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**On the Cover:** A street musician tickling the ivories at the Edinburgh Festival Fringe. Photo credit: Charlotte DeWitt

## DEPARTMENTS

- 6 President's Letter
- 8 Current Events
- 10 Industry Perspective
- 14 Pinnacle Awards Brochure
- 24 Volunteer of the Year Brochure
- 26 Hall of Fame Brochure
- 56 2010 IFEA Webinar Series
- 63 Year in Review
- 74 Foundation
- 76 The Board Table
- 78 Marketplace
- 80 Parting Shot

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# ie FEATURES

27

## **Protecting Your Event Against Cancellation**

by Susan Greitz

28

## **Trust is Your Organizations Most Vivid Color**

by Sandra Puskarcik, ABC

32

## **Cohesive Event Management in Multiple Venues**

by Melissa Berg

36

## **5 Strategies for Sponsorship Success Now**

by Gail S. Bower

40

## **INTERNET 101 Ecommerce – Making Money!**

by Michael R. Geisen

42

## **Integrated Online Marketing 101: The Why's and How's**

by Bruce Lupin

44

## **Eat a Frog for Breakfast! 9 Tips to More Time for YOU!**

by Gail Lowney Alofsin

46

## **Edinburgh Encore: Auld Lang Syne**

by Charlotte DeWitt, CFEE

50

## **Shambhala Music Festival Saying No to Sponsorship... and Saving the Family Farm.**

by Corrine Zawaduk

# CFEE

## Raising the Bar

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CFEE (Certified Festival & Events Executive), the IFEA's professional certification program, is the top rung of professional achievement. Attainment of your CFEE certification provides recognition of your commitment to excellence, experience, and to your career, placing you in an elite group of the top festival and event professionals in your field. It's your personal statement of quality.

So go ahead...raise the bar.

# PRESIDENT'S LETTER

## Creating 'Community Capital' Through Events



STEVE SCHMADER, CFE

Following on two+ years of a global economic recession and the often resulting impacts of budget cuts, downsizing, changes in once stable banking and corporate relationships, municipal service cuts and/or cost increases, and, in some cases, even door closings, it is difficult to predict, let alone get excited about what the coming year and decade may hold. Many New Year's toasts around the world were for anything remotely positive, especially on the financial side of those considerations, as wishes for 'prosperity' were prevalent (if not underlined) in cards and messages from friends and business partners.

The last decade was certainly full of hurdles to be cleared, many which challenged us more than ever before, but rather than focus on the group self-pity that can easily permeate our conversations and thinking, I still prefer to focus on the positives.

The tough times that we have been through have certainly woken us up and made us appreciative of the truly important things in our lives – our health, our families, our friends, our 'communities' – however you may define yours, and those true partners who have proven through the tough times that they intend to be there for us no matter what the circumstances, as we have hopefully proven to them as well.

We have had to begin drawing once again on our creativity more so than on our checkbooks. We have recognized the need to protect ourselves from future downturns and challenges,

by building and strengthening our reserves and relationships. We have had the opportunity to see where our strengths and weaknesses lie, so that we may focus our efforts on making them all strengths. We have discovered new talents and commitments to our success from some and recognized the shallowness and lack of commitment from others. And we have been given a new opportunity to realign ourselves, personally and professionally, with who and what we want to be.

We and others (including the media) often talk about the economic impact of our events and organizations to the communities that we serve – a topic that has come up more often in recent years as city, county, state, provincial, territorial and national governments look to justify their continued support (in cash and/or services) of those events. And while I do not believe that any of us need to apologize for (or have any trouble justifying) the economic infusions that we provide, in the coming year(s) it is my hope that the IFEA and our global partners (each of you included) can strengthen a much larger and broader appreciation for and understanding of the "Community Capital" that our industry has helped to build and provide around the world. "Community Capital" that creates and builds value for virtually every segment of the cities, countries and regions that we serve. "Community Capital" that grows when nurtured and perhaps even gains value during tough economic times. "Community Capital" that I would argue is a far better investment, with far greater returns – especially long-term, than most any other 'economic stimulus' alternative that I am aware of, but one which is especially difficult to replace if allowed to go away.

