

the business of international events

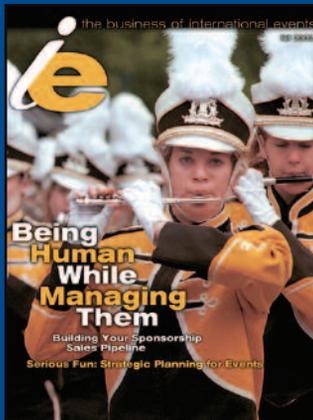
fall 2002

A photograph of a marching band member in a white and gold uniform, wearing a white hat with a gold band and a white plume. She is playing a flute. The background shows other band members in similar uniforms, slightly out of focus.

# Being Human While Managing Them

**Building Your Sponsorship  
Sales Pipeline**

**Serious Fun: Strategic Planning for Events**



**On the Cover:** The familiar sight and sounds of marching bands herald the arrival of fall, as football games and holiday parades highlight a cornucopia of seasonal events.

## DEPARTMENTS

- 6 Letter from the President
- 10 People
- 12 Industry Perspectives
- 38 Ask the Experts
- 40 Foundation
- 44 The Board Table
- 48 IFEA Update
- 60 IFEA World
- 62 Marketplace
- 68 Parting Shot



Fall 2002

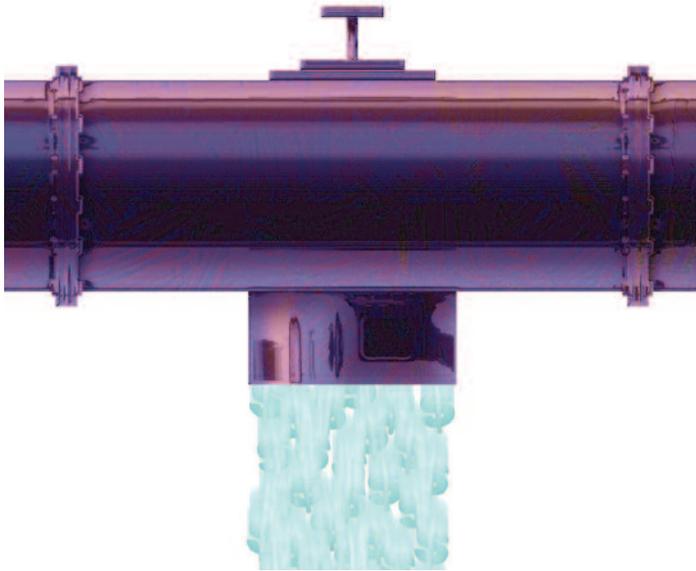
# FEATURES



## Being Human While Managing Them

By Eric L. Martin, Esq., CFE

18



## Building Your Sponsorship Sales Pipeline

22

By Lesa Ukman, Executive Editor, IEG Sponsorship Report

26

## Serious Fun: Strategic Planning for Events

By Ira L. Rosen



## Phasing in an Updated Web Presence

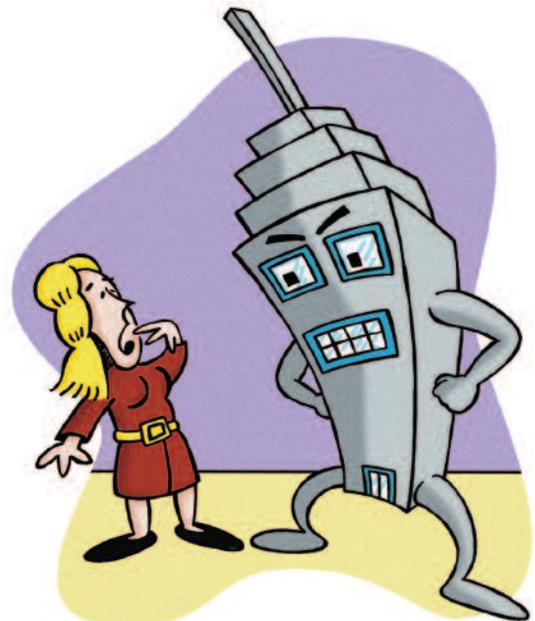
30

By Clay Williams and Wil LaBossier

34

## Urban Legends: Adventures in City Regulations

By Vern Biaett, CFE, and Linda Van Hook



# steve schmader

## Letter from the President

I recently spoke at the *3rd Power Sponsorship Conference* in Singapore, hosted by our IFEA Singapore Chapter and the Marketing Institute of Singapore. I was joined by other speakers from Holland, Germany, Canada, Italy, Australia, the United States and Singapore at this very well produced and attended event, in a remarkable country that is quickly positioning itself at the forefront of the events industry. But beyond the much appreciated hospitality and hard work by our hosts, I was struck by several things that stood out more obviously in this small microcosm of our industry that had gathered for the conference.

First of all, I was reminded of just how many similarities we all share...both in the form of challenges and opportunities. We sometimes mistakenly think that the distance that divides us somehow creates differences that prohibit us from learning

from or making use of the experience and expertise of our international peers. In fact, it became very obvious to me that those differences only create multiple responses to similar opportunities, which can be translated into fresh new approaches for dealing with everyday challenges. Throughout the conference, in sessions and informally, the entire contingent of speakers laid out various visions for possible new Singapore events, each playing off of the other and each drawing on their own background and experience, from sponsorship and marketing, to entertainment and operations, to creative venue layout / use, and more. The result was unlimited creativity and, in fact, it was our differences that allowed us to think and look at the same scenario from another perspective and to see opportunities that may have been hidden from only one point of view.

The conference underlined for me the talent and creativity that exists in our profession and assured me that no one global region can lay claim to all of our industry's good ideas. In our time together, I noted that the sparkle in the eyes of all of the participants, as we discussed and brainstormed ideas for projects that would revolutionize our industry, or simply make daily tasks easier and more successful, crossed all language and cultural barriers. That joy of creating and visioning lies at the heart of each of us and its power is multiplied many fold when we partner with others who share our creative spark and visions. I believe that in the future, you will see new global events and partnerships spring from these types of relationships, and I hope that the IFEA continues to provide the starting point for many such ventures.



I also noted that all of the speakers, and our hosts, from all reaches of the world, were recognized leaders in our industry and their own communities, all for different accomplishments. But it was not their accomplishments that made them leaders. It was their common abilities and desire to see things that others do not and then to rally around them the support and relationships to make those visions a reality. There is a saying that says "don't cross that bridge until you get to it", but for true leaders, many bridges have been built and crossed in their minds, long before they ever existed.

I came away from the conference feeling very good about the future of our industry, but also very challenged, recognizing that the IFEA must continue to work to provide the resources, tools, education and networking opportunities that meet the needs of and encourage these leaders, around the world. We must also help develop future leaders to follow in their footsteps. It is a large task and I ask everyone's help in accomplishing it. We need the input and assistance of many individuals, many leaders, as we build an association that provides maximum value for everyone.

So the next time you get that creative sparkle in your eye, please give us a call. I look forward to sharing new ideas and visions with each of you, personally, in Louisville, at the IFEA 47th Annual Convention. Until then, keep building bridges.



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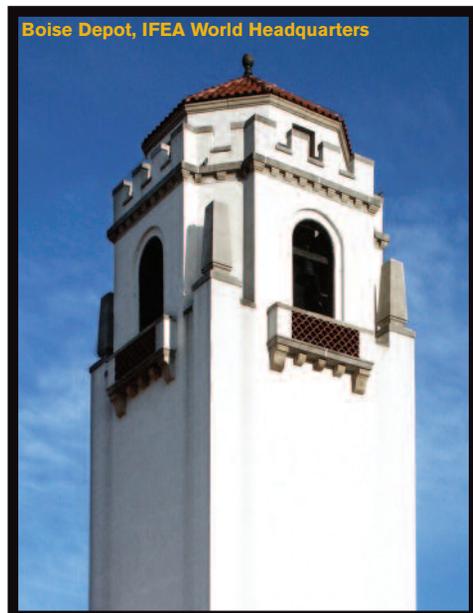
## IFEA MISSION

The International Festivals and Events Association exists for the benefit of it's membership.



International Festivals and Events Association

**Boise Depot, IFEA World Headquarters**



# People



## Johan Moerman

Johan Moerman is managing director of Rotterdam Festivals in the Netherlands. He works with a year round staff of 15 people, a five-member board of directors and an annual budget of around 5 million euros (around 4.9 million USD). Independent festival producers produce most events.

In addition to directing his organization, Moerman also acts as event coordinator for the city of Rotterdam which hosts more than 40 large events and festivals annually, including the Rotterdam Summer Festival, which draws more than 2 million visitors, and the Rotterdam Art Festival. He helped coordinate events for European championship soccer in 2000 and for his city being named Europe's Cultural Capital in 2001. In the last 5 years of Moerman's tenure, the number of visitors to Rotterdam events has doubled. The economic impact has tripled. National media attention has increased 10 times the coverage of 5 years ago.

### Facts on file

**Years in the business:**  
19

**Degree:**  
Business economics and accounting

**Other background experience:**  
I am on the board of several cultural organizations: a regional radio and television station, the Rotterdam Philharmonic Gergiev Festival, IFEA Europe and a new European network for art marketers. I've found these involvements to be a great way to meet interesting people, to make new friends and to organize my own inspiration.

**Family:**  
My wife, Thea, 42, and three children, Thomas, 16, Thijs, 6 and Anna 3

**Last books read:**  
Two books to understand a little bit more about what is going on in the world and try to get beyond the short-term opinions: *History of the Middle East* by Bernard Lewis and *The Wealth and Poverty of Nations* by David Landes. Landes' book is an amazingly clear one, dealing with the question of why some nations are rich while others stay poor. Furthermore, I also enjoyed two novels by my latest discovery, the Danish writer, Jens Christian Grøndahl. These are beautiful intense books. Translated into English, the titles are *Indian Summer* and *Silence in October*.

**Last business book read:**  
*Managing Change* by the Dutch author Willem Mastenbroek.

### In Conversation

#### How did you get into events?

I started my career as a financial specialist in a commercial company, but I've always loved art and theater. When the Rotterdam Arts Council needed more people with a business background I took the step to working for a non-profit organization. I would probably have earned more money pursuing a career in the commercial firm, but I still believe that was one of the best decisions I ever made. Since that day I combine my professional skills with a hobby sort of enjoyment.

I think that I changed from finance to events because I'd already discovered that I function much better in uncertain than in stable situations. I guess that made me the right person for the restless, creative events industry.

#### What was your biggest professional challenge?

Wow, that's a big question, but it is something like this: to convince more people that festivals and events are much, much more than just parties. In my opinion they are perfect instruments for revitalizing city-centers, for bringing people to places they haven't discovered before, ideal breeding places for new artistic concepts and ideas, for increasing social cohesion in communities. If I had been an American I would probably have said "events are the perfect instruments for making the world a better place," but I'm afraid I'm too European for that.

#### What do you do to relax?

I take long walks on the beach. I love the theater and cinema and when I have more time I travel. There is nothing more exciting than the first day in a city where you have not been before. I enjoy the challenge of trying to understand the structure of the city and meeting new people with different backgrounds and fresh ideas.

#### What's the best advice you've ever received?

It's probably the advice given to me by the director of the Rotterdam Arts Council who told me to take four months off for traveling "because it was good for my personal development." In 1985 we went to Russia, Mongolia, China, Japan and Indonesia and it still influences me. So he was right!

#### Personal Philosophy

Be authentic, don't fake.

# Industry Perspectives

## SEAFAIR, Seattle, WA.

### Attendance:

2 million

### Budget:

\$3 million cash, \$2.5 million in-kind

### Annual duration:

Five weeks

### Number and types of events:

More than 40. Largest event is General Motors Cup Unlimited Hydroplane Race and KeyBank Air Show the first weekend in August. The second largest is the Southwest Airlines Torchlight Parade at SEAFAIR, which draws more than 350,000 spectators and is televised live to an audience of more than 500,000. Other events include the BRI Triathlon at SEAFAIR, the UPS Torchlight Run and the Talgo Bike Race along with various neighborhood and community events including 17 parades. SEAFAIR also produces the SEAFAIR Ambassador Program, Miss SEAFAIR Scholarship Program, SEAFAIR Milk Carton Derby, SEAFAIR Fleet Week and even contract events such as the recent 2002 Olympic Torch Relay in January 2002.

### Number of volunteers:

5,000

### Number of staff:

8 year-round, 20-30 who work March through September

### When established:

1950

### Major revenue sources by percent:

Sponsorship: 60%  
Tickets: 16%  
Hospitality: 8%  
Food booths: 5%  
Athletic event registrations: 4%  
Merchandise: 4%  
Other: 3%

### Major expenses by percent:

Event operations: 60%  
Administration: 17%  
Government use permit fees and admission tax: 14%  
PR/Publications: 5%  
Other: 4%  
(The single largest check is written to the City of Seattle. That's followed by the purse for the hydroplane race and then the scaffolding contractor)



### Type of governance:

501(C)(6), governed by a 40-member board of directors and 10-member executive committee.

### Other interesting details:

SEAFAIR's biggest risk is the weather, especially in the frequently rainy and unpredictable climate of the Northwest. Its biggest operations challenge is working with a number of governmental agencies that regulate events according to different definitions of "safety." Those definitions can change from year to year. To meet these challenges, SEAFAIR has built up significant reserves and a rainy day fund.

### Brief history:

SEAFAIR began as a hydroplane race and festival. It was patterned after the Minneapolis Aquatennial. Originally the festival was created for tourism, and has transformed to be of and for the people in the Puget Sound community.

# Industry Perspectives

## Galway Arts Festival, Ireland

**Attendance:**  
approx. 80,000

**Budget:**  
Å 1.3 million (Å stands for euros. 1 euro equals approx. .97 U.S. dollars)

**Annual Duration:**  
14 Days

**Number and types of Events:**  
130 performances plus 12 exhibitions/installations. Types of events include, theater, spectacle, dance, music (contemporary/traditional/popular), literature, visual art, comedy

**Number of volunteers:**  
230

**Number of staff:**  
4 full-time staff. 100 part-time contract staff.

**When established:**  
1978

**Major revenue sources by percent:**  
Funding bodies: 33%  
Sponsorship: 33%  
Box office: 34%

**Major expenses by percent**  
Programming and production: 67%  
Overheads: 19%  
Marketing: 14%

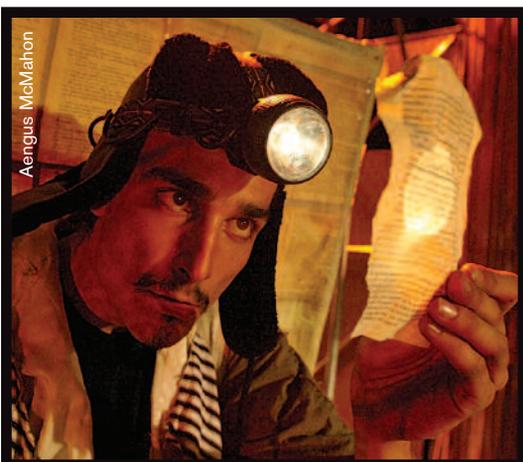
**Type of Governance**  
Galway Arts Festival is a non-profit organization. It is a company limited by guarantee (it has no authorized share capital or shareholders) with charitable status. The board consists of seven directors.



Macnas perform on the streets of Galway.

**Brief history:** Galway Arts festival was founded in 1978 with the aims of bringing international work to Galway and showcasing the work of Irish artists.

Over the past twenty-five years the festival has become the leading multi-disciplinary arts event in the Republic of Ireland and has acted as a seedbed for a large number of dynamic and innovative arts organizations. It has driven and facilitated the development of a local arts culture and has been directly responsible for the foundation of the street theatre company, Macnas, and international children's festival, Baboro, among others. Throughout its history, the festival has been renowned for the imaginative staging of events, using non-traditional spaces such as warehouses, churches and disused commercial and industrial units, alongside the more conventional theatres, music venues and galleries.



Helen Gregg as Queen Elizabeth in Macnas' original production of *Gráinne Mhaol*.

# Industry Perspectives

## Holiday Folk Fair, Milwaukee, Wis.

**Attendance:**  
48,000-55,000

**Budget: approx.**  
\$380,000

**Annual duration:**  
Three days

**Number and types of events:**  
Activities during the three-day special event include traditional food tasting, traditional ethnic entertainment on three different stages, interactive exhibits, cooking demonstrations, craft demonstrations, special exhibitions, and children's activities. Folk Fair also features a special education day aimed at children in grades four through eight during which they learn to recognize, accept, and value cultural diversity in their communities.

