

2002 GSTA Achievement Awards

Always one of the most highly anticipated events at the annual conference, the **GSTA Achievement Awards** recognize giant screen industry excellence in film, lifelong learning and marketing.

Film awards were presented in three categories this year—**best film**, **best cinematography** and **best soundtrack**—and each GSTA member organization was allowed one vote in each category.

Each theater member organization cast one vote for the **Best Film for Lifelong Learning Award**.

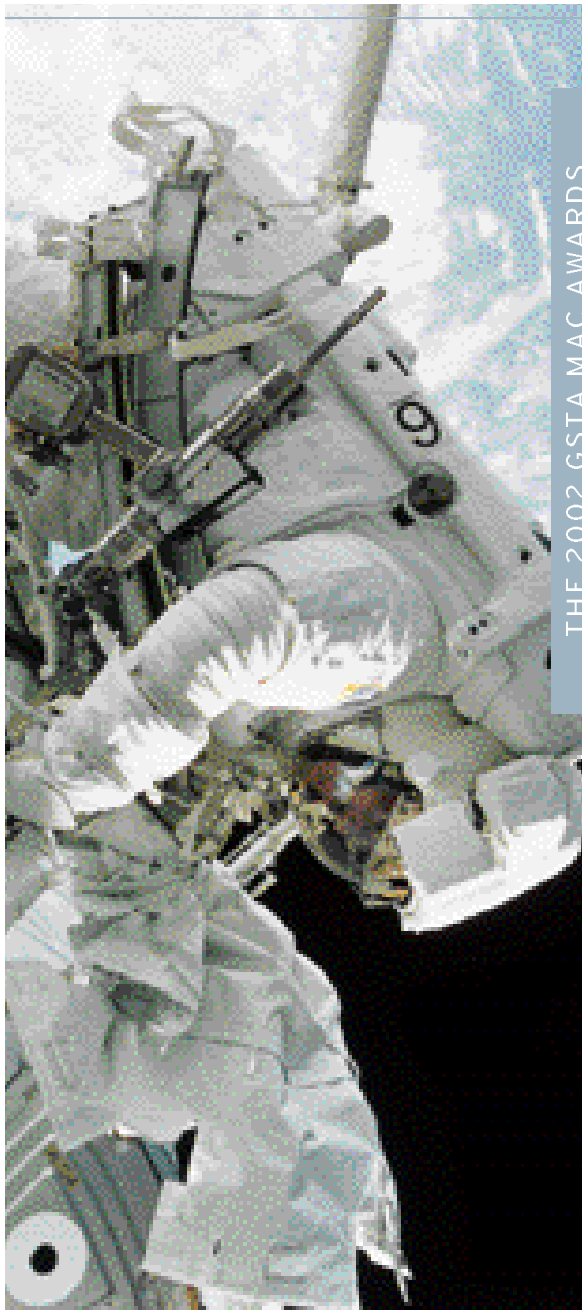
The **Marketing, Achievement and Creativity (MAC) Awards** honor exceptional marketing campaigns with the **Best Film Distributor's Marketing Award**, **Best Film Launch**, **Best Theater Launch** and a **Special Judges Award** presented for the most original and effective idea used in any part of a marketing promotional campaign. Entries are evaluated on marketing plan goals and objectives, creativity in execution and results and are judged by a panel of industry peers chosen by the GSTA conference and awards committee.

Congratulations to the
2002 GSTA Achievement
Award winners.

By Kelly Germain

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THE 2002 GSTA MAC AWARDS

[BEST FILM DISTRIBUTOR'S MARKETING AWARD]

IMAX Corporation *Space Station*



IMAX Corporation developed a new approach to marketing *Space Station*. After conducting extensive research with the theater network, assessing past film launches and determining the most cost effective programs in real world situations, IMAX created two resources to ensure theaters were equipped with the information and tools

needed to market *Space Station*—The

Marketing Blueprint and The Marketing Toolkit. The Marketing Blueprint provided ideas on all elements of the film, including advertising, public relations, education resources, sponsors and programs. The blueprint also provided theaters with contact information for space agencies in their countries, how to request astronaut appearances and NASA educational contacts in their local markets.

The Marketing Toolkit provided all of the tools necessary to execute the ideas provided in the blueprint: samples of posters, rack cards, educational materials, invitations and envelopes, an electronic press kit and CD-ROMs loaded with all the key art, allowing customization of all marketing materials. Both the blueprint and the toolkit were provided to theaters well in advance of the launch.