What would the value to our 'communities' be if they were offered a tool that would:

- Bond all the people, businesses, media, service organizations, educational institutions, neighborhoods and government entities together toward a common vision that would strengthen their individual pride

and commitment to their common community;

- Encourage and enable new creativity and direct opportunities for participation by every age group and segment of the population;
- Highlight and celebrate the diversity of the community, bringing together many unique backgrounds and demographics while fostering appreciation for all;
- Provide opportunities for family bonding, participation by all economic levels, and an all-inclusive atmosphere;
- Build a positive regional, national or even global brand awareness for the community;
- Provide a positive mechanism through which to recruit new business, growth and tourism;
- Drive economic impact that could translate into jobs, tax revenues, and enhanced infrastructure improvements;
- Provide enhanced exposure opportunities for arts and cultural programs, institutions, and performers; not-for-profit causes; and selected topics (i.e., the environment, health-related, or technology), in an open and non-threatening environment;
- Provide year-round opportunities for public involvement, education, and improvement projects, while building a community-wide network of human relationships;
- Train and facilitate legions of community volunteers whose skills can be used by countless community agencies and programs throughout the year, while also encouraging the value of *giving back* by all age groups;
- Build lasting legacies and memories that can be shared and fostered by multiple generations;
- Reach out to include those who may no longer feel a part of their community, but who need those connections now more than ever (i.e., nursing homes, assisted-living facilities, hospitals);
- Develop or highlight underused venues or sections of the community, encouraging further community investment;

Continued on page 79

# SIMPLIFIND

In the festivals and events business, time can be our most valuable commodity and you depend on the IFEA to help you maximize yours.

Tap into the incredible global network of the International Festivals & Events Association with the **IFEA Event Resources Marketplace**. Powered by Multiview, the Event Resources Marketplace is the premier search tool for festival and event professionals worldwide. Find the products and services you need, within the network of the association you trust.

Simplifind your search today at [ifea.com](http://ifea.com).



## Legislation Impacting Events

If you've been watching the news much lately, you've likely noticed that Congress is in the middle of debating a host of significant bills. Several of these could impact festival and event operators so, this issue, Current Events takes a quick look at three hot topics in Congress as we wrap up 2009.

- **The Travel Promotion Act of 2009:** In the late 90s, President Bill Clinton introduced the country's first official tourism entity—the U.S. National Tourism Organization. The idea behind hosting an official department has been fairly common in other countries across the globe. These countries often use the department to promote travel to their destinations in the highly competitive world of international tourism. Unfortunately, after it started, funding for the National Tourism Organization quickly dwindled away and the effort was dismantled.

The Travel Promotion Act of 2009 seeks to reverse that and establish two new official entities: the Office of Travel Promotion and the Corporation for Travel Promotion. The mission of both would be to convince international travelers to visit the United States and to assist them with entering the country once they make that decision.

For the festival and events industry, the Travel Promotion Act could make it easier for your event to draw international guests and realize the revenue that comes with them. Several other leisure industry organizations such as the International Association of Amusement Parks and Attractions (IAAPA) and the World Waterpark Association (WWA) have expressed favorable views of the legislation as it would help place the United States on a more level playing field with other worldwide destinations in recruiting international visitors.

- **House and Senate Health Care Bills:** It's almost impossible to discuss the current Congress without beginning and ending with the proposed health care legislation. With Congressional leaders attempting to congeal several different versions into a single act,

they've encountered the challenge of "herding cats."

Opinions are strong and the debate is heated. Yet, while topics like government options and abortion garner most of the headlines, one issue that more directly affects festivals and events is the scope of required coverage. Indeed, several leisure industry groups have expressed concern about the impact of the legislation if it ends up requiring employers to provide coverage for part-time and/or seasonal workers. In many cases, this issue could affect festivals since special events often employ a larger than normal number of seasonal or part-time employees to set-up and staff their event.

Even if the final bill does not end up mandating such coverage, other provisions contemplate that, as an alternative to providing coverage, part-time and seasonal employers might be required to contribute to a larger funding pool.

In either case, many festivals could be financially impacted by having to spend already tight revenue on health care for the temporary staff that often make up a large chunk of workers during a special event. So, regardless of whether you are for or against the health care bill in general, festival and event operators should consider how the finer details of such a bill could end up affecting their bottom line and financial feasibility going forward.

- **The Employee Free Choice Act:** Another piece of hot button legislation has been the bill more commonly referred to as "Card Check." Like the health care legislation, the Card Check bill is complex and open to a variety of opinions.