**Number of volunteers:**  
4,000

**Number of staff:**  
1.5 staff

**When established:**  
1943

**Major revenue sources by percent:**  
Tickets: 50%  
Sponsorship: 25%  
Sales: 15%  
Booth rental: 10%

**Major expenses by percent:**  
Rental: 40%,  
Labor: 20%,  
Marketing: 15%  
Entertainment: 15%,  
Staff: 10%.

**Type of governance:**  
The International Institute of Wisconsin, producer of the Holiday Folk Fair International, is a nonprofit social service organization dedicated to racial, cultural, and ethnic understanding. An eighteen-member board of directors governs the International Institute, while a nine-member steering committee oversees the Holiday Folk Fair. Other interesting details: The Holiday Folk Fair International, the oldest festival in Milwaukee, brings together sixty different ethnic communities to celebrate their cultural heritage. Eight major Milwaukee ethnic festivals can trace their roots to their involvement in the fair, which remains the only truly multi-cultural festival in Milwaukee. Due to local space constraints, the Folk Fair has been held at three different locations in the past five years.



**Brief history:** The Holiday Folk Fair International's celebration of cultural diversity grew out of the conflict and turmoil of World War II. Determined to prove that people could work together despite differences of ethnicity, religion, and politics, a group of volunteers began to hold discussions at the International Institute. These volunteers had a vision for an event where people could gather in an atmosphere of intercultural friendship and unity, sharing and celebrating their heritage. Though the first Holiday Folk Fair was small in comparison to the large festivals of recent years, it established a long-lasting tradition of celebrating multi-culturalism.





# Being Human While Managing Them

By Eric L. Martin, Esq., CFE

All people who work for nonprofits are saints. We think that the saint myth comes from the same place as the nonprofits-as-charities myth - the idea that charities are full of selfless people who sacrifice themselves for others.

You can find saints in nonprofits, of course. You can find examples of everything in the nonprofit sector. But by and large, the nonprofit workforce is a fair sample of the general population. Some people are more committed to the missions of their organizations than others; some nonprofit managers could be CEOs of Fortune 500 companies if they wanted to be; and some are just marking time until their retirement.

**Stan Hutton and Frances Phillips**  
Nonprofit Kit for Dummies

I've hired and I've fired employees. I've rewarded and disciplined them. I've helped some to mature and others to find and realize other career opportunities and choices. I've had employees come and go with both joy and anger. I've made my share of mistakes and experienced the delight of success.

With all of my experience managing event people, I'm here to tell you that I have found no perfect system. The best you can hope for is to establish effective policies. Then express them clearly and apply them fairly. Always remember to temper your judgment with compassion.

Now, having said that no system is perfect, I will also say that some are better than others. Through my years of trials and errors I have developed standard, functional guidelines for dealing with employees. Relying on these guidelines brings me the comfort of professional integrity, and more importantly, the comfort of sleeping well at night.

As human resources managers, our first task is to attract capable humans to manage. Recruiting and retaining employees for non-profits brings with it a unique set of challenges.

### The Dilemma of Nonprofits

IFEA and its members, like all industries in the world today, are in a competition to attract professional talent. With U.S. and world markets operating at reasonably healthy rates of growth, attracting qualified professionals can be an awesome task. Particularly, in an industry like ours, which is typically "nonprofit" and where our products are "soft," attracting the best talent requires planning, marketing, and commitment of organizational focus. Understanding and utilizing the advantages provides the tools to minimize the impact of our obvious disadvantages. Understanding and using these tools as assets to attract and reward our people can provide awesome results and minimize the potential for dissatisfaction down the road.

### Tools that work for our industry:

- The "fun, happy" nature of our product.
- Our industry's flexibility (ability to adapt and respond to employee lifestyle needs).
- The industry's development of professional status, bringing with it:
  - Better salaries
  - Greater professional recognition
- Recognition and celebration of the importance of diversity (which fosters a positive human environment).

- Recognition of the importance of our industry/products to communities and the establishment of positive human values.

### Barriers that work against our industry:

- Lack of competitiveness with "for profit" salaries and tangible benefits.
- Absence of a "firm, substantial" product.
- Absence of civic, public appreciation of our product.
- Increased flexibility in the "work style" of other industries.

While we have our uniquenesses, our industry is also similar to any other. We face the same economic, social, and political realities. Finding suitable talent, attracted to what we do and why we do it, is a constant objective and struggle. We must draw on our industry's best features to

Lip service will not be enough. Concentrated and demonstrated commitment to the foregoing will be required. One of our biggest advantages is that - "We are not a factory." Flexibility should be a recognized and utilized tool. We can respond to the needs of employees for unusual or flexible work schedules. There is no assembly line to constantly feed. Create a work environment that offers creative, cost saving solutions for your parents. Families are usually at the core of our mission. Provide a professional environment that recognizes, appreciates and rewards diversity. Our communities look to us for this kind of leadership.

Provide opportunities at every level to be creative and exploratory. Creativity is the essence of our industry. Our product need not always be the same.

Once you've successfully recruited some capable employees, you'll have to decide how to help them manage their daily activities to accomplish your organization's goals.

### The need to formalize personnel policies

Now, more than ever, our businesses demand and require the establishment and operation of human resource/employment policies and practices. If for no other reason, then because of the old African American adage that says - "Wherever two or

more gather, what you have is trouble."

Regardless of the size of any business, it must establish and maintain personnel policies and practices. It should be done formally and either a person or a department should be charged with the function to create and administer policy. The personnel policies or employee handbook should be a guide. Like our nation's Declaration of Independence, Constitution and Bill of Rights, this policy should clearly state the mission and intent of the company and document, lay down the overall general rules and policies of conduction, and establish the absolute rights of the company and its people. But, also like our great national documents of governance, these policies should be living, breathing, flexible and adaptable. They should be a guide for conduct and not a prison or substitute for our humanity.

OK, so enough with the philosophy stuff, here are some tips and support to develop your own policy handbook.

People always have been, are, and always will be the most important and valuable asset any corporation could ever hope to have.

**Richard G. Renckly**  
Human Resources

make people want to work for us. Our biggest asset is how well we fit with the worker's increasing desire for a better quality of life.

### Getting ahead of the "quality of life" game...

We can expect workers across all industries to seek higher quality from both their professional and personal lives. In fact, the distinction between "professional" and "personal" life will fade. Enjoyable working conditions and job satisfaction will be seen as contributing to an employee's total life quality, just like wages and benefits. Improving your employees working experience will mean paying special attention to:

- Relevance of corporate mission and vision.
- Core values that include employees at the center.
- Creative means for allowing professional and personal social development.
- Immediate and direct involvement in the vision and development of the company.

## Written policy: the employee manual

It is important to have written/documented personnel policy and manuals. A manual, as such is not a federal or state requirement. But having one is an excellent practice.

No one has to start at square one in establishing personnel policy. Good examples exist. If you don't have one, simply ask. Bands of America has an exhaustive employee manual, which it will share. Look to organizations that you respect and admire. Ask for their examples. Use the web as a tool. For example, one sample non-profit personnel manual can be found on-line at [www.mncn.org/sampers.htm](http://www.mncn.org/sampers.htm).

Whether you use another's example, or start from scratch, be sure that your words fit your company's needs and philosophy. Also be sure that you are committed to ensuring compliance by the employee and the company. Review each policy carefully, because once stated, it is a binding commitment of the company.

## Covering the basics

If you choose to develop your own manual from scratch, start with the obvious and easy. At the very least, include a statement of the company's mission, its history and values, its office hours, holidays, sick and vacation pay. Don't just establish policies that reflect what you want. Remember that you are in competition with other opportunities to attract and keep good employees. Recognize and capitalize on your advantages (like working hours and schedule flexibility) to offset and compensate for your disadvantages (inability to afford some benefits offered by others).

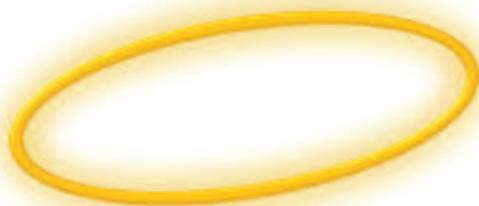
## Some other essential basics include:

- A statement that policies may be amended from time to time, and that the company reserves the right to do so.
- A statement of nondiscrimination in employment (required by most states and definitively required if you use federal or other public monies).
- A statement about parental leave and long-term disability practices and policies.
- A statement about hire policies and probationary periods.
- A statement about employee standards of conduct.

- A statement about employment termination policy, including a grievance procedure.

## Additional considerations for your manual include your policies concerning:

- Individual department procedures and policies
- Employment at will (your right to dismiss balanced with the employee's right to quit)
- Substance abuse policies



## Working for a nonprofit is easy.

Working for a nonprofit isn't any easier than working anywhere else. Work is work, after all. Nonprofit employees work long hours, take work home, and suffer sleepless nights just like everyone else does. Of course, nonprofit workers do have one advantage: They work for a double bottom line. Yes, the organization's books need to end up in the black instead of the red, but they're making progress toward accomplishing the organization's mission. Maybe this is the reason people think that nonprofit work is easy - they want to be doing something they believe in.

**Stan Hutton and Frances Phillips**  
Nonprofit Kit for Dummies

- Unions
- Confidentiality of company information
- Wage and salary policy
- Work schedule and attendance
- Insurance coverage
- Dress code

## While it is not a requirement in any manual, I believe it is still essential to your company's success for your in policy to provide:

- A statement of organizational mission
- An outline of the history of the organizations
- A statement of the values (core values) held by the organization

The list can be endless. However, unless you are already a "mature" company with practices but not official documents in place, I recommend that you proceed carefully, starting with generally accepted policies and adding detail as your people and operations require.

## A word about flexibility

Your employment practices manual should be a tool of guidance. It establishes the minimum requirements for your company's relationship with its people. It does not establish the limits. All employees and people are not created equal. They have varying needs. The company, likewise, is a living entity that has its own needs and system of rewards and operation.

The law and your policy require and establish guidelines for operation. The law cares about and attempts to monitor the treatment of classes of persons. The law will not tolerate discrimination on the basis of certain class factors, e.g. race, color, creed, sex, physical impairment, or religion. It does not prohibit discrimination based upon other factors like - dedication, longevity, and skill value. Similarly, when the company, as a team has

achievements that deserve recognition or "reward," the company must have the foresight and flexibility to act accordingly. In the small, non-profit

environment, this is one of the company's greatest assets. It should not be overlooked.

The company must be flexible enough to recognize the special values (and needs) of each of its employees.

It must create a culture

(and reserve the right) wherein it may act for the benefit of its employees as individual assets and resources. The company must meet its minimum obligations, but it has and must reserve the right to do more where situations dictate.

The foregoing statements create a very fine line between legal compliance and successful human operation. It takes skill and daring to utilize the full magnitude of the potential offered by the right of flexibility. Your success depends substantially on the matters discussed in the section that follows.

## Policy in practice

In the end, it's all about communication. We used to call it personnel policy. Today's terminology calls it "human resources." The addition of the "human" factor dictates consideration of the manner and quality of communication and interaction.

Good communications are at the core of every successful organization. Lack of communication is usually the root or origin of destruction or failure.

### Talk, talk, talk - Communications

The quality of communications between staff and the company (management, owner, and board of directors) determines the success of every company. The job is easiest when the company is smallest. Review and consider the relationships between founders and initial staff versus that between the founder and the sixth, seventh or eighth person added. Nevertheless, regardless of the size and age of a business, it remains true that the quality of communications determines success.

Communications must be bi-directional or two way. Managers must have open ears to employees and take the steps necessary to ensure that his/her employees have viable ways to communicate complaints, offer suggestions, and to participate in setting company goals and objectives. Below are some methods to ensure communication -

- **Regular staff meetings** - Try to schedule meetings at a specific time on a regular basis. Have an agenda and keep to it. Keep a schedule (one hour is usually enough). Provide time for feedback. Let everyone have a voice.
- **Written communications** - Introduce new policies and communicate other important information in writing. This will ensure that there are (or should not be) any misunderstandings. Leave room for discussion of controversial new policies and communications. Even better, invite discussion/consideration before the policy becomes final.
- **Consider creating a staff newsletter** (in larger organizations). Certainly let your staff be (and ensure that they are) "the first to know" about significant communications and offers you make to your customers/clients.
- **Don't underestimate the "the power of the water cooler."** You can't stop it, so you might as well join in. Informal conversations in hallways, break rooms, and at the water cooler are important and vital opportunities to communicate with staff on a one on one, informal level. It is not a place to practice or promote gossip, but it is a great "equalizing" and "risk free" opportunity to develop human relationships.
- **Staff retreats.** Use formal retreats and conferences like IFEA conventions to

plan, set and announce corporate goals and direction. Schedule and provide group-training opportunities. Organize work/fun time as an opportunity to regroup and refocus.

### When All isn't Good - Discipline

Even when you've tried your best, it doesn't always work out. Every employee will not fit well with every company. Therefore, every company should have procedures by which it can discipline, and if necessary, terminate the relationship with an employee.

While not required, most companies use a stair-stepped method of discipline, except in the most severe cases. Your goal should always be to protect the company's investment in an employee by helping him or her to be successful.

Generally, managers try first to provide the necessary training, support and direction to ensure that an employee can be successful. After diligently trying this route, they follow with verbal warnings. Such warnings should always be documented in the files of the manager so as to begin building the necessary record for further discipline.

If verbal warnings are unsuccessful, a written warning should follow. This will provide clear evidence that you approached the employee about the problem. The warning can be general. If the situation has become more serious, you may want to note that this will be the final notice before termination.

While the warnings establish the company's position and manner of recourse, they do not help to "correct" performance. You might consider adopting a "performance improvement action plan" as a method for providing warnings. In this case, management takes on the burden of clearly articulating the problem and the satisfactory solutions or behavior changes that will restore the employee to good standing. This is a very challenging stance and does not work well for every company or manager.

When all else fails, the company can terminate the employee. Examples of termination letters and various other employment-related forms mentioned above can be found in Richard Renckly's *Human Resources* and J.W. Dick's *The Small Business Legal Kit and Disk*.

### Termination

Though you want to protect your investment in an employee, there are certain behaviors that require immediate termination without progressive discipline. These should be listed in your personnel policies. They usually include:

- Willful violation of any company rule.
- Willful violation of security or safety rules.

- Negligence or any careless action that endangers another person.
- Intoxication or drug use while at work.
- Unauthorized possession of dangerous or illegal firearms, weapons or explosives.
- Engaging in criminal conduct or acts of violence.
- Insubordination or refusing to obey instructions properly issued.
- Threatening, intimidating or coercing fellow employees.
- Acts of sabotage or willful destruction of company property.
- Theft of company property.
- Dishonesty or willful falsification of your employment application or other work records.
- Violating a non-disclosure agreement or giving away confidential or proprietary company information to competitors.
- Malicious gossip and/or spreading of rumors.
- Immoral conduct or indecency on company property or at company events.
- Conducting a lottery or gambling on company premises.

Often times, employees will resign in lieu of termination for other reasons. This is the preferred method of ending bad relationship. It also should be documented.