Other materials designed to drive traffic to theaters were issued seven months prior to the launch and were available to theaters at no charge. Materials included a 35mm and 15/70 teaser trailer, web site, lobby banner, radio spot, screen saver, newspaper and billboard ads, inflatable astronaut balloons, press folders and a premiere release template.

IMAX also created additional programs and resources, including Borders Books and Music promotions, on-line promotions, a space shuttle launch contest, *Space Station* merchandise, space camp promotion, astronaut appearances, space day promotion, International Space Station educator conference, Space Station conference, NASA education support, affiliates on-line updates and film marketing e-mails.

The *Space Station* public relations campaign generated millions of media impressions around the world. Toni Myers, the film's producer/director, as well as over 35 astronauts participated in several media opportunities and theater visits. IMAX leveraged the exposure of Tom Cruise, the film's narrator, including an interview on the electronic press kit, publicity stills and participation in the film's premiere screening and reception at the National Air and Space Museum in Washington, D.C.

Garnering critical acclaim as well as box office success, IMAX estimates that with the help of its integrated campaign, 7 million people saw *Space Station* in 2002.



An inflatable astronaut was made available for film premieres.



(Above left) Space Station patches were given away at film premieres.

(Above) The Marketing Toolkit included graphic files for creating marketing materials, including this sticker to affix to mailings.

The Marketing Toolkit that IMAX Corporation created for *Space Station* provided all the tools necessary to execute ideas that were outlined in The Marketing Blueprint. The toolkit included CD-ROMs loaded with all of the key art so exhibitors could customize their marketing materials.

[BEST FILM LAUNCH]

IMAX Theatre Cape Town, South Africa

Space Station

The Cape Town IMAX Theatre was experiencing a dramatic decrease in attendance. Figures for 2000 were 19 percent below totals for 1999, and 2001 figures were 58 percent below the 2000 totals. Theater profits were severely impacted, and the theater had stopped generating buzz—it was no longer perceived as one of the “in” places in town.

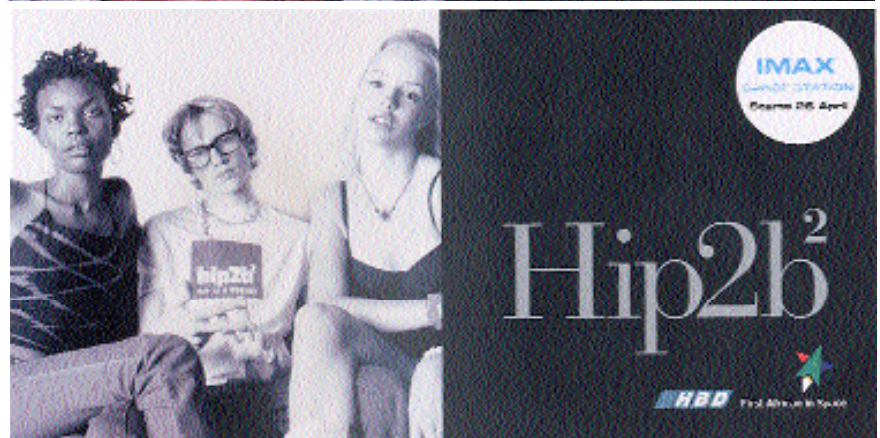
The theater developed a four-fold strategy to address the situation. First, launch a new film since they had always experienced attendance increases with new film launches. Then, select the right film, something topical that would generate media coverage. Next, host a high profile event at the theater to generate media interest and start the buzz again. Finally, ensure high-frequency, high-impact media exposure for both the new film and the theater.

Given severe budget constraints, the only hope of bringing the plan to fruition was to secure media and corporate film partners and generate free exposure through public relations.

The Cape Town IMAX Theatre released *Space Station* on April 26, 2002, to coincide with the second space tourist’s—Capetonian Mark Shuttleworth—trip to the International Space Station.

A partnership agreement was negotiated with the First African in Space (FAIS) project. In return for exposure at the theater, FAIS paid a cash fee to the theater, covered the production costs of the marketing materials, sponsored the gala premiere, included *Space Station* in selected FAIS advertising and public relations elements, and guaranteed that Shuttleworth would make two personal appearances at the theater. As a bonus, Shuttleworth brought his mission commander, Yuri Gidzenko, who appears in the film and shot some of the footage, to the theater. Based on the film’s topical subject matter and Shuttleworth’s celebrity status, the theater negotiated a lucrative barter deal with a regional talk radio station, which provided on-air promotion of the gala and a two-month post-launch radio campaign.

