkbox"/> Understand customer attitudes                        | <input type="checkbox"/> Change perception of fire education                         |
| <input type="checkbox"/> Feature product or user benefits                     | <input type="checkbox"/> Enhance word-of-mouth market                                |
| <input type="checkbox"/> Distribute product or service information            | <input type="checkbox"/> Overcome unfavorable publicity                              |
| <input type="checkbox"/> Create a positive impression                         | <input type="checkbox"/> Offer product and/or service literature                     |
| <input type="checkbox"/> Present live product demonstrations                  | <input type="checkbox"/> Increase awareness of specific issues                       |
| <input type="checkbox"/> Introduce new promotional and educational programs   | <input type="checkbox"/> Modify user group behavior using educational messages       |
| <input type="checkbox"/> Introduce services                                   |                                                                                      |
| <input type="checkbox"/> Distribute fire educational material samples         |                                                                                      |

# *Basic Information for Consideration of Exhibit Participation Checklist*

Name of Event \_\_\_\_\_

Auditorium or Hotel \_\_\_\_\_

Address \_\_\_\_\_

Dates open to attendees \_\_\_\_\_

Meetings or other functions held in connection with exhibit \_\_\_\_\_

\_\_\_\_\_ Place held if other than event location \_\_\_\_\_

Transportation between functions and event \_\_\_\_\_

Event is:                     Annual                     Biennial                     Other

Estimate of expected attendance \_\_\_\_\_

Admission method:

Members only                                        General Public                   

Registered Attendees                                        Other \_\_\_\_\_

Total exhibit space \_\_\_\_\_ sq. ft.

Rate per square foot \_\_\_\_\_

Premiums:

For specific location \$ \_\_\_\_\_                    Other \$ \_\_\_\_\_

Basis of space assignment \_\_\_\_\_

Exhibitor services included in space charge:

Decorations \_\_\_\_\_

Furniture \_\_\_\_\_

Electrical \_\_\_\_\_

Transportation \_\_\_\_\_

Cleaning \_\_\_\_\_

Other \_\_\_\_\_

Event Sponsor \_\_\_\_\_

Address \_\_\_\_\_

Phone \_\_\_\_\_

Date founded \_\_\_\_\_

# *General Exhibit Checklist*

Name of Event \_\_\_\_\_

Dates and hours open to attendees \_\_\_\_\_

Installation from \_\_\_\_\_

Removal from \_\_\_\_\_

Location \_\_\_\_\_

Sponsor \_\_\_\_\_

Manager \_\_\_\_\_

Address \_\_\_\_\_ Telephone \_\_\_\_\_

Event number \_\_\_\_\_ Area dimensions \_\_\_\_\_

Physical characteristics of space \_\_\_\_\_

Management regulations and schedules received and checked on \_\_\_\_\_

If exhibit approval by management required, secured on \_\_\_\_\_

Exhibit material to be used \_\_\_\_\_

(All details, including placement sketch)

Exhibit objective \_\_\_\_\_

1. Construction by \_\_\_\_\_ Ordered \_\_\_\_\_

2. Renovation by \_\_\_\_\_ Ordered \_\_\_\_\_

3. Installation by \_\_\_\_\_ Ordered \_\_\_\_\_

4. Removal by \_\_\_\_\_ Ordered \_\_\_\_\_

Address, telephone number and names of individuals responsible for above:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Exhibit arrangements:

1. Product

A. Servicing

B. Supplies

2. Literature

3. Samples, premiums

# *Exhibit Evaluation Checklist*

Name of Event \_\_\_\_\_

Held in \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

From \_\_\_\_\_ To \_\_\_\_\_

date

date

Audience: Excellent Satisfactory Fair Poor

Quality \_\_\_\_\_

Quantity \_\_\_\_\_

Services:

Management \_\_\_\_\_

Decorating \_\_\_\_\_

Publicity \_\_\_\_\_

Signs \_\_\_\_\_

Photography \_\_\_\_\_

Labor \_\_\_\_\_

Cleaning \_\_\_\_\_

Trucking \_\_\_\_\_

Electrical \_\_\_\_\_

Summary:

Consider event to be \_\_\_\_\_

Participation:

Will  participate again  not participate again

Will  recommend  not recommend

General Comments: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

# *Exhibit Budget Checklist*

	<b>Cost</b>	
	<b>Estimated</b>	<b>Actual</b>
<b>1. Exhibit Space</b>		
<input type="checkbox"/> Booth	\$ _____	\$ _____
<b>2. The Exhibit</b>		
<input type="checkbox"/> Design and construction	\$ _____	\$ _____
<input type="checkbox"/> Graphics	\$ _____	\$ _____
<input type="checkbox"/> Refurbishing	\$ _____	\$ _____
<input type="checkbox"/> Products for display	\$ _____	\$ _____
<input type="checkbox"/> Booth rental	\$ _____	\$ _____
<input type="checkbox"/> Literature holders	\$ _____	\$ _____
<input type="checkbox"/> Easels	\$ _____	\$ _____
<input type="checkbox"/> Tool kit	\$ _____	\$ _____
<input type="checkbox"/> Fixtures	\$ _____	\$ _____
<b>3. Furnishing</b>		
<input type="checkbox"/> Tables	\$ _____	\$ _____
<input type="checkbox"/> Chairs	\$ _____	\$ _____
<input type="checkbox"/> Coat racks	\$ _____	\$ _____
<input type="checkbox"/> Floor covering	\$ _____	\$ _____
<input type="checkbox"/> Computer rental	\$ _____	\$ _____
<input type="checkbox"/> Printer rental	\$ _____	\$ _____
<input type="checkbox"/> Audiovisual equipment	\$ _____	\$ _____
<b>4. Exhibit Services</b>		
<input type="checkbox"/> Installing, dismantling & maintenance	\$ _____	\$ _____
<input type="checkbox"/> Power and lighting	\$ _____	\$ _____
<input type="checkbox"/> Product presentation	\$ _____	\$ _____
<input type="checkbox"/> Telephone, fax, Internet	\$ _____	\$ _____
<input type="checkbox"/> Rentals	\$ _____	\$ _____
<input type="checkbox"/> Security	\$ _____	\$ _____

	<b>Cost</b>	
	<b>Estimated</b>	<b>Actual</b>
<b>5. Shipping and Storage</b>		
<input type="checkbox"/> Freight	\$ _____	\$ _____
<input type="checkbox"/> Exhibit storage	\$ _____	\$ _____
<input type="checkbox"/> Insurance	\$ _____	\$ _____
<b>6. Advertising and Promotion</b>		
<input type="checkbox"/> Preshow promotion	\$ _____	\$ _____
<input type="checkbox"/> On-site promotion	\$ _____	\$ _____
<input type="checkbox"/> Postshow promotion	\$ _____	\$ _____
<input type="checkbox"/> Direct mail	\$ _____	\$ _____
<input type="checkbox"/> Special badges	\$ _____	\$ _____
<input type="checkbox"/> Special uniforms	\$ _____	\$ _____
<input type="checkbox"/> Handouts, giveaways	\$ _____	\$ _____
<input type="checkbox"/> Special show literature	\$ _____	\$ _____
<input type="checkbox"/> Telemarketing	\$ _____	\$ _____
<b>7. Staffing</b>		
<input type="checkbox"/> Travel reservations	\$ _____	\$ _____
<input type="checkbox"/> Hotel reservations	\$ _____	\$ _____
<input type="checkbox"/> Reservations at show	\$ _____	\$ _____
<input type="checkbox"/> Meals	\$ _____	\$ _____
<input type="checkbox"/> Out-of-pocket expenses	\$ _____	\$ _____
<b>8. Other</b>		
<input type="checkbox"/> _____	\$ _____	\$ _____
<input type="checkbox"/> _____	\$ _____	\$ _____
<input type="checkbox"/> _____	\$ _____	\$ _____
<input type="checkbox"/> _____	\$ _____	\$ _____
<b>Total Exhibit Budget</b>	\$ _____	\$ _____