### Wrapping it up

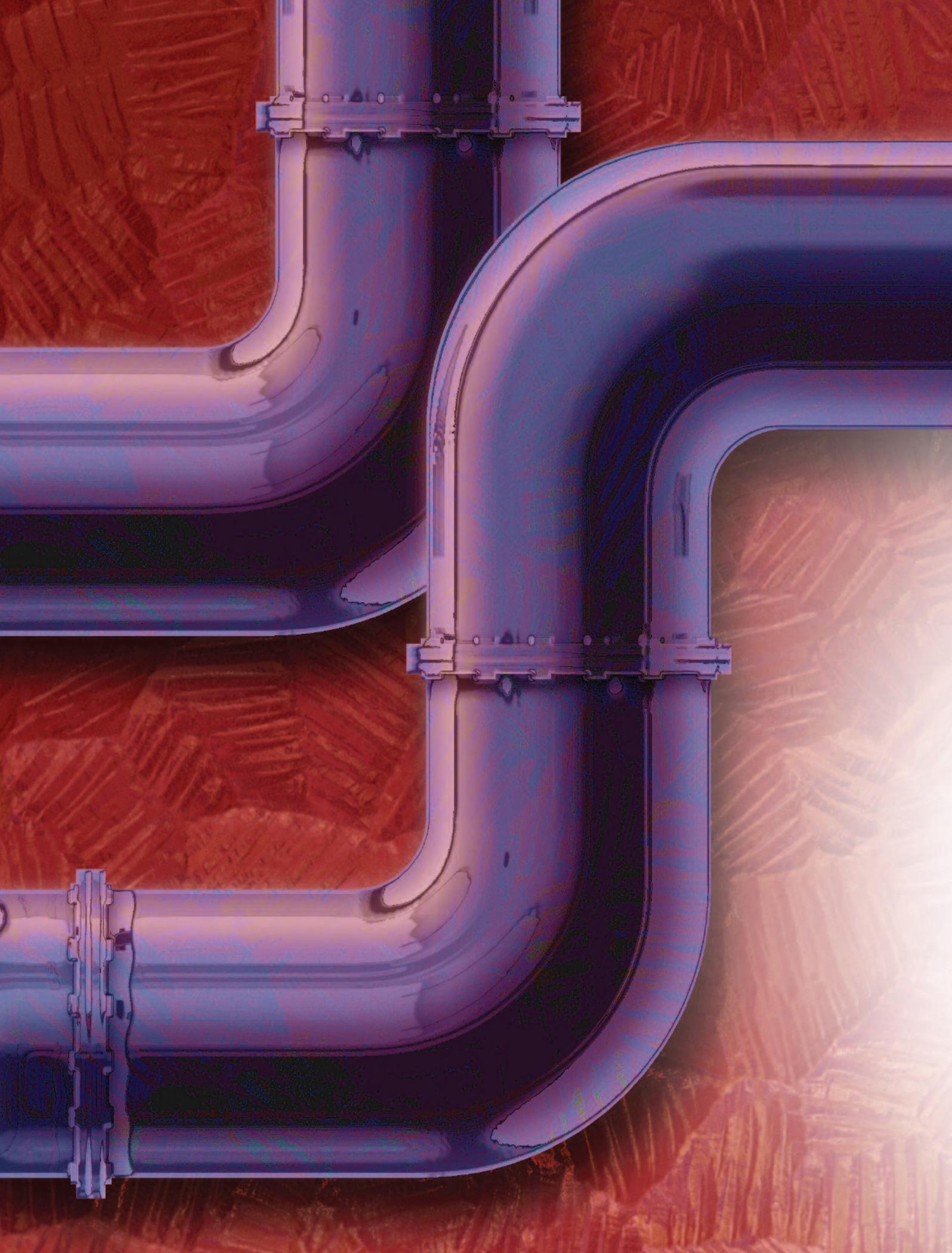
Running a nonprofit or special events organization is no different than any other business. The same principles and truisms apply. Which brings us back to where we started:

**MYTH:** All people who work for nonprofits are saints. We think that the saint myth comes from the same place as the nonprofits-as-charities myth - the idea that charities are full of selfless people who sacrifice themselves for others.

You can find saints in nonprofits, of course. You can find examples of everything in the nonprofit sector. But by and large, the nonprofit workforce is a fair sample of the general population. Some people are more committed to the missions of their organizations than others; some nonprofit managers could be CEOs of Fortune 500 companies if they wanted to be; and some are just marking time until their retirement.

**Stan Hutton and Frances Phillips**  
Nonprofit Kit for Dummies

**Eric L. Martin, Esq., CFE** is senior vice president and chief operating officer for Bands of America, Inc. He has written articles and books and spoken widely on both personnel and legal topics for special events. He can be reached at 800-848-BAND, or at [eric@bands.org](mailto:eric@bands.org).



# BUILDING YOUR SPONSORSHIP SALES PIPELINE

By Lesa Ukman, Executive Editor, IEG Sponsorship Report



**A**s if scrambling to replace sponsorship dollars of dot.gones, struggling telcos and deflated companies weren't enough, sellers of sponsorship also are facing fewer players in consolidated categories like radio, supermarkets and banks. This environment requires new ways of selling and selling new categories. Some of the categories that have cash and are increasing their use of sponsorship include:

**Anti-Smoking and other Government-funded Programs.** Funded through state settlements from the big tobacco companies, prevention campaigns are using sponsorship to promote their No Smoking agenda. Key components of their deals are exclusion of sponsorship by tobacco companies and designation of the property site as smoke free. Deals come from national, state and even county organizations. Examples: Smokefree Indiana sponsors Indiana Black Expo; Tobacco Free Nebraska sponsors the Cornhusker State Games; Coalition for a Tobacco-Free Sonoma County sponsors the Sonoma County Crushers baseball team, and Del Norte County Fair and Rodeo; Arkansas' Stamp Out Smoking is titling a building at the state fairgrounds; and the National Smoke-Free Initiative in partnership with Campaign For Tobacco-Free Kids sponsors the Women's United Soccer Assn.

**State and federal government departments** are also using sponsorship. Examples include the Office of National Drug Control Policy, which is sponsoring music and extreme sports to promote its anti-drug message and the Centers for Disease Control, which is spending a chunk of its \$185 million youth media budget on sponsorship of rapper Lil' Bow Wow's Scream Tour II and the Gravity Games.

**Casinos.** Companies in this category are seeking to build traffic to their venues and showcase their involvement in their local communities. Traffic-building opportunities include distributing bouncebacks on site and offering transportation between the sponsored property and the casino. Belterra Casino sponsorships include Indiana Black Expo as well as Kentucky Speedway; Barona Casino sponsors the Del Mar Thoroughbred Club racing season; Motor City Casino ties to the Ford Detroit Int'l Jazz Festival; and the Agua Caliente Casino is a partner of the Palm Springs Int'l Film Festival.

**Homebuilders and Real Estate Agencies.** Hot buttons here are building traffic to their developments or listed properties. For example, around its \$10,000 tie to the Buffalo Zoo, Stovroff/Realty USA offered free children's passes to families visiting its 100-plus open houses the last weekend in July, while Colony Homes' sponsorship of the NHL Atlanta Thrashers includes player appearances at Colony communities.

**Home Spas.** Companies in this category need events with exhibit space and enough standing-around time for people to browse these exhibits. They also seek opportunities to drive traffic to their booth and ways to stand out on site. Cal Spas sponsorships include the L.A. County Fair and Taste of Minnesota, while Buckeye Spas sponsors the Ohio State Fair.

**Hospitals.** The rise of managed health-care in the past decade has changed the relationship between consumers and medical service providers, causing hospitals and medical centers to reshape their marketing messages and reconsider the media they use to convey them. Sponsorship is an increasingly popular vehicle for the category, although reasons vary.

Primary objectives include branding and promoting specific services. For example, Hartford Hospital's tie to the Eastern States Expo promotes its Life Star air ambulance service while Indiana's St. Vincent Hospitals & Health Services uses its \$50,000 sponsorship of the Children's Museum of Indianapolis to promote its children's hospital and pediatric services.

**Lotteries.** The category seeks community properties with large attendance and on-site sales opportunities. Examples include the Colorado Lottery sponsorship of Cherry Creek Arts Festival; Kentucky Lottery's sponsorship of Owensboro's Int'l Bar-B-Q Festival; and Minnesota Lottery's sponsorship of Taste of Minnesota.

Trade Groups and Marketing Councils. From raisins and milk to natural gas and plastics, promotional councils are stepping up their marketing budgets on the national, state and local levels and putting more money into sponsorship. Deals include the National Peanut Board's two-year, \$2.5 million agreement with March of Dimes WalkAmerica; Alaska Seafood Marketing Institute's sponsorship of Southern Women's Shows; and the American Plastics Council's mid-five-figure sponsorship with minor league baseball's Sacramento River Cats.

**Retail and Media.** You should also concentrate on signing deals in the high-return retail and media categories. Give retailers and media the right to sell through sponsorship in approved categories to vendors and advertisers, respectively, and in exchange receive the right to bundle shelf space and media into sponsorship packages. Everyone goes out with a far more attractive offer. And, when thinking retail pass-through, think beyond the supermarket realm. For example, jewelry chain Carlyle & Co. is titling competitions in 20 sports between Duke University and the University of North Carolina and recouping some of the fee from vendors such as Rolex and Tag Heuer. Another way to get more from

the retail category is to go after manufacturer's co-op dollars.

In addition to learning the needs of and tailoring proposals to under-the-radar and emerging sponsor categories, other strategies our clients are having success with are tapping alternative budgets—such as new product and field marketing dollars—and selling through new channels.

**Target new products.** While automakers have the largest budgets for new models, a wide variety of products just being introduced are good prospects because they often need sponsorship benefits such as concentrated sampling, have not gotten on many other properties' radar screens and have launch budgets to tap. Case in point: ConAgra Foods' new Squeeze 'n Go portable pudding, which in addition to skateboarder Tony Hawk's tour, is sponsoring Rock 'n' Rollerblade, produced by the City of New York/Parks and Recreation.

Movie studios are sponsoring on behalf of new releases. Walt Disney Pictures and Television's Touchstone Pictures aligned with three stops of the PlayStation 2 Presents Ozzfest music tour this summer to tout the release of Reign of Fire, while B-film producer Troma Studios partnered with the Vans Warped Tour.

Universal Pictures' Universal Studios Consumer Products Group is sponsoring to push licensed merchandise carrying images of the company's films and characters. Universal has signed three-year co-title of NOPI The Fast and The Furious Racing Series and is in the second year of a three-year deal with American Honda Motor Co.'s motocross and road racing motorcycle teams. Universal Pictures' Universal Studios Home Video division this year sponsored Warren Miller Entertainment's Transworld Live action film college tour to highlight the DVD and video release of its Ultimate Fights compilation.

Pay close attention to timing. Studios look to generate visibility 60 days before they release a film. Sellers should consult The Hollywood Reporter, Variety and other trade pubs to find out release dates, said Mark Malinowski, senior vice president and director of Ketchum Entertainment Marketing, which develops movie tie-ins for Absolut vodka, The Estee Lauder Cos. and other brands.

**Mobile Marketers.** Whether it's Labatt Blue's Outfitters Tour, Charmin Ultra Mobile Restroom tour, Coca-Cola Ticket Tank or The Home Depot Experience, touring brandlands need to get in front of big crowds and are willing to buy sponsorship on top of exhibit space to reach the right audience. For example, the Indiana State Fair earned nearly \$70,000 in incremental revenue

from 10 companies with mobile tours this year—up from two last year—by selling rights that included sponsor status and ID in addition to exhibitor rights, and by changing its exhibitor requirements to be more accommodating to mobile marketers. Previously, the fair required exhibitors to be on site all 12 days at a total cost of \$2,500. Recognizing that the tours rarely stay in the same market for more than a few days, the fair scrapped that requirement. Instead, it charged \$2,000 per day and added the following sponsor benefits: ID in 500,000 programs, two P.A. announcements, inclusion in rotating electronic signage, tickets and placement in one of four specially designated high-traffic areas. Since the tours tend to stay between two and five days, the change doubled and often quadrupled the fees generated.

**Prospects That Said "No."** Another way to turn up new leads is to ask for recommendations from prospects that turned you down. They have a network of peers at other companies and because they know why your property isn't right for them, they may also know someone for whom it might be a good fit.

**Media Buying Agencies.** More and more sponsorships—including those with no TV—are being bought through media buyers. Chelsea Piers' marketing director sold a 19-month sponsorship to Kraft's Balance Bar through the company's media agency, Starcom MediaVest.

Finally, one of the most creative ideas for generating new leads came from an attendee at one of IEG's Advanced Sponsorship Sales seminars earlier this year. The City of Virginia Beach Parks & Recreation Dept. places ads for its bigger events in FYI Today, a fax that goes out to more than 2,000 area businesses each day. To build its database and garner new sponsor leads, the department invited recipients of the fax to enter a drawing to win a family four-pack of tickets to a local theme park by filling out and faxing back a coupon. To be eligible, participants had to include their name, title, company, phone number, e-mail address and specify the person who handles sponsorship at their company. The department got back 300 new sponsor leads.

**Lesia Ukman** is co-founder of IEG, Inc., the company which defined the \$25 billion sponsorship industry. Through its publications, seminars and services, including IEG Sponsorship Report and the IEG Valuation Service, the company helps sponsors and rightsholders worldwide identify, capture, build and measure their sports, arts, events, entertainment and cause-marketing partnerships. Visit IEG online at [www.sponsorship.com](http://www.sponsorship.com).



SAY

# Goals from

## Strategic Planning for Events

By Ira L. Rosen



**F**ew other industries dwell on professionalism quite like those of us in festivals and events. For more than a decade I have heard the word bounced off the walls in staff meetings, boardrooms and at conventions. Whenever two event planners get together, the subject is bound to come up.

Why are we so infatuated with professionalism? Because we sense that too little of the general public recognizes our business as serious. Our sense is correct. And the only way to upgrade public perception is to show that it is faulty. To do that we must run our events according to the highest business standards. You can build those standards into the very foundation of your organization with a strategic plan.

In this article I will give an overview of the benefits and critical elements of strategic planning. For a more in-depth, comprehensive analysis of the process or models of the plan itself, you may wish to consult other resources. I will cite a few of those near the end of this piece.

Also, please note that this information applies equally to both for-profit and not-for-profit organizations, since specific planning activities are more a function of organizational size than of tax designation.

We in the event industry are in the business of helping people have fun. General perceptions often dictate that fun conflicts with professionalism. Many don't realize that planning "fun" requires the same serious business skills as any other organization conducting any other business. In fact, ironically, the better we do our jobs, the more fun the results, and the less "serious" we may seem!

Besides our industry's lighthearted image, it has traditionally lacked a matched course of study and legitimizing credentials. Popular wisdom links professionalism with academic training. Think of doctors for instance. To practice medicine they must hold a medical degree. In contrast, an event planner's training is often a mishmash of other disciplines. Ask your peers about their backgrounds. You'll find many hold degrees in business, communications, recreation, English, music, performing arts - just about every discipline except "events." This is because event management is relatively new on the academic scene. That newness may make event planning seem less than professional.

With these factors in mind, you can see that our biggest challenge in growing our industry's professionalism is to standardize. We must run our festivals and events according to the highest business

practices. More importantly, we must communicate this business-level professionalism to our communities.

At the basis of our movement toward business-level professionalism is the plan to get us there: the business plan. Business plans encompass several smaller plans: marketing, financial, operational, and strategic. All of these are important. However the strategic plan is perhaps the most important for charting our course toward higher professionalism.

To begin with, strategic planning is a management tool which can help you understand where you are going over a specific amount of time - generally between 1 and 5 years, how you're going to get there and how to evaluate whether you have gotten there or not.

The process of developing your plan is often as important as the document itself. You should understand that strategic planning is never finished. Rather, it is an ongoing process of change and development.

At the same time, you should also understand that your plan is not a step-by-step guideline to decision making. Strategic planning is about the future, while decisions need to be made in the present. It is a plan, not a substitute for good leadership judgment.

As with any other management tool, a strategic plan is used for one primary

purpose - to help an organization do a better job. A good plan enables you to focus your organization's energy on specific outcomes. These outcomes will influence almost every aspect of your business. You'll find yourself comparing your plan to the types of services you offer to the public, your organizational structure, specific performance goals, relationships among the various elements of your organization, and perhaps most importantly, the resources needed to achieve your goals and ways of developing them.

While you can strategically plan at any time within the life of your organization, the most critical planning times occur at start up and when contemplating major changes. For example, if you currently run a one-day event, and are looking to expand it to a multi-day event, this might be a great time to do a new strategic plan. Here's why.

### The Benefits of Strategic Planning:

- It enables you to define your organization. You can then establish appropriate goals and objectives that fit with your organizational mission.
- It enables you to communicate these goals to a variety of constituencies.
- It enables you to develop a sense of ownership among all who helped develop the plan.
- It enables you to measure success or failure
- It helps build strong teams within your organization.
- It provides a framework for problem solving.

Now that you're sold on what strategic planning can do for you, here are some steps you can take to develop your own plan.

## Ten Steps To Strategic Planning:

### 1. Develop a strategic planning committee.

Base it upon your organization's particular structure. The group should include senior staff, volunteers, board members, perhaps sponsors, and perhaps even community officials.

### 2. Develop and/or review your organizational mission, vision and values statements.

Many festival organizations have a mission statement, but not many continue the strategic planning process by developing vision statements and value statements. Put simply, the mission statement is a concise description of your organization answering the question "Why do we exist?"

The vision statement should be compelling and inspirational and answer the question "What are your hopes for your customers?" The values statement enumerates the way in which you want your organization to operate and what is important to you as an institution.

### 3. Communicate and review all of these statements with all levels within your organization.

In a typical festival structure, this should include staff, volunteers, boards of directors, sponsors, etc. Before moving to the next step in the process, you want to create stakeholders - people and groups who agree with your mission, vision and values.

### 4. Conduct both internal and external reviews.

The external review should take a look at your organization from the outside. How are you perceived by the public, what is your competition, what external elements affect your events? The internal review can be done in a variety of ways. One of the most efficient is to conduct a SWOT exercise. SWOT stands for strengths, weaknesses, opportunities and threats. In this exercise, you review each of these elements and make an extensive list of each. You then go back and analyze each of the elements.