The event was a huge success and generated the buzz the theater had hoped it would. With its *Space Station* strategy, the theater achieved a 112 percent attendance increase in May and a 109 percent increase in June 2002 over attendance figures for the same period in 2001. The IMAX Theatre Cape Town was again the place to be.



As the theater's marketing partner, FAIS included *Space Station* in various marketing materials, including these billboards. The campaign, Hip2b², illustrates the fusion of hip and square to inspire the younger target market to embrace science and technology as cool and socially acceptable.

[BEST THEATER LAUNCH]

IMAX Theatre at Exploris

Raleigh, North Carolina, USA

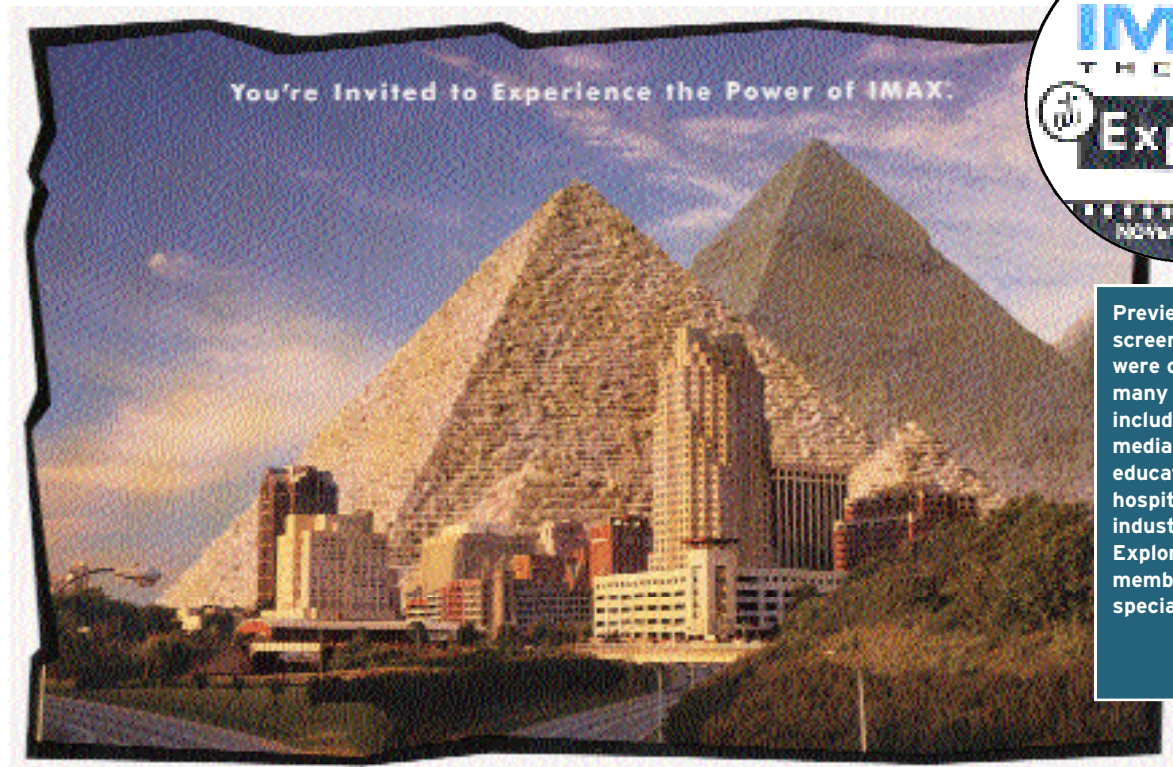
Exploris in Raleigh, North Carolina, launched its IMAX Theatre on Friday, November 16, 2001, just two years after the opening of the museum itself and just two months after the tragic events of September 11. With Exploris not yet fully established in the community, the challenge was to position the IMAX theater in the overall context of Exploris and its mission. To meet that challenge, Exploris identified five key strategies.

First, create a strong identity and a clear communications strategy. Second, keep a focus on relations and people—create a buzz in the community. Third, develop a powerful advertising campaign—Exploris used “The Power of IMAX.” Fourth, commemorate major milestones and events. And finally, create events with flair.