The gist of the legislation is that it would streamline the process through

which a union can organize workers. It does this by eliminating the requirement under existing labor laws of a secret ballot election for workers who are deciding whether to establish a union. The new process would allow the National Labor Relations Board to directly certify a union after 50% of a given set of workers sign a card indicating an interest in unionizing. By eliminating the secret ballot, some are concerned that employers could be subject to more pressure to agree to establish a union.

Since festivals and events are often not large employers, the issue of their employees establishing a union is less of a direct impact from the bill. However, festivals can be large contractors with labor unions for event move-in, set-up, and tear-down. Therefore, the ability of trade unions to more easily organize workers into a union could have a secondary effect on festivals by requiring them to hire union contractors more often.

Whether you view this as a positive or negative result is certainly open to debate. However, what isn't debatable is that it would have a potential impact on festivals and events either way. As a result, like the health care legislation, festival operators would be well-served to fully research the Card Check bill to determine if it represents their best interests or not.

Ultimately, these are just three examples of Congressional bills that could impact the special events industry in a variety of ways. Many others exist on the federal, state, and even local government level. Fortunately, in today's world of quicker communications, the ability to research the legislative and regulatory issues that could affect your operation is increasingly available throughout the Internet.



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# PEOPLE

## Ken Ashby & Maris Segal

Prosody Creative Services is boutique marketing, public affairs and event management agency. From social/cause-related awareness campaigns and mobile events to multi cultural festivals and commemorations, we create memorable experiences that touch lives, impact change and last a lifetime. From messaging to music, Prosody's award winning success has reached across the United States and the globe with clients from corporate to nonprofit, to government and academia. Ken and Maris, bring over six decades of combined experience to their work. They have developed an integrated marketing and creative approach to brand building, reaching audiences where they *live, work, learn, and play.*



### IN CONVERSATION

#### How did you get into events?

Very early on in their careers both Ken Ashby, a song writer and singer, and Maris Segal, a grass roots marketer and organizer, worked for a musical global youth leadership organization called Up with People. Performance and production combined with the power of service learning created a strong cornerstone for their careers in bringing "a voice" to their clients. Both had the "giving back" gene as their guide and both recognized the value of reaching people in creative ways. Over the years, they continued to work on events creating "memorable expressions," with substance and sizzle that energize the audience.

#### What has been your biggest professional challenge?

One of the biggest professional challenges we face regularly is navigating turbulent waters filled with "politics" & "agendas" that swim like sharks whenever multiple stakeholders are at the table. That's pretty much been the case for every type of event that we have worked on, from the Olympics to the Papal visits to the 400th Commemorations that we have produced. We work with clients from the marketing objectives stage through to program execution. In all cases, every partner comes to the table with their own "point of view" (POV), which is natural and very human. The first challenge is to ensure that everyone is heard and acknowledged. Until that happens it is almost impossible to move forward on the shared objective. It is crucial, as the producer, to build trust (the cornerstone for our work), offer counsel, and help keep the group focused on the "key messages" so that as we move forward creatively on solid footing. We strive always to remain, *POV neutral and Solution Positive.* The next challenge is clearly determining "whose voice rings loudest," "who is the final word." Ultimately it is our job to ask that question and to ensure that the group is in agreement, otherwise multiple voices at the table take up most of your time when what is really needed, is a decision. All of this can have negative impacts on timelines, budgets and the end product. It's funny that many clients have referred to us a Switzerland – the neutral country. It's okay... we love chocolate!

Continued on page 79

### FACTS ON FILE

#### Family:

Ken and Maris are a husband and wife team and owners of Prosody Creative Services

#### Last book read:

*The Go Giver*  
by Bob Burg and John David Mann

#### Last business book read:

*The World Is Flat*  
by Thomas L. Friedman

#### Ken Ashby, President and Maris Segal, CEO

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kashby@prosodycreativeservices.com  
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# The View is Better from the Top!

In a world blurred in messages, there is only one place where your event is sure to get viewed by those audiences that are critical to your success...at the top!

Let's face it, in today's fast-paced world, very few people have time to search pages of results for the most relevant answers. Whether you are page six or the top of page one, that's the credibility you're given by those doing the searching. Now, thanks to IFEA partner Edgeworks Group, you can **QuickEdge™** your event position to **page one, guaranteed**, 24/7 on both Google and Yahoo, the internet's leading search engines.

Best of all, as an IFEA Member you'll receive a 15% discount off the **flat monthly rate, unlimited clicks**, set-up fees are waived, and a month-to-month agreement that will allow you to effectively and cost effectively reach your most important audiences. So if you want to insure the top billing that your event or company deserves, with **QuickEdge™**, your search is done.