### 5. Identify strategic issues and establish strategic goals.

Based upon your internal and external reviews, record all of the major immediate and short-term issues that your organization faces. Deal primarily with issues that you can have some level of impact upon. You should spend little time considering issues about which you can do little, such as the weakness of the national economy; A more important issue in terms of strategic planning would be the challenge of increasing local sponsorship. Once you have identified the issues, develop goals tied to these issues. Again if your issue is local sponsorship, a potential goal could be to develop 20 different local sponsorships. Remember, goals need to be measurable, and have time frames associated with them.

### 6. Establish strategies to reach your goals.

In considering these strategies, focus first on immediate and short-term goals. Again, if we use the goal of developing 20 different local sponsorships, strategies could include utilizing existing sponsors to open doors, using board members to open doors, working with media to cross sell opportunities, etc. Strategies should be

stated in as few words as possible and should be kept relatively simple.

### 7. Develop an action plan for implementing the strategies.

Action plans include specific time frames and specific responsibilities. This is where you work to develop exactly who is responsible for what.

### 8. Develop your operating budget based upon your strategic planning.

### 9. Develop your evaluation plan.

How will you determine if you have succeeded in achieving your strategic plan? Keep in mind that a strategic plan is a living document, and needs to be evaluated on an ongoing basis.

### 10. Communicate your plan to every constituency within the organization.

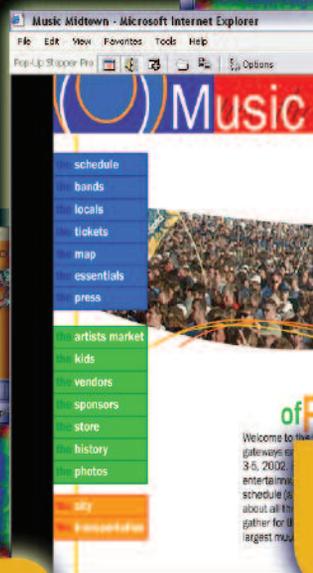
There are a large number of resources available for comprehensive reviews of strategic planning. Two particularly good books are *Strategic Planning in Public and Nonprofit Organizations* (Bryson) and *Strategic Planning for Nonprofit Organizations - Practical Guide and Workbook* (Allison/Kaye). Two organizations offering resources are The Alliance for Nonprofit Management and the American Planners Association.

Strategic planning is certainly not an easy task, but it is critical to the professional development of any organization. This is particularly critical to festival and event organizations, which are sometimes not perceived as "professional." In following the strategic planning path, we can continue to grow and develop as professional organizations and help other businesses in our communities to realize our importance and level of professionalism.

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Since the company was formed more than ten years ago, its clients have included Macy's Annual Events, Disney Regional Entertainment, the National Hockey League, the City of Philadelphia and the Preakness Celebration in Baltimore. Rosen has spoken and written extensively on topics ranging from sponsorship to the financial and operational management of events, and has been a featured speaker at conventions for the IFEA and many other associations. You can contact him at [elolinc@aol.com](mailto:elolinc@aol.com) or by phone at 732-701-9323.

By Clay Williams  
and Wil LaBossier



# Phasing in an

Recent news about the bursting of the "Internet bubble" may have left you wondering whether you should still be spending time and money on your event's Web site. Rest assured that your investment in your digital presence is worthwhile. Never has a sophisticated, well-maintained Web site been more critical to the smooth operations of your event. And never have you had quite so many ways to create and maintain one.

While it may be true that the number of Internet-related companies and entrepreneurs trying to become overnight millionaires has dropped dramatically, the number of Internet users continues to grow. In 2001 more than 141 million Americans used the Net regularly to make purchases and get information. That's nearly half of the U.S. population. By 2006 it is projected that more than 70 percent of the population will use the Internet habitually. Among festi-

val and event goers, that percentage climbs to 80.

As an event planner, then, you should know that you are targeting an online audience of sophisticated Web users. They expect more from you than just information. They want to visit a Web site that is complete, easy to use and maintained daily. The days of publicizing static online information are over.

In your quest to satisfy your digital patrons, you'll find several new tools and techniques. Event planners are currently using the Web to reach their public through E-mail campaigns, to recruit and organize volunteers, to provide resources for the media resources, and even for daily management tasks.

One of the most popular new tools for event planners is the self-updatable form. Inserted throughout your professionally-designed Web site, these forms allow you to maintain fast-changing areas of information with a minimum of technical know-how.

So, you know that your site has never been more important nor benefited from such advanced technology. Now, where do you start when trying to plan an effective Web-strategy?

## Who are your stakeholders?

First, take an inventory of your stakeholders. Ask yourself, who has an interest in your festival or event? These are people such as vendors, sponsors, the media, your company and/or shareholders, volunteers, and let's not forget the visitors to the event.

Now, examine how the Internet can help you with each one of these stakeholders. For example, you can use your Web site to help the media by providing easy access to press releases, performer bios, event schedules, and even credential applications. This will reduce the amount of time your staff is spending interfacing with the media and help increase the amount and accuracy of your event coverage.



As you take inventory of each of your stakeholders it is good to set some goals for your Internet strategy. Your goals might include, increasing festival revenue, improving festival management while decreasing overall costs, or building more festival loyalty. These goals will help focus your strategy.

#### Divide it up

Next, I recommend you divide your strategy into phases. By breaking your strategy up this way you will minimize the disruption to ongoing operations, as previous ways of doing things, such as by fax or phone, are transitioned to the Web, and increase the opportunity for each stakeholder to provide input to the process as it evolves. To demonstrate how this might work I will take you through a fictitious example of a festival. Assume that this festival features music, art and food.

#### Phase I: Inform

As stated above, I have already identified my stakeholders and set some goals for my Web-strategy. I will now break my strategy into phases. In Phase I, I will use the Web to provide basic information and services, and in Phase II, I will enhance my Web-presence to include interactive services.

My Phase I goals are to provide information to all stakeholders, improve advance ticket sales, offer merchandise for sale (year round) and add additional value to my sponsors. When evaluating what information to put on my fictitious Web site I examined what information I currently provide by phone or fax, what information was printed in brochures or flyers and what I currently provided to the media, my sponsors, and volunteers. Most or all of this information can be easily made available on my Web site. Additionally, I took a look at my Web site from the point of view of each of my

stakeholders and tried to imagine what information they might be looking for. For example, the visitors to my festival will be looking for directions to the festival, parking information, festival hours of operation, and a schedule of performances. My potential volunteers will be looking for ways to get involved and a list of opportunities available, whereas my existing volunteers will be looking for logistics information like where and when to meet and who is in charge of what activities and areas. My potential sponsors are going to want to know the demographics of my festival, what types of sponsorships are available, and the cost and potential benefits of each.

#### High Maintenance

It is important to note that any and all information I put on my Web site will need to be maintained. A Web site with outdated or inaccurate information is worse than no Web site at all. For exam-

ple, if the location of my festival changed and my Web site still provides driving directions to the old location, I am going to have a lot of frustrated festival goers. When maintaining my site I basically have three options. One, I can get a Web developer to maintain it for me. This is costly and best only when my content does not change very frequently (not likely in the fast moving world of event management). Two, I can maintain it myself. This is only a viable alternative if I have this skill available on my staff. I do not want to attempt this since I have heard of too many examples where the one person in the office who happens to be good with computers ends up being the designated Web-guru with disastrous consequences. My third option is to use a Web development company that can provide me with simple, easy to use Web-based electronic forms for managing my content. These tools should be intuitive enough that anyone who knows how to browse the Internet and use Microsoft Word can make all the necessary edits.

### Online store

In the second part of Phase I, I am interested in increasing my advance ticket sales and offering my merchandise for sale on the Internet year round. To do this I am going to setup an on-line store. My options here are somewhat limited. I can use a service like Yahoo Shops, or I can employ a Web development company to setup my merchant account and build my online shopping cart. My decision is based purely on the volume I expect to do on the Internet. In my example I expect to do tens of thousands of dollars worth of online transactions so I will quickly see a return on my investment in building my own online store. I select my products carefully and again make sure that I am working with a reputable Web development company that is going to enable me to maintain my own store, with the ability to add and delete products, using simple Web interface forms.

### Sponsors

As the third step of Phase I, I am going to provide more value to my sponsors by highlighting their participation on my Web site. Additionally I'm going to provide links to each of my sponsor's Web pages and include any information or

special offers that they are making available to my festival patrons. After I have successfully completed Phase I, I'm going to survey all of my stakeholders and collect their input and suggestions before moving on to Phase II.

### Phase II: Increase Revenue

Continuing with my fictitious festival example, in Phase II my goals are going to be to increase my festival revenue, increase the opportunities for my sponsors, and create more value for my vendors. Throughout Phase I, I took every opportunity to capture e-mail addresses of persons as they visited my Web site or

sors in the appropriate sections of my Web site and allow them to include additional information about themselves in those sections of the site.

My last goal for Phase II is to increase the value for my vendors. To do this I'm going to build out my Web site to include promotional pages for each of my vendors. This will allow the vendors to display their items prior to the actual festival, helping them generate interest and traffic to their booths and market their products after the festival has ended. Again, I'm going to insist that my Web developer provide the ability for each of my vendors to access their section of the site (through a secure log-in) and be able to maintain the content of both text and photographs. This additional capability can also increase my revenue by enabling me to up-sell each of my vendors with additional Web services, like including their products in the online shopping cart.

### Final Product: Success!

By utilizing this phased approach I was able to achieve all of my online goals with minimal disruption to my on-going operation. All along the way I listened to my stakeholders and made adjustments to my strategy based on the input I received. Overall I

was able to increase my festival revenue, create additional value for my sponsors and vendors, build a relationship with the community through my e-mail campaigns, and improve my event management by providing more detailed and timely information to all my event participants. As you can clearly see, incorporating a coherent Web-strategy for my festival resulted in a better organized, attended, managed and ultimately profitable event.

**TIP**  
Convert Word documents or other printed materials to Adobe PDF format documents and make them available to download from your Web site. These are much easier to create than actual Web pages and can easily be viewed and printed by most visitors to your Web site.

made purchases from my on-line store. I'm now going to use those e-mails to increase my festival revenue by doing targeted e-mail campaigns offering things like group discounts (if they purchase early) and club memberships. I'm going to limit the availability of these offers and make sure they all include a "call to action" to try and entice my patrons to take advantage of these offers. Targeted e-mails can be made to look very similar to my site so that persons receiving the e-mails will feel comfortable with what they have received and will be less likely to just hit "delete" before even taking the opportunity to read the offer.

My next goal is to increase the opportunities for my sponsors. To do this I am simply going to offer co-branding. Co-branding is the opportunity for one or more of my sponsors to have their name and logo attached to either all or part of my festival. For example, I'm going to offer co-branding opportunities for my art show, and my various performance stages. I will then highlight these spon-

**Clay Williams and Wil LaBossier** are president and chief technology officer, respectively, of Forte Interactive, a software and web application developing company focusing on database-driven applications to stimulate sales and save money for their customers. They have extensive experience in the events and retail e-commerce sectors and can be reached at [www.ForteInteractive.com](http://www.ForteInteractive.com) or toll-free at 1-866-55FORTE.

# URBAN LEGENDS

## ADVENTURES IN CITY REGULATIONS

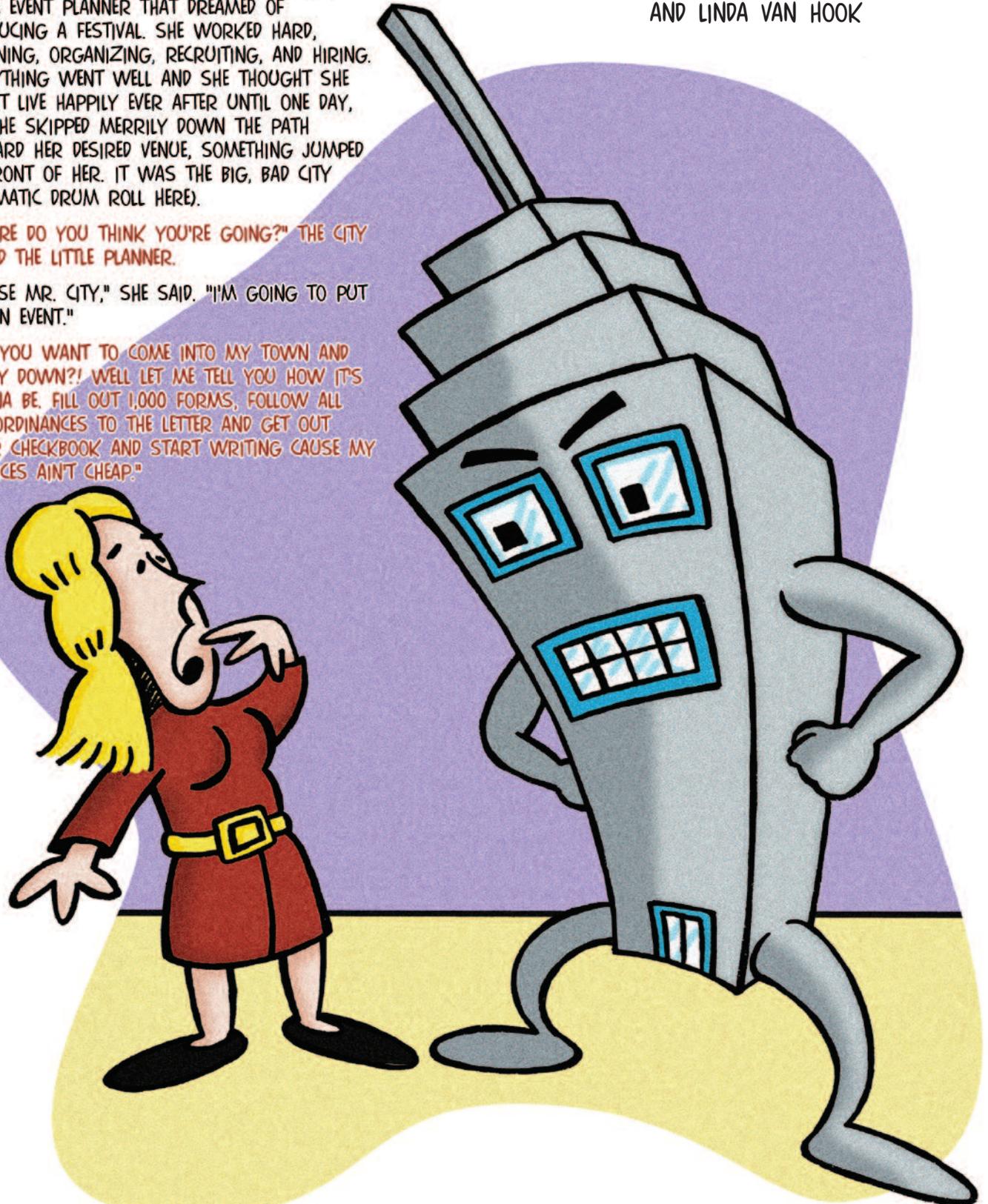
BY VERN BIAETT, CFE,  
AND LINDA VAN HOOK

ONCE UPON A TIME THERE WAS A GOOD LITTLE EVENT PLANNER THAT DREAMED OF PRODUCING A FESTIVAL. SHE WORKED HARD, PLANNING, ORGANIZING, RECRUITING, AND HIRING. EVERYTHING WENT WELL AND SHE THOUGHT SHE MIGHT LIVE HAPPILY EVER AFTER UNTIL ONE DAY, AS SHE SKIPPED MERRILY DOWN THE PATH TOWARD HER DESIRED VENUE, SOMETHING JUMPED IN FRONT OF HER. IT WAS THE BIG, BAD CITY (DRAMATIC DRUM ROLL HERE).

"WHERE DO YOU THINK YOU'RE GOING?" THE CITY ASKED THE LITTLE PLANNER.

"PLEASE MR. CITY," SHE SAID. "I'M GOING TO PUT ON AN EVENT."

"SO, YOU WANT TO COME INTO MY TOWN AND PARTY DOWN?! WELL LET ME TELL YOU HOW IT'S GONNA BE. FILL OUT 1,000 FORMS, FOLLOW ALL MY ORDINANCES TO THE LETTER AND GET OUT YOUR CHECKBOOK AND START WRITING CAUSE MY SERVICES AIN'T CHEAP."



As the city spoke, a forest of regulations, meetings, permits and unexpected costs sprang up around the poor little planner. She trembled. How would she ever make it out in time?

Dealing with your city doesn't have to be a big, bad experience. We have worked coordinating the municipal government side of events for a collective total of 37 years. During that time we have simplified our permit forms, our fee structure, and compiled a list of considerations to help straighten the event planner's path. Here are a few things you should remember.