What had initially been planned as a festive grand opening was changed to reflect the new imperative for reflection, peace and the importance of understanding our world. At the same time, Exploris still wanted to celebrate the opening of its new theater. Thus, as the first interactive museum about the world, and with a mission to encourage people to respect differences, appreciate similarities and make connections with the people of the world, a new theme was developed: celebrating all that unites us.

Rather than a gala opening event, the community was invited to participate in a weekend full of culturally diverse music, dance, dramatic performances, displays and interactive presentations, capped off by a global parade. The theater opened with *Mysteries of Egypt* and *The Greatest Places*, the latter tying in with the exhibit *Tibetan Portrait: The Power of Compassion* as part of Exploris' goal to coordinate film and exhibit content to provide a richer learning experience for visitors.

The results? The theater's opening weekend sold out 19 of 23 shows. On the following U.S. Thanksgiving Day holiday 26 out of 31 shows sold out. Prior to the opening, more than 10,000 school group students had been booked for theater admission. During the first six months of operation, total institutional admissions of 171,000, driven largely by theater attendance, exceeded the anticipated 152,000 by 12 percent. School groups total 28 percent of total admissions. Exploris membership had increased 127%, from 550 to more than 1,250 family members, and event sales revenue for special preview screenings prior to opening exceeded \$20,000 (USD).



Preview screenings were offered to many groups, including the media, educators, hospitality industry, Exploris members and special guests.

[SPECIAL JUDGES AWARD]

The Tech Museum of Innovation *"Shackleton's Antarctic Adventure: Conquering the Challenge, Managing in Challenging Times, Featuring Lessons in Leadership from Sir Ernest Shackleton"*

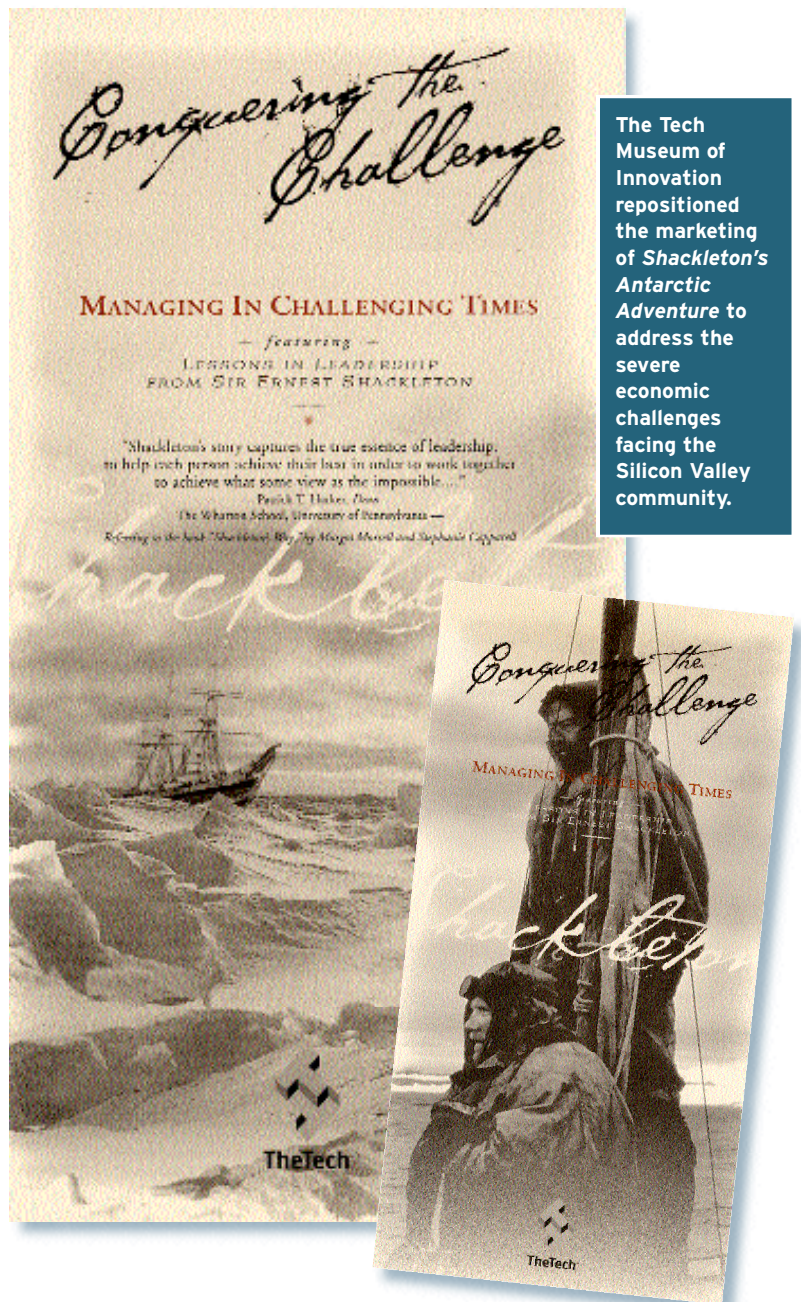
Shackleton's Antarctic Adventure was scheduled to launch at the Tech Museum of Innovation in San Jose, California, the heart of Silicon Valley, on October 4, 2001. The economy was struggling in Silicon Valley before September 11, 2001. Companies were cutting back and unemployment was at 7.5%, among the highest in the nation. The technology industry was hit the hardest, but supporting industries, including small businesses, restaurants, hotels, airlines and convention-related businesses were sharing in the economic setback. After September 11, conventions cancelled, causing attendance and convention-related services to plummet, both in Silicon Valley and at The Tech.