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# INDUSTRY PERSPECTIVES



## Pasadena Strawberry Festival/San Jacinto Day Foundation

### Attendance:

58,000

### Budget:

\$409,650

### Annual duration:

3 days

### Number of volunteers:

1,500

### Number of staff:

2 Full Time, 1 Part Time

### When established:

1974

### Major revenue sources by percent:

Sponsorship..... 13%  
 Tickets..... 50%  
 Merchandise..... 3%  
 Participant Event Entry Fees ..... 30%  
 Carnival..... 4%

### Major expenses by percent:

Performers/Entertainers ..... 16%  
 Facility Rental..... 10%  
 Marketing ..... 16%  
 Operations..... 35%  
 Staff..... 19%  
 Merchandise..... 3%

### Type of governance:

501 (c) 3  
 13 Member Board of Directors

### CONTACT INFORMATION:

**Bert Muston**  
**Pasadena Strawberry Festival/San Jacinto Day Foundation**  
 7603 Red Bluff Road  
 Pasadena, TX 77507  
 Phone: 281-991-9500  
 Fax: 281-991-8880  
 E-mail: bert@strawberryfest.org  
 Website: www.strawberryfest.org



**Brief history:** After the hurricane of 1900 in Galveston, Pasadena, TX was destroyed and in order to rebuild, they needed a crop that would grow quickly to harvest and earn income. Clara Barton with the Red Cross took the lead and decided that with Pasadena's sandy soil, they should plant strawberries.

Famous for their size and sweetness, strawberries were the first big business in Pasadena, Texas. And with rail tracks close by, it made transporting the strawberries easy. As many as twenty-eight train carloads of strawberries a day left Pasadena loading sheds going as far north as Chicago and Kansas City. These strawberries not only brought premium prices, but also earned Pasadena the coveted title "Strawberry Capitol of the South."

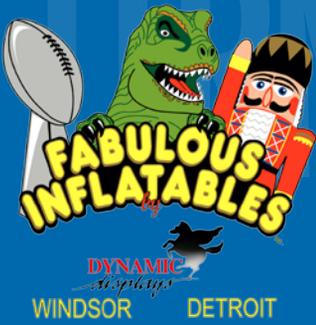
Today, with over five hundred volunteers, the Pasadena Strawberry Festival continues to celebrate Pasadena's heritage on the 106-acre Pasadena Convention Center and Municipal Fairgrounds complex and attracts over 45,000 visitors.

**About the Festival:** The Pasadena Strawberry Festival is a 3 day event held the 3rd weekend

annually in May. This award winning event offers a wide variety of indoor and outdoor activities, attractions and entertainment ranging from the "World's Largest Strawberry Shortcake," Barbecue cook-off, helicopter rides, musical entertainment, children's activities and a mud volleyball tournament. With its thrilling carnival, shopping, fabulous variety of foods, animal shows, clowns and specialty acts, the event provides a fun-filled weekend of activities for the whole family to enjoy.

### Other interesting Details:

- The Pasadena Strawberry Festival has the worlds largest Strawberry Shortcake measuring 1,905 sq. ft. and was featured on the food network channel's "On the Road with Al Roker" in 2005.
- It is the mission of the San Jacinto Day Foundation to encourage and promote the observance of San Jacinto Day and produce one of the largest fund raising events in the state of Texas, the Pasadena Strawberry Festival.



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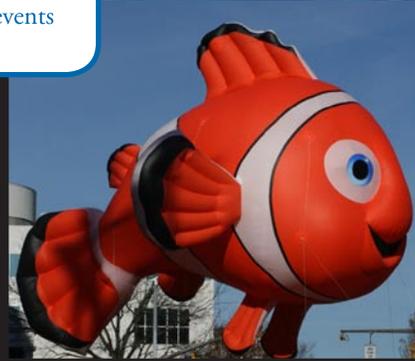


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# 2010 IFEA/Haas & Wilkerson Pinnacle Awards Competition

## Call for Entries Gain the Recognition Your Event Deserves...

**E**ach year, the International Festivals & Events Association recognizes outstanding examples of quality and creativity in the promotional programs and materials produced by its 2,000 member festivals and events around the world, with the Haas & Wilkerson Pinnacle Awards.