### Know the terrain

Supporting an event requires more involvement from more city departments than most event planners realize. If you are lucky the city you work with will have a person or committee that will coordinate your special event application - we refer to this as a one-stop-shop. In Glendale, permitting is handled by a special events coordinator. This task alone requires about 50 percent of her full time job. Last year in Glendale we processed more than 120 event permits, each one requiring different consideration based on its unique characteristics. Permitting takes time! Please have patience with the process and turn your application in as far in advance as the city requires (often at least 60 days). Try and meet the permit coordinator in person to discuss your application and site plan - if it is filled out correctly it makes it easier.

Please note that even with a one-stop-shop you will probably have to work individually with each department you impact. Again, the earlier you start the process, the better.

### Someone must pay

City services cost money. They are primarily manpower-based and can be expensive. Most festivals and events take place in the evenings and on weekends, which means city staff will be paid at overtime rates. In fact, some events find it more cost efficient to hire private companies for such support as sanitation and security, rather than paying overtime wages to city staff.

You can ask your city to help cover your cost, but nearly all events must pay at least part. Some cities ask for one all-encompassing fee. But most likely you will pay separate fees to each department. Examples of fees that may be required include, but are not limited to:

- Application fees
- Tax & license permit fees
- Carnival ride or amusement fees
- Tent permit fees
- Sanitation deposits and fees
- Facility rental fees

### Some departments typically involved with festivals include:

#### Police

(traffic and crowd management, undercover, bike patrol, etc.)

#### Fire

(fire marshal, bike paramedics, tent and equipment inspections, etc.)

#### Sanitation

(curb service and commercial)

#### Traffic Engineering

(street closures and barricades)

#### Recreation

(facility reservations, audio/visual)

#### Parks

(maintenance staff)

#### Risk Management

(insurance and safety officer)

#### Tax & License

#### Library

#### Utilities

(water)

#### Facilities Management

(electricity, janitors, maintenance staff, etc.)

#### Building Safety

(generator inspections)

#### Mayor's Office

#### City Council Office

#### City Manager's Office

#### City Clerk

#### City Attorney

#### Streets

(street sweepers)

#### Planning & Zoning

(usage variances)

#### Marketing/Communications

(PIO, city cable TV)

- Inspection fees
- Utility deposits and fees
- Sanitation fees
- Over-time cost for city staff

### Seeking help

If you want the city to help you pay for the city services you'll need to support your event, you need to ask the right people. In most cases the right people will be elected officials, not the city employees who issue your permits. Elected officials typically approve funds for specific events in the annual budget process. Most cities operate on a fiscal year calendar that starts on July 1. The budget process may start as early as September in the year prior with final budget approval coming as late as June. Two important points you must remember: 1.) lobby your elected officials to secure funding, and 2.) start the process as much as two years in advance.

In some cases, cities have limited discretionary or contingency funds that they can use to support festivals and events outside the budget process. These are usually one-time funds, and again, are often controlled by elected officials. It's best to secure these funds early in the fiscal year.

When you go to a city to ask for support have a professional business plan to present. Treat the city just like you would treat a major sponsor. Many cities are very savvy about supporting festivals and events and will want to know what benefits and values they will receive in exchange for support.

### Near the path's end

After you have taken care of city planning considerations, be sure you check in with your local health department (usually a county agency) who will permit and inspect your food vendors. Also, check in with your state government who will require tax licenses, permits for raffles and possibly even more.

Hopefully our urban legend has not scared you off. A city can look like a forest of people and processes to deal with, but if you keep in mind all the above considerations, you'll find a straighter, smoother path through it.

If you are planning an annual festival it gets easier and easier with each passing year as you learn and city employees become familiar with your event. Try and remember that government employees take their jobs seriously and are just trying to enforce the rules for the safety and success of your event. We all want the same thing... for everyone to live happily ever after.

**Vern Biaett, CFE**, is special events manager for the City of Glendale, Ariz. where he works closely with Linda Van Hook, special events coordinator. Both are currently helping to facilitate plans for a new Cardinal's Football Stadium to be built in their city before 2005. You can reach them at 623-930-2963.

## Ask the Experts:

# Go Pro with Balloons; Protect Your Tax-Exempt Status

**Q** "I'm considering adding a hot-air balloon rally to an existing event. What steps should I take and what factors should I consider?"

**Bob Eastman - Events by Eastman, Inc.**

**A** Hot air balloon rallies can add unique color, excitement and a special family atmosphere to any celebration. At the same time, they can also add new risks and complications. To make your new addition as safe and successful as possible, you'll want to begin with a professional balloon event producer. As with most everything else, there is no substitute for experience, especially when you're dealing with a force as unforgiving as gravity.

Be sure your producer operates on a safety-first-and-always basis. One of the hardest things to do is to scrub a launch that has been planned for months. But remember that no one wins if an accident does damage to life, limb or property. You're better off safe than sorry. When the weather is marginal, stay on the ground. Talk to more than one producer. They each have different styles and ideas about how an event should be conducted. You'll want to choose one that meets your event's individual needs.

Operate your balloon rally as a fun event rather than a competitive one. Your community, sponsors and passengers will enjoy a more positive experience if you approach ballooning as a festival rather than a race especially while it is still a new addition. Pilots tend to be more attentive to those around them when they are flying for fun rather than for large amounts of money.

Once you've chosen a balloon rally expert and talked over the above considerations, he or she will take care of many other details. For instance, your producer will provide all the aircraft and pilots for your event. They should require their pilots to be accident and incident free. In addition, pilots should have no FAA actions pending against their licenses. While they should also pay attention to the appearance of the balloons themselves, who drives the balloon is far more important than what it looks like.

These basic suggestions should help get you started. Good luck with your ballooning adventure!

Expert advice provided by hot air balloon rally producer **Scott Spencer**, President of Lighter Than Air America, Inc., Boise, Idaho. For more information about Spencer and his specialties, visit [www.scottspencer.net](http://www.scottspencer.net)

**Q** I've heard of some events encountering complications related to their non-profit status. What kinds of things might cause the IRS to raise a red flag with regards to a non-profit organization?

**Steve Remington - Eugene Celebrations**

**A** Once granted tax-exempt status, organizations must continue to be organized and operated exclusively for exempt purposes or risk loss of their tax-exemption. A number of activities, particularly those that are or appear to involve private inurement (private financial or other benefit to a board member, founder or other person closely linked to the organization) may threaten tax-exempt status. Five activities that the IRS may question that could threaten tax-exempt status are:

**1. Lack of adequate financial controls** - It is critical that a nonprofit group properly account for all monies collected and

distributed by the organization, including prior approval of expenditures and obtaining proper documentation and receipts for actual expenditures. In addition, proper accounting procedures call for separation of duties. That is, the person who drafts a check should be different from the person who signs the checks. If possible, a third person should be responsible for reconciling the bank account.

**2. Business deals with "insiders"** - The IRS also is concerned with any business transaction between a tax-exempt organization and an "insider," including officers, directors, volunteers or individuals closely related to them. Business deals with insiders are not strictly prohibited, however adequate controls must be in place to ensure that any deal between the organization and a person closely connected to the organization is at "arm's length" and is in the best interests of the organization. If a nonprofit group engages in a transaction with an "insider," the "insider" should not take part in any part of the transaction, including not being in the room or part of the discussion related to the bidding or selection process.

**3. Excessive payments** - in recent years, Congress and the IRS have given close scrutiny to excessive payments and salaries. A payment to a vendor will be considered excessive if the price paid exceeds fair market value for the goods provided or services performed. Bidding out contracts is a common safeguard for ensuring that the fair market rate is paid. Similarly, salaries paid to staff are considered excessive if the salaries paid exceed salaries paid for similar positions performed by similarly qualified individuals in similar circumstances. Utilizing available salary surveys is a common method of ensuring that salaries paid do not exceed market conditions.

**Note:** The IFEA is in the initial process of completing a new compensation survey of members which will be released in Jan. 2003.

**4. Preferential treatment** - Providing preferential treatment to officers, directors, volunteers and those closely related to them may result in prohibited private inurement. For example, the IRS has found private inurement when no- or low-interest loans are provided to individuals closely connected to tax-exempt organization. Similarly, when the services provided by an exempt organization are restricted to individuals who control or are closely related to an organization the IRS is likely to find private benefit.

**5. Joint ventures with commercial entities** - Joint ventures between tax-exempt and commercial entities are not strictly prohibited by the IRS. However, the IRS is becoming concerned with the increasing numbers of these arrangements. If a tax-exempt engages in these types of ventures, it is critical that the transaction be at arm's length, that the arrangement does not substantially benefit an individual closely related to the organization, and that the transaction be closely related to the organization's exempt purpose.

Expert advice provided by **Sandra Pfau Englund**, CAE, Esq., Pfau Englund Nonprofit Law, Alexandria, VA, [www.nonprofitlaw.com](http://www.nonprofitlaw.com). Reprinted with permission from *Association Trends*, August 9, 2002 issue." *Details: www.nonprofitlaw.com.*

# Foundation

Chairman Wright Tilley, CFE

## Giving You a Run for Your Money

It is the irony of the event planner's life. Relaxation for everyone else means hard work for us. Summer vacations can mean some of the longest, most stressful event-planning days.

The reverse may also be true. As families return to the demands of school and work, many of us can breathe a little easier, and even attend an event created especially for our benefit.

And so, at the end of the busiest event season, long after Louisville, Ky.

has put the Kentucky Derby and Kentucky Derby Festival to bed, I find myself looking forward to traveling to that city for the 47th IFEA Convention and EXPO.

This convention promises to be one of the best ever. With your help, the IFEA Foundation is proud to provide part of the funding to make it all possible.

Through the generosity of member contributions and participation in fundraisers, we are sponsoring three of the convention's most high-profile, informative presenters.

Our first sponsee is Fortune 500 writing consultant **Jeanine Sweat** who will lead the pre-convention seminar for CFEs and advanced professionals, "Writing for Success ... Gaining The Winning Edge." This will be an excellent session for all event professionals who rely on successful proposals, business letters, marketing collateral, and even email correspondence.

Next, I can't begin to express how excited we are to sponsor the dynamic opening keynote speaker, **Stedman Graham**. Chairman and chief executive

officer of the Chicago-based S. Graham & Associates, Graham specializes in management and marketing consulting for corporate and educational markets. His keynote address, "The Winning Edge ... You Can Make It Happen: A Nine-Step Plan For Success," will be one of the highlights of the conference.

Finally, to close the convention, we're sponsoring a keynote speaker who helps direct Kentucky's (and the

The IFEA Foundation would like to thank **Bill Charney of Bill Charney & Associates** for his generous contribution of policy governance training for the IFEA Foundation Board.

world's) most famous event venue. **John Long**, the executive vice president and COO of Churchill Downs will share his personal insights and success formulas in a session titled "The Winning Edge: A Part of Everything You Do."

Not only does the Foundation use its funds to sponsor dynamite speakers. We also fund scholarships to enable select up-and-coming professionals to benefit from their wisdom. Congratulations to this year's scholarship winners! If you have never attended an IFEA convention and have a financial need, I encourage you to apply for one of these scholarships next year.

Well, enough about the educational aspects. Let's talk about the Foundation Night Party! Once again, we're bringing



you an unforgettable evening of food, music, and fun, not to mention the live and silent auctions. Unique merchandise, gift packages, once-in-a-lifetime trips, you'll find it all up for bid at the Kentucky Center for the Performing Arts, only a block or two from the Galt House hotel.

All auction items are donated by IFEA members. This is where we need your help. Please give back to your association. Take the time to fill out an auction donation form. You'll find one at [www.ifea.com](http://www.ifea.com). Or you can request one by calling IFEA headquarters.

Remember, the funds raised by auctioning off your donated items help pay for the best IFEA convention programming and scholarships.

You can also support these aims by buying Foundation raffle tickets for a chance to win a trip to Atlanta, including lower level seats to an Atlanta Braves game. With each \$20 ticket you'll also get an "IFEA Foundation /Louisville" souvenir pin from Sanchez Enterprises.

Your Foundation needs your support to continue its mission. You can help by donating items for and bidding at the auction. You can also make direct tax-deductible donations. All of your contributions, large or small, really make a difference.

Have a great fall, travel safely, and I look forward to seeing you in Louisville.

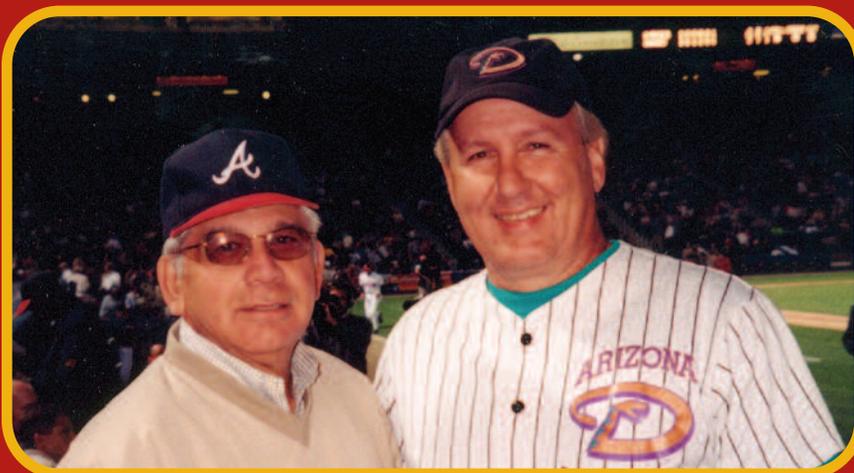
# Foundation

## IFEA Foundation Atlanta Braves Weekend

The winner of the IFEA Foundation 2002 raffle in Las Vegas was Ms. Jan Holland-Malcom, a Special Events Coordinator with the City of Glendale, Arizona. Because Jan was on maternity leave she was unable to use the prize, so her boss, Vern Biaett, Jr., Glendale Special Events Manager (who had sold her the winning raffle ticket) offered to trade her some of his personal Diamondback and airline reward tickets so she won't miss out. Mr. Biaett and his lovely wife Betty were able to enjoy a wonderful weekend in Atlanta.

The trip was very successful. The Diamondbacks behind the pitching of their All-Star pitcher, Randy Johnson, handily beat the Braves. As you can see from the picture, Vern proudly wore his Diamondbacks outfit. Even the "heckles" and "cat calls" from the home fans did not discourage his enthusiasm. The Biaetts enjoyed their dug-out seats and were very excited when the TV cameras focused on them. Not only was their picture shown on the big screen at the stadium, but also nationally. At press time of this article it is not known if the Biaetts have been offered a TV contract.

The Biaetts also enjoyed a special treat at The Inn at Eagle's Landing. During their visit, the LPGA Chick-fil-A Charity Championship, hosted by



Vern Biaett, Jr. (right) Atlanta Braves Weekend winner shown with Larry Sanchez of Sanchez Enterprises

Nancy Lopez, was being held at Eagle's Landing golf Course.

Even though the Biaetts were not able to play golf because of the tournament, they were invited to come back and play at a later time. Eagle's Landing is one of the premier golf courses in the South.

The Biaetts were totally excited about their trip. Vern commented: "I encourage all the attendees at the convention in Louisville to purchase raffle tickets for the Braves Weekend. The chances of

winning are greater than the lottery, and you receive a commemorative pin whether you win or not. More importantly, the money goes to a worthy cause, the IFEA Foundation". You can purchase raffle tickets from the IFEA Foundation Board Members.

The IFEA Foundation would like to thank the sponsors of this fund-raiser: Delta Air Lines, Inc. The Inn at Eagle's Landing The Atlanta Braves Sanchez Enterprises, Inc.

## IFEA Atlanta Braves Weekend Raffle!

- 🎯 \$20.00 donation goes to IFEA Foundation (includes collector pin)
- 🎯 Round-trip airfare for two on Delta Air Lines (USA)
- 🎯 Two nights accommodations
- 🎯 Two first base dugout tickets to Atlanta Braves Game

**Pick up your numbered collectable IFEA pin at Booth #602**



IFEA Louisville 2002 collectable pin

# SANCHEZ ENTERPRISES

*Manufacturers of Quality Pins*



**Sanchez Enterprises, Inc.**  
1895 Phoenix Blvd., Suite 132  
Atlanta, GA 30349  
**1-800-358-9594**

# The Board Table

## Maximize Your IFEA Investment

It's Fall! Most IFEA members have now produced their 2002 events, and are well into their 2003 planning cycles. For many of those members (in North America, at least), this has been a particularly tough year.

In my 25 years of involvement in the events industry, I've never seen it so affected by an economic downturn. Our colleagues used to enthusiastically report growth in financial and programming successes. Now they're less optimistic. "I'd be thrilled to break-even," has become a constant refrain.

Reducing expenses has become an obvious necessity for many. "Discretionary" line items are the first to go, such as the budget item called "staff travel." Expenses for "dues" usually follow.