Brainstorming sessions and internal reflection lead The Tech to take a new approach to marketing *Shackleton's Antarctic Adventure*—the film would be repositioned and the marketing campaign refined to address the severe economic challenges facing the community. The film marketing was targeted at Silicon Valley's CEOs, corporate leaders, senior human resources professionals and other key groups with the campaign "Conquering the Challenge, Managing in Challenging Times."

The Tech developed a Celebrity Speaker Series and Leadership Program, enlisting members of its own board of directors to help launch, market and sell the new program. Michael Hackworth, after whom The Tech's IMAX Dome Theater is named, donated the services of Pacifico Communications, and, together with The Tech's staff, they developed the sales brochure and accompanying PowerPoint presentation.

Over 100 programs reached multiple audiences, from school groups to corporate audiences, including Hewlett Packard, Lockheed Martin, the City of San Jose, Asyst Technologies, the Silicon Valley Chamber of Commerce and San Jose State University.

Despite the challenging economic times of 2001 and September 11, the speaker series and leadership program drew over 13,000 participants and grossed over \$81,000. Over 50,000 people saw the film, and the theater grossed over \$365,000.



The Tech Museum of Innovation repositioned the marketing of *Shackleton's Antarctic Adventure* to address the severe economic challenges facing the Silicon Valley community.

THE 2002 GSTA FILM AWARDS



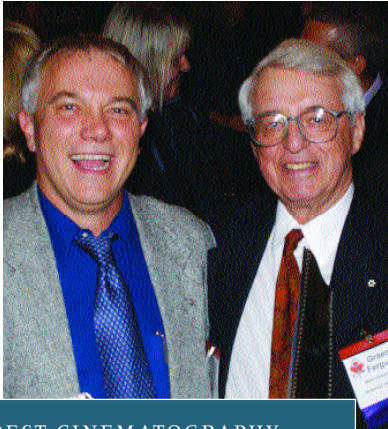
BEST FILM
Space Station

Producer and director Toni Myers [pictured here]; associate producer Judy Carroll; consulting producer Graeme Ferguson. Produced by IMAX Corporation and presented by Lockheed Martin Corporation in cooperation with the National Aeronautics and Space Administration (NASA). Distributed by IMAX Corporation.



BEST SOUNDTRACK
Journey Into Amazing Caves

Featuring songs and music by The Moody Blues with additional music by Steve Wood. Produced by MacGillivray Freeman Films (MFF) in association with Cincinnati Museum Center. Distributed by MacGillivray Freeman Films. Pictured here are Alex Lorimore and Stephen Judson, MFF; Douglass McDonald and Dave Duszynski, Cincinnati Museum Center; and Greg MacGillivray, MFF.



BEST CINEMATOGRAPHY
Space Station

Director of photography James Neihouse [pictured here with producer Graeme Ferguson]. Produced by IMAX Corporation and sponsored by Lockheed Martin Corporation in cooperation with NASA. Distributed by IMAX Corporation.



BEST FILM FOR LIFELONG LEARNING
The Human Body

Executive Producer Jana Bennett; producer/director Peter Georgi [pictured here with Truett Latimer]; producer/writer Richard Dale. A presentation of The Learning Channel and BBC Worldwide of a Discovery Pictures/BBC co-production in association with The Science Museum, London and Maryland Science Center. Distributed by nWave Pictures.