But, this is no time for business as usual. When cutting costs, it's crucial to consider the future. While many expenses are incidental, some are investments that can provide strategic returns. With my tenure in this industry, I can say with certainty that attendance at the IFEA convention and active participation in IFEA offers the highest return on investment of any non-production expense in this industry!

Prior to starting my consulting practice, I enjoyed a highly successful run as the founder and CEO of the Cherry Creek Arts Festival. Each of the six annual events I produced enjoyed great audience and critical response, and even greater financial success. We were highly profitable, and I attribute much of our success to what I learned through IFEA. I'm not talking just about the top-notch programming. IFEA conventions helped me to cultivate relationships with an amazing network of colleagues. Many of those relationships continue to grow a decade later.

Now, more than ever IFEA offers unparalleled value in its annual convention. At the upcoming Louisville convention, that value will come in the form of an additional seminar at no

additional cost to you. For the first time IEG, the sponsorship experts, will present their popular seminar *Selling More Sponsorship* just for IFEA convention attendees. And with sponsorship just part of the revenue equation, Louisville is the place to be to learn who is doing what to build and diversify revenue sources, through programming, merchandise, memberships, foundations, festival "clubs," and more.

### A few other thoughts to share with you:

As our board anticipates 2003, we thank all of you who've contributed to our association's efforts and successes in 2002. Certainly, the challenge of postponing last year's convention, and rescheduling it for January in Las Vegas would have been immense for any of us. But **Steve Schmader**, CFE and his staff not only presented the most well-produced conference in IFEA's history, they did it only seven months after Steve took over full time as IFEA's new CEO. If January was any indication, we have a tremendous amount to look forward to in Louisville.

Our entire board would also like to recognize the staff for their tremendous efforts and success in keeping things operating well during Steve's absence due to his shoulder injury last May. In particular, kudos to **Kaye Campbell**, CFE, senior vice president, for her rock-steady presence and professionalism.

As previously announced, there was more membership participation in the board nominations process than ever before. In accordance with the new bylaws provisions to encourage such up-front participation, the nominating committee, chaired by "**K**" **Alferio**, CFE has announced three new board members who will be taking office in



January. These are:

**Johan Moerman** of Rotterdam Festivals - a longtime advocate and leader of IFEA-Europe

**Janet Kersey**, CFE of the Daytona Beach Convention & Visitors Bureau, who contributed immensely to the launch of IFEA Florida and has also demonstrated commitment to building bridges between our industry and the CVB/tourism sector's leadership.

**Sam Lemheny** of Walt Disney World Resort. Sam is one of the most active IFEA representatives from one of the world's most prestigious event producers and venues!

Two women with distinguished service to our industry and especially to IFEA will be leaving the board at the end of the year, having completed their second three-year terms. If you see **Nancy Chapman**, CFE, Milestone Products or "**K**" **Alferio**, CFE, Capital One, at the convention in Louisville, please join us in expressing appreciation and gratitude for their many contributions.

As always, all of us on the board serve to represent and meet your needs. Let us know what they are! Our contact information appears on the next page.

With appreciation and gratitude for what IFEA's members do to make our world a better place....

Best regards  
**Bill Charney**  
2002 IFEA Board Chair

# Mike Berry, CFE

Mike Berry, CFE, has served as the President and CEO of the Kentucky Derby Festival, in Louisville, since 1997. As part of his duties, he oversees the production, promotion and coordination of more than 70 events during the two-week-long annual festival.

In addition, Berry serves on the board of directors of the International Festivals and Events Association, and has previously served on the IFEA Foundation Board. His involvement with IFEA dates back to 1986, when he



## 2002 IFEA BOARD OF DIRECTORS

### **"K" Alferio, CFE (immediate past chair)**

Capitol One, Virginia • Tel: 804-290-6285 • E-mail: k.alferio@capitalone.com

### **Dennis W. Bash**

U.S. Bank, Oregon • Tel: 503-275-5244 • E-mail: dennis.bash@usbank.com

### **Mike Berry, CFE**

Kentucky Derby Festival, Kentucky • Tel: 502-584-6383 • E-mail: mberry@kdf.org

### **Richard Brewer, CFE**

Variety Services, Inc., South Carolina • Tel: 843-851-3819 • E-mail: varietyinc@email.msn.com

### **Nancy Chapman, CFE**

Milestone Products, California • Tel: 877-587-4839 • E-mail: nancy@milestoneproducts.com

### **Bill Charney, CFE (chair)**

Bill Charney & Associates, Colorado • Tel: 303-321-3190 • E-mail: Bill@bcharney.com

### **Dick Clark**

Portland Rose Festival Assoc., Oregon • Tel: 503-227-2681 • E-mail: dickc@rosefestival.org

### **Bill Collins, CFE**

The High Road, Inc., Virginia • Tel: 703-923-0800 • E-mail: hyroad@aol.com

### **Derrick Fox**

SYLVANIA Alamo Bowl, Texas • Tel: 210-226-2695 • E-mail: derrickf@alamobowl.com

### **Skye Griffith, CFE**

Skyline Talent & Events, Inc., Colorado • Tel: 303-595-8747 • E-mail: skye@skylineusa.com

### **Paul Jamieson, CFE**

SunFest of Palm Beach County, Inc., Florida • Tel: 561-659-5980 • E-mail: pjamieson@sunfest.com

### **Thomas Kern, CFE (secretary)**

National Cherry Festival, Michigan • Tel: 231-947-4230 • E-mail: tjknfc@traverse.com

### **Virginia Mampre, CFE**

Mampre Media International, Texas • Tel: 713-960-9849 • E-mail: mampremedi@aol.com

### **Robyn Nelson, CFE**

Utah Arts Festival • Tel: 801-322-2428 • E-mail: utartsfest@msn.com

### **Ruth Schnabel, CFE**

CalFest; Tahoe Arts Festival • Tel: 530-583-5605 • E-mail: calfest@telis.org

### **Thérèse St-Onge, CFE (chair-elect)**

National Capital Commission, Canada Day, Winterlude, Ontario, Canada  
Tel: 613-239-5278 • E-mail: tstonge@ncc-ccn.ca

### **Wright Tilley, CFE**

RCS Productions, Inc. • Tel: 770-306-9155 • Email: wright@rcsproductions.com

### **Henry "Pete" Van de Putte Jr., CFE**

Dixie Flag • Tel: 210-227-5039 • E-mail: petevdp@aol.com

attended his first convention in London. He hasn't missed a single one since.

"I work as an event planner because what we do really makes a difference in people's lives," he said. "IFEA creates a sense of community for me and my peers; that is why I am proud to be a member of the Board that directs it."

Berry also serves on the boards of several local organizations in his community. Most recently, he was Chair of the 2000 Breeders Cup Host Committee of Events and directed the Derby Festival's efforts in producing two successful events for the prestigious international horse racing championships.

Berry began his Derby Festival career in 1986 as an event manager. He also led the festival's solicitation of sponsors as director of marketing and later as vice president and managing director of the festival. Berry was the organization's chief operating officer for eight years.

Now, as CEO, Berry works with a 74-member board of directors and a full-time staff of 22 employees. His annual budget exceeds \$6 million and his event contributes an economic impact of more than \$93 million to the local community. During Berry's tenure, the Derby Festival has consistently been ranked among the top 20 annual events in North America. Its opening ceremonies, Thunder Over Louisville, is the largest annual pyrotechnic display on the continent.

A graduate of Georgetown College in Kentucky, Berry began his career in state government before moving into events. He was an administrative assistant to Governor Martha Layne Collins. During his four years in Frankfort, he coordinated special projects for Gov. Collins, including the 1984 Democratic National Convention events (Collins served as Chairman), Derby Breakfast, Governor's Prayer Breakfast, Inaugural, 75th Anniversary of the State Capitol and Bluegrass State Games.

## Dennis Bash



How does a banker get involved in event sponsorships? Well, for Dennis Bash, it happened as a result of an acquisition. About 12 years ago he worked for a small Seattle-based bank, which was acquired by U.S. Bank of Oregon. The new company needed to introduce itself to the Washington market. Sponsoring the 1990 Goodwill Games seemed the perfect strategy. Bash jumped at the chance to leave his traditional line position and coordinate the sponsorship full-time.

That first taste of the event industry led Bash toward an increasing involvement with IFEA and his current position on the board of directors.

"My relationship with IFEA began in 1996 and I strongly encourage any of you that manage/produce events to get your sponsors involved!" Bash said.

"I've learned so much about the industry and come away from conferences with so many good activation ideas that I've more than paid for my membership over the years."

When Bash began working in event sponsorship, his bank had no sponsorship or event department. He and his staff had to do everything on the fly.

He created ticket packages, managed the volunteer program from recruitment to training and placement, created co-branded merchandise, worked to open and staff four temporary branch locations, coordinated signage creation and placement and helped to coordinate corporate hospitality.

Once the games were complete, Bash returned to a more traditional role and didn't think much about sponsorships again until 1993 when he became a

regional sales manager with U.S. Bank. In the absence of any official sponsorship group, he took responsibility for five local and regional sponsorships, including the Tacoma Rainiers (AAA Baseball) and the Northwest Flower and Garden Show.

A short time later he was given the chance to be the bank's first ever sponsorship manager.

After a move to Portland 1996, a few changes in position, and a couple bank mergers, Bash is once again director of corporate sponsorship for U.S. Bank with responsibility for a portfolio of sponsorships across the country.

## Pete Van de Putte, CFE



Pete Van de Putte, CFE, president and CEO of Dixie Flag Manufacturing Company, is a native of San Antonio, Texas. He is past chair of the Texas Festivals and Events Association, past chair of the IFEA Foundation Board and now serves on the IFEA Board of Directors. He received the Texas Festival and Event Association Hall of Honor and Lifetime Achievement Award in 1995. In his honor, The Texas IFEA Foundation Scholarship Endowment was named the Pete Van de Putte TFEA Endowment.

"Festivals and special events bring people together and serve a variety of important needs in our society," Van de Putte said. "IFEA brings together the people who produce and support events helping them through education and inspiration to improve the quality of events worldwide. I am honored to serve the members of this great organization as a member of the IFEA board."

Van de Putte got his start in the events industry through his love for

music. After graduating from St Mary's University where he earned a B.A. in Music Education, he spent the early years of his career as a music teacher and band director. During his teaching years, Pete served as chairman of the Battle of Flowers Association Band Directors Advisory Committee and produced the Battle of Flowers Band Festival for two years.

He left teaching in 1980 to take over Dixie Flag where he has worked with various organizations to design products for festivals and special events, consulted with events and spoken at workshops and conferences across the country. As a strong supporter of small business Van de Putte has served as president of the San Antonio Manufacturers Association, the National Independent Flag Dealers Association, and the San Antonio Local Development Company. He was appointed a delegate to the Third White House Conference on Small Businesses. In addition, the U. S. Small

Business Administration's San Antonio district office selected him as the 1995 Small Business Person of the Year. He has served on the NFIB (National Federation of Independent Business) Board of Directors since 1997.

Van de Putte is a vexillologist, a person who studies flag design and history. He is a member of the North American Vexillological Association and has received the New Constellation Award from the National Flag Foundation. The Freedom Foundation at Valley Forge presented him and Dixie Flag with The George Washington Honor Medal in recognition of the company's annual Flag Day Festival.

# IFEA Update

## IFEA Member Benefits 101

Getting the most from your membership?  
Make sure with this quick refresher course.

**Lesson 1: Save big on resources from sponsorship expert, IEG.** Knowing and understanding the latest sponsorship trends can mean the difference between gaining those top sponsors and losing them to a technicality. At IFEA, we understand the impact sponsorship dollars can have. That's why we have now made it easier for you to access the most up-to-date sponsorship information in the events industry. In partnership with IEG, Inc., the premier event sponsorship organization, IFEA is pleased to offer a series of unprecedented discounts available only to IFEA members:

- IEG's Sponsorship Seminars: save 25 to 40 percent (up to \$298 in savings)
- IEG's Sponsorship Report: save 35 percent (a \$160 savings)
- IEG's Sponsorship Sourcebook: save 25 percent (a \$74 savings)
- IEG's 20th Annual Sponsorship Conference, March 9-13, 2003, Chicago, Ill.: save 25 percent

**Lesson 2: Safeguard your board with low-cost Directors & Officers Liability Insurance.** Through K&K Insurance Group, Inc., IFEA Members, who are non-profit, non-government entities whose activities are at least 50 percent event-oriented, can purchase Directors & Officers Liability Insurance for only \$700! This is a savings of approximately \$1,500 off the price of a typical D&O policy, a sum several times greater than the cost of IFEA membership!

**Lesson 3: Stay informed with targeted publications and resources.** As a member, you'll receive *IE*, the magazine created especially for the business of international events. *IE* covers the news, issues, trends and other pertinent industry information that can help keep your event on track in today's changing world. Get more in-depth information through IFEA's extensive Bookstore and Resource Center - one of the best places to discover the latest event publications and materials, all available at a minimum 20% off the cover price to IFEA members. One of the most valuable resources of IFEA membership is simply being a part of the *IFEA Membership Directory & Buyer's Guide - The Who's Who in the Festival's & Events Industry*. The directory contains complete member contact information including name, address, phone, fax and e-mail, along with valuable event-specific demographics, and a Buyer's Guide section of vendors/suppliers to the festivals and events industry that can meet almost every need. Copies of the directory are available only to IFEA members.

**Lesson 4: Connect close to home through IFEA's Affiliated Chapters and Affiliate Connection electronic newsletter.** As a member of IFEA, will receive concurrent membership in your nearest state/regional chapter of IFEA at no extra cost. Providing you with professional development and educational opportunities right at your doorstep, IFEA's affiliated chapters allow you to access vital locally applicable industry information and puts you in touch with event peers and sponsors in your own market. Stay on top of the latest trends in your area, at your convenience, with IFEA's new chapter e-newsletter - *Affiliate Connection* - available and up to date 24-hours a day at [www.ifea.com](http://www.ifea.com).

**Lesson 5: Prove your worth for less with IFEA's economic impact program.** Festival and event management is serious business, but sometimes it is difficult to persuade people that producing a festival or event contributes to the economic vitality of the community. In response to the needs of its members, IFEA developed an economic impact program that provides the economic and demographic information you need for sponsors, local government, the business community, and for internal planning. To that end, we are pleased to announce our newest benefit beginning with our new 2003 benefit year, new and renewing IFEA members only, can receive a free, annual economic impact estimate letter, based on numbers provided to the IFEA by each event. Or, for a more complete and detailed study, the IFEA offers the most cost-effective program in our industry.

**Lesson 6: Reach high. Become a Certified Festival Executive (CFE).** Achieve the highest designation in the special events industry and be identified with a distinguished group that has demonstrated the experience and determination to be at the top of their field. Graduates of the CFE program represent the leadership of our industry and effectively raise the standards and prestige of their profession.

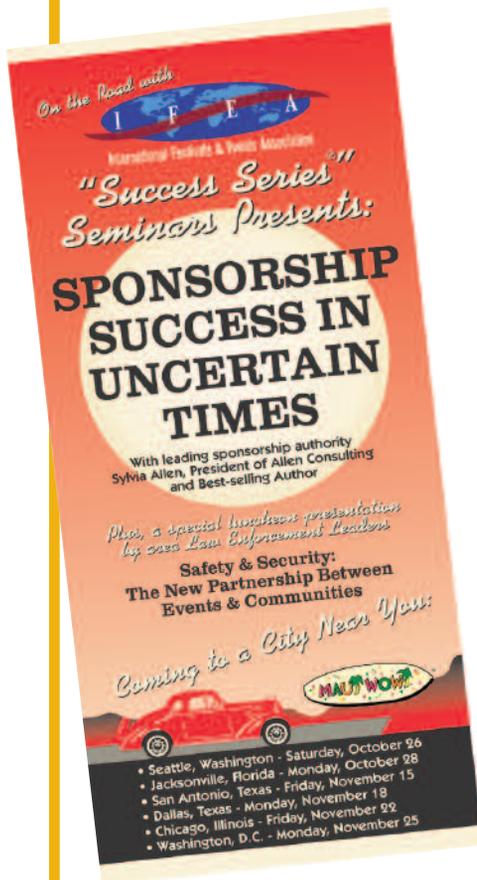
**Lesson 7: Study and network with the best at IFEA's conventions and seminars.** Considered to be the best networking and information resource in the special events industry, IFEA's conventions and seminars draw the largest gatherings of event professionals, sponsors and suppliers, from around the world, and will provide you access to the the latest ideas, "how-to" information, issues and trends, affinity event connections, workshops and social events. Take advantage of special registration rates for IFEA members only and watch for



Continued on page 59



## Look For the "Success Series<sup>®</sup>" Near You!



All event planners need up-to-date sponsorship information and networking opportunities. Yet not all event planners can afford the time and expense of traveling to attend a national convention. Now, IFEA and presenting sponsor Maui Wowi offer you the convenience of a seminar that travels, so you don't have to.

This fall, the new IFEA "Success Series<sup>®</sup>" takes top sponsorship expert Sylvia Allen, one of our most popular convention speakers, on the road. She'll stop in six different cities to present her one-day seminar, "Sponsorship Success in Uncertain Times."

Registration costs only \$100, which includes an on-site luncheon featuring an additional speaker on the issue of "Safety & Security: The New Partnership Between Events and Communities" from area law enforcement authorities. The low price, without the addition of large travel and hotel costs, should fit nearly every budget, said IFEA President and CEO Steve Schmader, CFE.

"We want to meet the educational needs of all our members, including those who can't attend the annual convention," he said. "This new series offers IFEA's top-notch, professional education at an affordable price."

### IFEA "Success Series<sup>®</sup>" traveling seminar schedule:

Oct. 26 Seattle, WA

Nov. 18 Dallas, TX

Oct. 28 Jacksonville, FL

Nov. 22 Chicago, IL

Nov. 15 San Antonio, TX

Nov. 25 Washington, D.C.

For more information visit [www.ifea.com](http://www.ifea.com) or call 208-433-0950.

## IFEA Revamps President's Council

They're known for their ability to lead. Soon they'll be using that ability to help IFEA enhance its most crucial programs.

Scores of the industry's most effective professionals have accepted invitations to participate in IFEA's newly reorganized President's Council. They convened at the IFEA offices in Boise, ID for their first meeting on October 12th.

"The President's Council will involve active support from industry leadership," said IFEA President and CEO Steve Schmader, CFE. "The council will augment what we already do and allow us to expand our programs and capabilities."

As front-line industry players, the President's Council will advise and support the IFEA staff in identifying member's needs and how to best meet them. They'll help cultivate new benefits, recruit top quality convention and seminar speakers and research cutting-edge information for association publications. They'll also help improve educational programs, increase sponsorships and reach out to new members and partners, among many other activities, all geared to ensuring the IFEA's role as the premiere professional association serving festival and event professionals, worldwide.

The council will also become a prime resource for potential new directors to serve on the IFEA Board, Schmader said. In contrast to the council, which works primarily with the staff, the IFEA Board of Directors governs the association, setting goals, which the staff then works to accomplish. President's Council members are appointed by the President & CEO, while Board members are formally elected at the annual meeting of the membership during the IFEA convention. Both groups are made up of volunteers.

Relying on advice from its most active members is nothing new for IFEA. The President's Council has long been an asset to association leadership, even prior to Schmader's presidency, which began in the spring of 2001. He hopes that his efforts to reorganize the group parallel to IFEA's departments and programs, and to clarify its purposes, will make it more active and effective, he said.



## Miller Brewing Company Hall of Fame Welcomes New Inductees

One comes from the northern U.S, the other from the south. They plan events as different in culture and climate as the communities they serve. But when it comes to their achievement and dedication, those distinctions blur. IFEA and the Miller Brewing Company Hall of Fame will induct two of the event industry's most illustrious planners at the upcoming convention in Louisville, Nov. 6-10. The newest recipients of the event industry's highest honor are Zeren Earls of Massachusetts' First Night International and Pat Craig Corda, CFE, of Florida's Gator Bowl.

### Zeren Earls

Since 1992, Earls has served as the founding president of First Night International, the umbrella organization to all the First Night communities, which number 180 to date. With visionary leadership and passion for art and community, Earls has championed First Night's growth into an increasingly popular New Year's Eve Celebration both in the United States and abroad.

Earls was among the small group of civic-minded artists who created First Night in 1976, as the finale to Boston's bicentennial celebration and the beginning of a new tradition. Four years later, she left her career as visual arts and drama teacher at Belmont Day School to oversee First Night's development full-time. As the event's President and Artistic Director, her hard work, talent and dedication turned this once small Boston event into a nationally recognized, public celebration attracting over a million people.

During her fourteen-year leadership (1980-1994), First Night Boston received twenty awards, making it an inspirational model for other communities. In 1990, Earls received the Kevin Lynch Award from MIT's Department of Urban Studies and Planning for the imaginative use of the built environment. In its inaugural year, in 1993, she was distinguished by the Massachusetts Cultural Council's prestigious Commonwealth Award for organizational leadership. In 2001, she received the Terpsichore Award for Lifetime Achievement from Boston's Topf Center for Dance Education.

Earls's life-long career in the arts began in 1960 upon graduating from Duke University, which she attended as a scholarship student from Turkey. She earned a Bachelor's degree in Psychology, with a special emphasis on the creative development of children and later received a Master's in education from Antioch College.

Since then, art has been the driving force in her distinguished career as educator, producer, administrator and cultural and community leader.

### Pat Craig Corda, CFE

Corda creates, produces and promotes over 30 events for the Gator Bowl Association, a 57-year tradition that is more than a college football bowl game. She has taken the ever-popular Bank of America Gator Bowl Parade to be one of the best in the South. Among other events that Corda produces are the Pregame and Halftime Show, the 5K Run, and the Budweiser Tailgate Party.

Prior to the Gator Bowl Association, Corda founded Events By Craig and has been involved in the event and festival business since 1979. She spent six years as the Mayor's Special Events Director for the City of Jacksonville. In this capacity she created events including Taste of Jacksonville, Gator Bowl Hoedown and Riverfest and was part of the team who created Mayport & All That Jazz (now known as Jacksonville & All That Jazz).

In 1985 she became the first manager of the newly constructed Riverwalk. In this capacity she created the Light Boat Parade, Blessing of the Fleet, Trick or Treat on River Street, The Seafood Festival, and the Riverwalk Juried Arts and Crafts Show. These events resulted in the Riverwalk becoming a major Jacksonville attraction.

After the Riverwalk she was named Manager of the Jacksonville Civic Auditorium. She has been a consultant to numerous events and festivals, and has lectured at the University of Florida, Texas A&M, and the University of Virginia. Corda has created award-winning promotional and advertising projects.

In addition, she is a graduate of the University of South Carolina, a certified festival executive, has served on the IFEA Board, and is a past chairman of the IFEA Foundation.



# Gain the 'Winning Edge!' Register Now!



Education, experience, and the answers you need to gain the "Winning Edge" - that's what you'll miss if you don't register now to attend the 47th Annual IFEA Convention and EXPO in Louisville, Ky, Nov. 6-10, 2002. Time is running out! Register today!

From beginning to end, the upcoming IFEA convention brings you new inspiration, new information, and new experiences, including the following:

## **IFEA Opening Show and Convention Welcome**

High energy entertainment and an official welcome by IFEA President Steve Schmader, CFE and IFEA Chairman Bill Charney, CFE.

*Sponsored by Haas & Wilkerson Insurance.*

## **Keynote Speakers**

**Opening Keynote:** Stedman Graham, is chairman and CEO of S. Graham & Associates, Chicago, Ill. a management and marketing consulting firm serving the corporate and education markets. He is also author of "You Can Make It Happen: A Nine-Step Plan for Success," a New York Times Bestseller, "You Can Make it Happen Every Day," a motivational pocketbook, "Build Your Own Life Brand," and co-author of "The Ultimate Guide to Sport Event Management & Marketing."

*Sponsored by the IFEA Foundation and Haas & Wilkerson Insurance.*

**Closing Keynote:** John Long, executive vice president and COO of the world-famous venue that is home to the Kentucky Derby, Churchill Downs.

*Sponsored by IFEA Foundation.*

## **IEG's Selling More Sponsorship Seminar**

Special \$445 value at no added cost to you, offered for the first time as part of

the IFEA Convention.

*Sponsored by IFEA Foundation.*

**More than 100 sessions,** led by the highest-rated speakers and sponsors in our industry. Includes a special first-time session on event management degree and certification programs offered at institutions around the world.

## **Continued Education and Certification Programs**

*Sponsored by K&K Insurance Group, Inc. and the IFEA Foundation.*

(separate registration required)

## **CFE/Advanced Professionals**

**Seminar:** "Writing for Success ... Gaining the Winning Edge," presented by Jeannine Sweet.

**New Professionals Seminar:** Covers the basic foundations for the those new to the event industry.

## **Corporate Insights**

Top corporate sponsors share thoughts on what and why they sponsor.

## **IFEA EXPO**

An exhibition of the industry's top suppliers, creative ideas, new products and services all under one roof.

## **Awards and Recognition**

The Miller Brewing Company Hall of

Continued from page 52

Fame Luncheon, features the Miller Brewing Company Hall of Fame inductions, Haas & Wilkerson Pinnacle Award presentations and the Zambelli Fireworks Internationale Volunteer of the Year Awards.

## Professional Networking

Affinity Group sessions, the Opening Reception, the First Timers Reception and the Dixie Flag Hospitality Suite ... they all bring you together with peers to find common interests, challenges and solutions.

## "Celebrate the Winning Edge" Foundation Night Party and Auction

sponsored by the IFEA Foundation, K&K Insurance and Zambelli Fireworks Internationale

One-of-a-kind finds, friendly competition and fundraising, staged at the Kentucky Center for the Performing Arts and hosted by the IFEA Foundation.

## Behind-the-Scenes Day and Closing Party at Churchill Downs

IFEA offers you a once-in-a-lifetime opportunity to spend a day Behind-the-Scenes: at the world famous Churchill Downs, home of the Kentucky Derby (the most exciting two minutes in sports).

Then, join us for our special Closing Afternoon Luncheon Party in the Skye Terrace, high above the race track and grounds, complete with thoroughbred racing and the "IFEA Derby," all included in your convention registration

## Convention Program

This bound, durable reference volume will benefit you long after the convention has ended with its schedules, attendee handouts, speaker lists, session handouts. Plus all attendees will receive a special IEG Selling More Sponsorship Seminar workbook.

## Maui Wowi Cyber Cabaret

All-new, high-tech, multi-media venue featuring top entertainers' promotional videos.

A brochure and complete schedule are available online at [www.ifea.com](http://www.ifea.com). To register, call IFEA World Headquarters at 208-433-0950. Do it today!



## 2002 Volunteer of the Year Finalists Named

Three of the world's most outstanding festival and event volunteers will be recognized at IFEA's 47th Annual Convention & Expo, Nov. 7, in Louisville, Ky., where one will receive the honor of being named the 2002 IFEA/Zambelli Fireworks Internationale Volunteer of the Year.

**John Altadonna** with the Autumn Leaf Festival in Clarion, Pa.; **Bill Kuhn** with OktoberFest in Tulsa, Okla.; and **Jim Remsberg** with Wichita Festivals, Inc. in Wichita, Kan., will join IFEA convention attendees in Louisville, as the guests of IFEA and Zambelli Fireworks Internationale. The three were chosen from a pool of regional award-winners selected by IFEA Affiliate Chapters (see list to the right).

Their volunteer efforts combined total more than 57 years of dedicated service to their events and communities.

"One of the unique aspects of festivals and special events is our reliance on volunteers for our success," said **Mike Berry**, CFE, chair of the volunteer of the year committee. "The Zambelli Fireworks Internationale Volunteer of the Year program rewards our supporters who give so unselfishly of their time," he said.

"Although, annually, one individual must ultimately be named Volunteer of the Year, hundreds are recognized by our member organizations, state chapters and affiliated associations as the backbone of our industry. Whether small or large, special events and festivals throughout the world consistently bring to our attention the talents of their most committed volunteers. To select one is a daunting task; to learn the stories behind their contributions is an honor."

**George Zambelli**, president of Zambelli Fireworks Internationale and sponsor of the award since its inception in 2001, agreed. "Imagine a world without the great blessings of volunteers," he said. "It would be a far different place. God bless them all."

**Christene Mathews Sheen**  
IFEA Europe

**Bill Kuhn**  
OktoberFest, Inc.

**John Altadonna**  
Autumn Leaf Festival

**Randy Bear**  
Fiesta San Antonio Commission

**Sandy Rubinstein**  
Coconut Grove Arts Festival

**Leslie Oleson/Tracy Carter**  
West Richland Harvest Festival

**Robert (Bob) Hansen**  
Hollywood Christmas Parade

**William (Bill) A. Fickling, III**  
Macon, GA's International Cherry Blossom Festival

**Jim Remsberg**  
Wichita Festivals, Inc.

**Venita Brown**  
Kentucky Derby Festival

**Carole LaLone**  
Three Barons Renaissance Fair, Inc.

**Bob Munsell**  
Memphis In May International Festival

**Luis J. Tijiera**  
Burlington Parks & Recreation

**Anne Judd**  
Utah Shakespearean Festival

**Christine "Silky" Holton**  
National Festival of the West

**Julie Cohen**  
Ann Arbor Street Art Fair



**Some people require a more direct approach.  
Economic Impact Estimate Letters...FREE!  
Available to all new and renewing 2002 IFEA members.  
Another Bottom-Line Benefit from IFEA. Join Today!**



International Festivals & Events Association  
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800-432-4304 • [www.ifea.com](http://www.ifea.com)



“...because **Good**  
is the enemy  
of **Great.**”



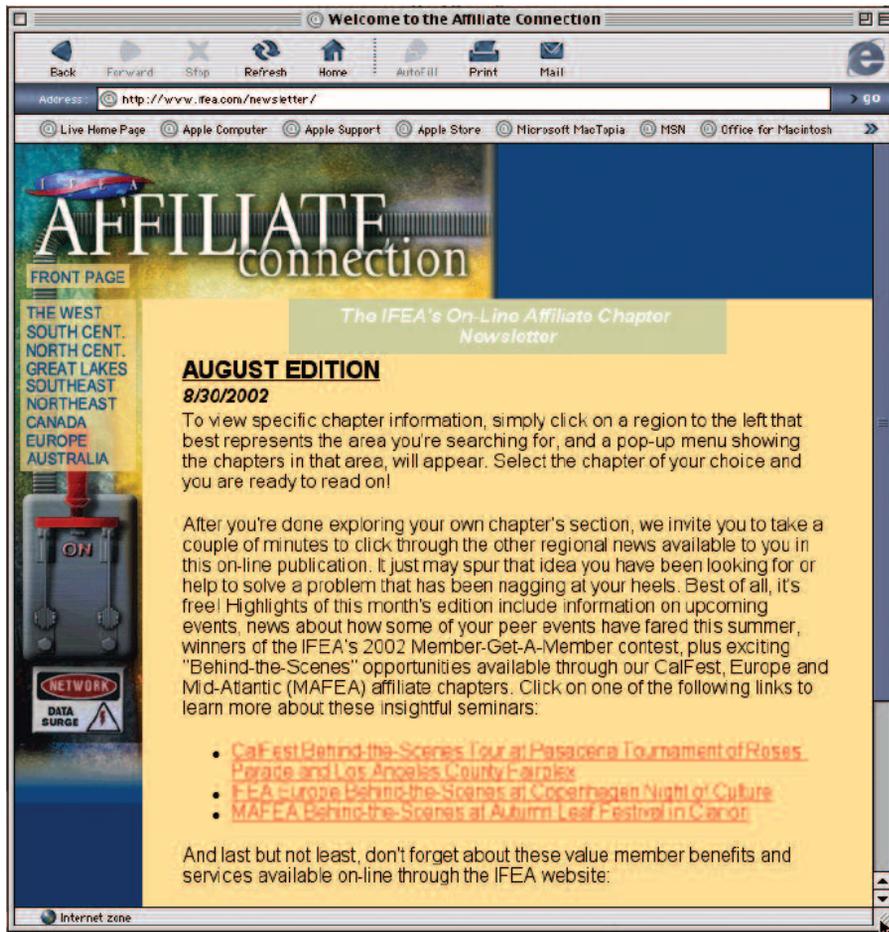
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and professional networking  
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# IFEA Update



## Affiliate Connection Provides Link to Chapters

Membership in the IFEA empowers your organization with the ability to take advantage of a world of opportunities, including those close to home! IFEA members automatically receive the benefit of belonging to one of our state or regional chapters, where other event professionals like themselves work to keep those areas in touch with one another and apprised of the many common issues and trends, as well as educational, training and networking resources available through the IFEA and its affiliated chapters.

That's where *Affiliate Connection* comes in! *Affiliate Connection* was created in response to our members' needs for a more timely, chapter-specific information piece. Its electronic format allows for the instant updating of articles and

provides easy accessibility to not only your own region, but to a global network of your professional peers, from right next door and around the world, who understand the value of sharing ideas, answers, creativity, experience and encouragement. With *Affiliate Connection*, news from your chapter and others will be constantly accessible, 24 hours a day, 7 days a week. New submissions will be posted within 24 hours of receipt at the IFEA, so you can choose to look up the information as often as you wish, whether it's daily, weekly or when prompted by our monthly reminders.

Click on the *Affiliate Connection* icon on the front page of [www.ifea.com](http://www.ifea.com) and check out what's happening in your part of the world, today!

Ethics is in origin, the art of recommending to others the sacrifices required for cooperation with oneself.

**Bertrand Russell, British Philosopher**

### CODE OF PROFESSIONAL RESPONSIBILITY PREAMBLE

The International Festivals & Events Association is a voluntary association of events, event producers, event suppliers, and related professionals and organizations whose common purpose is the production and presentation of festivals, events, and civic and private celebrations. At our core is a commitment to the belief that festivals, events and civic celebrations are at the foundation of characteristics that distinguish human communities and interaction. Civic events promote civic pride, culture, heritage and community. The future development of our communities and world depend in part on the existence of these celebratory events.

The IFEA Code of Professional Conduct and Ethics has been established to encourage, promote and ensure that its members and the industry itself represent and project the highest standards of ethical and professional conduct in the promotion and presentation of festivals and special events.

Of course, no code or set of rules can be framed which will particularize all the duties and principles of festival and event professionals. The following principles and guidelines are a general guide adopted by the membership of the International Festivals & Events Association and intended to provide a framework for professional behavior, ethical conduct and conflict resolution.

### THE INDUSTRY'S ROLE IN SOCIETY

**Principle/Standard #1:** Members shall ascribe to and promote the Mission and Ends of the International Festivals & Events Association, including:

- a. the association's commitment to the articulation of the value of events and celebrations to society;
- b. the recognition of festivals and events management as a profession;
- c. the association's commitment to its members' professional knowledge and awareness of industry issues and trends; and
- d. member compliance with professional standards and ethical conduct.

**Principle/Standard #2:** Members shall use any and all opportunities to improve the public's understanding of the role that festivals and events play in their community and in society.

**Principle/Standard #3:** Members shall assist in maintaining the integrity and competence of professionals in the festival and event industry.

**Principle/Standard #4:** Members shall embrace and promote the highest standards of human resource training and management.

### BUSINESS STANDARDS AND PRACTICES

**Principle/Standard #5:** Members shall practice and ensure the highest standards of safety and professionalism in the conduct of business affairs.

**Principle/Standard #3:** Members shall not engage in any conduct that involves legal fraud, commission of a crime or violation of law.

**Principle/Standard #7:** Members shall represent and deliver their business commitments in an honest and complete manner. Members should avoid conflicts of interest that undermine the generally accepted business practices and ethical business conduct. Members shall make every reasonable effort to resolve business disputes with clients, other members, sponsors and others in a fair and professional manner.

**Note:** The full and expanded version of the IFEA Code of Professional Conduct and Ethics is accessible online at: [www.ifea.com](http://www.ifea.com).

**Is your message...**



**...reaching it's audience?**

**If you are serious about reaching  
the festivals & events market then  
be where the decision makers are.**



**the business of international events**

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# IFEA Update

## UPCOMING IFEA EVENTS

**47th Annual IFEA Convention and EXPO**  
Nov. 6-10, 2002, The Galt House,  
Louisville, KY, Contact IFEA at  
208-433-0950

**IFEA "Success Series" Seminars**  
2002 Dates: 10/26, 10/28, 11/15, 11/18,  
11/22, 11/25  
See article on page 49 for additional  
details.  
Contact IFEA World Headquarters at  
208-433-0950

**Tennessee Festivals & Events  
Association Annual Conference**  
Jan. 16-18, 2003 - Downtown Nashville  
Sheraton, Nashville, TN, Contact Sallie  
Beckes at 423-756-2211

**Georgia Festivals & Events Association  
Annual Conference**  
Feb. 2-4, 2003  
Savannah Marriott Riverfront, Savannah, GA  
Contact Carolyn Morris at 770-592-7180

**Illinois Special Events Network  
Annual Conference**  
Feb. 5-6, 2003  
Radisson Hotel Alsip, Alsip, IL  
Contact Cyndie Hall at 815-987-5546

**Virginia Festivals & Events Association  
Annual Conference**  
Feb. 19-21, 2003  
Woodlands Hotel & Suites, Williamsburg, VA  
Contact Tricia Davis at 703-361-6599

**Festival & Events Association of  
Oklahoma Annual Conference**  
Feb. 27-28, 2003 - Ramada Plaza Hotel  
Edmond, OK, Contact Barbie Raney at  
918-596-2473

**12th Annual IFEA Europe Convention**  
March 6-9, 2003 - City Hall of Vienna,  
Austria, Contact Evelien Winkel at  
ifea@nbt.nl

**Northwest Festivals (OFEA & WFE)  
Annual Conference**  
Mar. 16-18, 2003  
Quinault Beach Resort Casino, Ocean  
Shores, WA, Contact Robin Kelley at  
425-392-0661

**CalFest Annual Convention**  
Mar. 18-21, 2003 - Doubletree Hotel,  
Sacramento, CA, Contact Ruth Schnabel  
at 530-583-5605

## TRENDS-AT-A-GLANCE

**Leisure travel continues to lead the recovery of the travel and tourism industry,** with a nearly 2% increase in leisure travel volume for the first six months of 2002 over the same period last year. Comparatively, business travel dropped nearly 9% for the same period, continuing a three-year decline - *Travel Industry Assn. Of America; www.tia.org*

### **Looking for a job change?**

21% of hires are coming from the Internet, with a majority of those going directly through a company/organization's own web site vs. an on-line job board - *www.careerxroads.com*

### **20% of our universe moves each year.**

As a result of mergers; staff changes; down-sizing, right-sizing, and growth; office moves; personal & family moves; etc., mailing lists see an average of 30 changes a day - *Association Trends*

### **Response by CEO's to the question, "When it comes to actually moving the organization forward and in other directions, which best describes your board?"**

- 18.2% Complacent, does what is safe
  - 18.2% Atrociously resistant to any kind of change
  - 20.4% Timid and therefore indecisive
  - 20.4% Not a factor; pretty much rubber stamp decisions
  - 22.7% Dynamic, proactive chance-takers
- *Association Trends; www.associationtrends.com*

## IFEA Member Benefits 101



IFEA's new "Success Series" Traveling Seminars, coming to a city near you.

**Lesson 8: Advertise for less.** IFEA helps you target your company's advertising needs directly to thousands of festival and event decision-makers through a variety of vehicles, including: print publications; the Internet; conference and seminar opportunities; EXPO booths; mailing lists and more, all at discounted member rates.

**Lesson 9: Keep on saving.** IFEA provides many opportunities to receive other valuable discounts on long distance telephone services from Broadwing Communications; overnight and freight shipping with Airborne Express and Yellow; travel discounts for business and pleasure from Global Travel; special discounted merchandise products and programs from "The Source"; and much more to come. Bottom-line benefits, useable every day.

**Lesson 10: Use your benefits.** The IFEA is pleased to offer many top-quality, readily useable benefits, that can directly impact your bottom-line and the success of your event, saving you many times more than the cost of your membership. But if you do not use them, they are worthless. To get started maximizing the return on your membership, call Nia Forster, director of membership at 208-433-0954 ext.\*814 or email: [nia@ifea.com](mailto:nia@ifea.com). And watch for more valuable benefits to come.

# IFEA World

## Vienna to Host IFEA Europe Conference

Join event planners from around the world in Vienna, Austria, an old world city renowned for its cultural events, for "Events, Festivals & Tourism Marketing." Set March 6-9, 2003, IFEA Europe's 12th Annual Convention brings you expert international education amid centuries-old art and architecture.

Presentations at the convention will focus on the growing relationships between the tourism and event industries. Events are increasingly becoming a "hard factor" in tourism. Destinations build their marketing strategies around the strong emotions that events bring to their attendees and participants. We call this new trend, marketing through emotions.

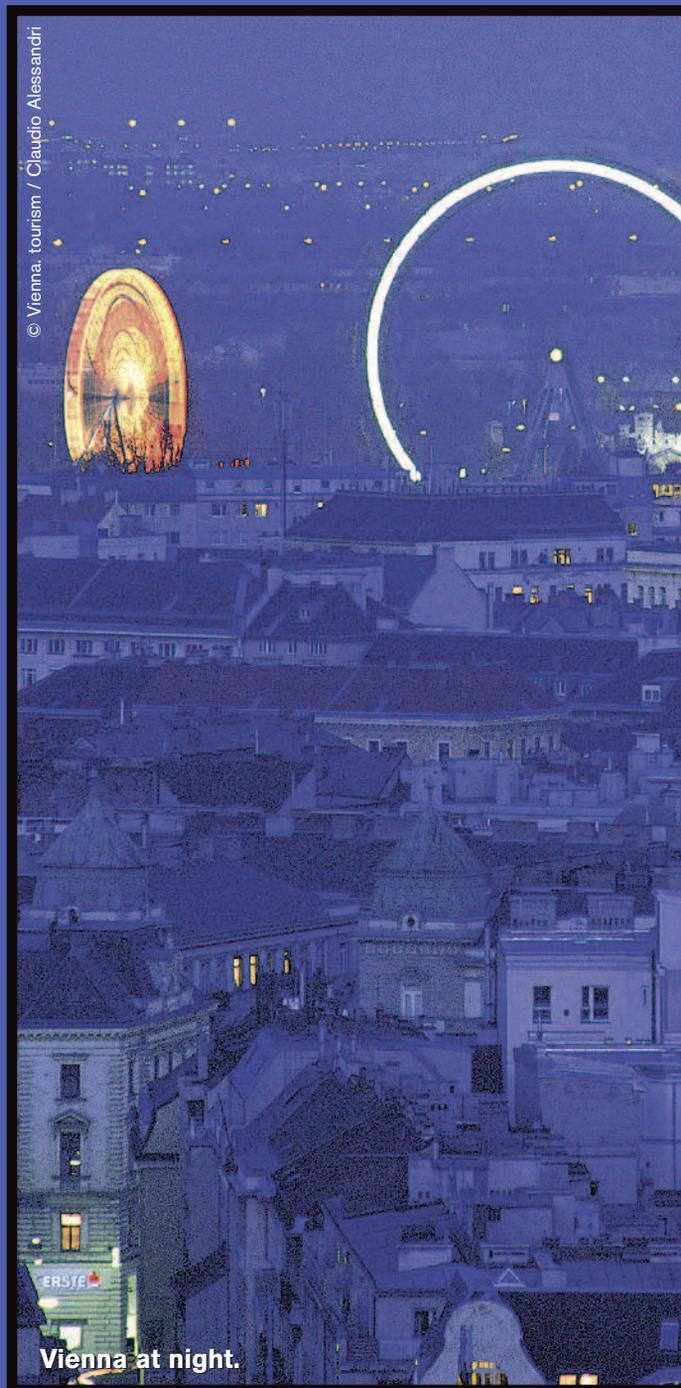
Artist **Andr  Heller**, **Andreas Braun**, Swarovski Crystal Worlds, and **Helge Alten**, Volvo Ocean Race will speak about this strategy in "Emotional Marketing." Joining them are **Bruce Erley**, of Creative Strategies Group in the U.S., and **Andrew McIlroy**, U.K. who will present their views about "Sponsorship," a professional from Promostyl will talk about "Emerging Consumer Trends," a speech about "A Traditional House in the competitive world" will be given by a representative of the Vienna State Opera, and **Jan Oosterman** will let us know his views about "Events for the determination of position."

Besides learning from these international experts, you will also have the opportunity to find out what makes Vienna such a unique city. Known as the Imperial City, Vienna is a European capital of music and art, loved by connoisseurs, and patrons of all forms of sport and recreation. Experience the places where the former empress of Austria Elisabeth (better known as Sissi) once lived or where Wolfgang Amadeus Mozart performed on the piano. Enjoy Viennese Coffee in the typical "Wiener Kaffeehaus" or stroll around in Vienna's narrow little streets, which are full of attractive little shops, galleries and antique stores.

IFEA Europe and the City of Vienna are looking forward to seeing you at the convention in spring 2003 and to sharing exceptional, information as well as social moments in Austria's capital.

**For more information please contact:  
Evelien Winkel**

Operations Manager IFEA Europe  
c/o Netherlands Board of Tourism  
P.O. Box 458  
2260 MG Leidschendam  
The Netherlands  
Tel. +31-70-370-296  
Fax +31-70-320-1654  
E-mail: ifea@nbt.nl  
www.ifeaeurope.com



Vienna at night.

# CAN FESTIVALS REALLY CHANGE THE WORLD?

**Historical change begets special events. To see the overwhelming truth of that, you only have to look at the 4th of July celebrations parading through nearly every community across the U.S. But could it also be true that special events beget historical change? Take a look at this article we found in the New York Times. See what you think.**

**Novi Sad, Serbia** - To most young people, the idea of inviting both their favorite D.J.'s and government ministers to the same party would sound distinctly uncool.

But Bohan Boskovic and Dusan Kovacevic, two 24-year-old Serbs brimming with the can-do confidence they acquired as leaders of student protests, look at it differently. The first time they organized a music festival, it lasted almost 100 days, mutating into one of the mass political protests in the fall of 2000 that culminated in the downfall of President Slobodan Milosevic of Yugoslavia.

It was an intoxicating experience that became a powerful source of motivation.

"We really moved society," said Mr. Boskovic, his eyes alive with an infectious energy. "I can't explain what it feels like to get 15,000 people singing 'Save Serbia and kill yourself' to Milosevic. To celebrate, we decided to organize the biggest cultural event ever to be held in south-eastern Europe."

The nine-day festival they created last summer, and repeated this July, is a strange blend of cutting-edge music and provocative debates, featuring human rights advocates and members of the reformist cabinet that replaced Mr. Milosevic's authoritarian rule.

The organizers freely concede that most of the 300,000 visitors who flocked to this year's gathering in this northern city are most interested in seeing foreign stars. That is still a novelty for young Serbs after a decade of wars and being ostracized for Mr. Milosevic's policies.

But even though the earnest discussions about problems like corruption, police brutality and the brain drain have attracted only small audiences, it would be difficult for festivalgoers to escape the message.

A vast red banner still hangs outside the ruined 18th century fortress beside the Danube where the festival took place. "Serbia, are you ready for the future?" it asks of anyone who approaches. The slogan is plastered all over the site and on

billboards across the country.

Although the government in Belgrade has dispatched Mr. Milosevic to face a United Nations war crimes tribunal in The Hague, it remains far from creating the normal country that many Serbs crave.

The nationalism that was whipped up during the conflicts of the 1990s, as Yugoslavia disintegrated violently into several independent countries, still endures, as it does throughout much of the Balkans. That has stifled the acceptance of wartime guilt that would be needed for regional reconciliation.

The economy has also yet to recover from the battering it took, made worse by international economic penalties and by the lingering problems of transition from a Communist-style system. Cronyism is rife and poverty widespread, while a handful of people have become extremely rich, often through criminal connections.

The festival's name, EXIT, has an escapist ring. But to its organizers this means shaking off xenophobia and political apathy and encouraging young people to build a more democratic and multicultural country capable of joining the European Union.

"That's why our message isn't 'EXIT 2002: come and have fun,'" Mr. Boskovic said. "By putting on an event of this size, we're showing people that what looks impossible can be achieved."

Mr. Kovacevic, more reserved than his friend of 10 years but no less ambitious, hopes the festival will inspire those who attend not to slip back into inertia.

"Young people have to take the initiative in this country if we are to make progress," he said.

Changing the world with a music festival seems a lofty ambition. But the zeal and professionalism of the organizers has secured them influential backing. The United States gave them \$180,000 through the Agency for International



**By Daniel Simpson**

Development for this summer's event, which had a \$1.5 million budget.

Tickets, which provide the bulk of the festival's revenue, were sold in all the republics that were part of the old Yugoslav federation.

The prospect of watching 500 artists from the Balkans and beyond has given a few young Bosnians and Croats a rare incentive to visit Serbia, the dominant republic remaining in Yugoslavia and still widely perceived as their enemy.

"The Yugoslav foreign minister, Goran Svilanovic, came and thanked us for what we're doing," Mr. Kovacevic said. "He told us that people cannot imagine how hard it is to change this country's image abroad. But there are a lot of young people here who opposed what was done in their name over the past 10 years."

Almost everyone working at the festival, which provides temporary jobs for more than 1,500 Novi Sad residents, is under 30.

Their next target is to establish the festival as a regular fixture in Europe's summer calendar. But what appears to motivate them more is the prospect of finding new ways to persuade other talented Serbs that emigration is not the only passport to success.

"The idea of being a student in Serbia is to finish your degree and get the hell out of this country," Mr. Boskovic said. "We could have done that too, but this is more of a challenge."

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