This prestigious awards competition strives for the highest degree of excellence in festival and event promotions, and in doing so, has raised the standards and quality of media promotions industry-wide. Event promotions of nearly every type and size will have the opportunity to be recognized, as entries are categorized into organizations with similar sized budgets. The IFEA membership has been an outstanding example of how event producers can use innovation and creativity to achieve higher goals.

One of the goals of IFEA is to promote the professionalism of our members and the festivals and events industry. Therefore, to add impact to winning organizations and the industry as a whole, the IFEA will send a press release to your media list explaining the award and the competition. Your organization will be recognized for taking part in raising the level of professionalism in the industry while at the same time improving your community.

So gather your items, fill out the entry form, and send them off to be judged against the best in the festivals and events industry. Then get ready to hear your organization's name announced at the 55th Annual IFEA Convention & Expo!



# THE CONTEST

## DEADLINES

- **EARLY BIRD ENTRY DEADLINE: 5:00 p.m. (MST), MONDAY, JUNE 21, 2010**  
(Entries received on or prior to June 21, 2010 will receive the early bird rate of \$30 per entry or \$50 per Grand Pinnacle Entry. See entry rates on entry form for all rates.)
- **LATE ENTRY DEADLINE: 5:00 p.m. (MST), MONDAY, JULY 19, 2010**

## THE WINNERS

- All finalists for the IFEA/Haas & Wilkerson Pinnacle Awards will be notified by email the 3rd week of August, 2010. Notification will go to the primary IFEA Member in addition to the contact listed on the Awards entry form.
- The 2010 IFEA/Haas & Wilkerson Pinnacle Award winners will be announced at the 55th Annual IFEA Convention & Expo.
- If you are not present at the Awards Presentation to accept your award(s), they will be mailed to you after the Annual Convention. Shipping Charges will be at the responsibility of the winning organization/festival.
- Members submitting entries for the Grand Pinnacle category must register at least one person for the 55th Annual IFEA Convention & Expo or arrange for a representative to accept any award won on your behalf.
- Gold, Silver and Bronze winning entries will be on display during the 55th Annual IFEA Convention & Expo.

## THE JUDGES

The judges are recognized professionals in the areas of graphics, promotions and public relations, broadcast and special events planning and management.

## SCORING SYSTEM

- The Pinnacle Awards have implemented a point system for each individual entry. Each entry is scored separately. Scores will not be combined.
- A possible total of 100 points may be awarded to each entry. Be sure to answer and include all necessary information for each entry.
- At this time, the scoring system is not applicable to TV, Radio, Multimedia, Print & some Merchandising categories.
- At this time we are unable to provide you with the points awarded for each of your entries.
- Failure to meet all requirements or answer/provide all necessary information will result in a deduction of points.

## ELIGIBILITY

- Entries and entry forms must be submitted in English.
- Font size for any written text must not be smaller than 10pt.
- Payment in full must be received with entries for entries to be deemed eligible.
- To receive member rate for Pinnacle entry you must be an IFEA member in good standing.
- Entries must be submitted in their original format unless previously approved. For Questions Contact: Nia Hovde, nia@ifea.com.
- Entries must have been produced and/or used for the first time between July 6, 2009 and July 19, 2010.
- Each entry form submitted must be completed properly in order for items to be judged eligible.

## IMPORTANT NOTES

- Items submitted are NOT able to be returned.
- Judges will not refer to items in other categories, nor will they transfer items already judged in other categories (the number of entries must equal the number of categories entered).
- A separate entry form must be submitted for each entry (copy as necessary).
- Multiple entries or categories on a single form will not be accepted.
- For all entries, please clip or pin entry form to item. Please do not glue or tape form to item.
- Multiple entries within the same notebook will not be accepted. Please separate entries.
- Please consider the processing of your credit card or the cashing of your check for your Pinnacle entries, notice that your entries were received and processed.

## SHIP ENTRIES TO:

Pinnacle Awards Competition  
International Festivals & Events Association  
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Phone: 208-433-0950 ext: \*814

- Please try to avoid using packing peanuts when shipping your entry.

## QUESTIONS?

- Contact: Nia Hovde, Director of Marketing & Communications at Phone: 208-433-0950 ext: \*814 or Email: nia@ifea.com
- For additional information, check the Pinnacle Awards Section at [www.ifea.com](http://www.ifea.com)



# PINNACLE

HAAS & WILKERSON INSURANCE

# THE GRAND PINNACLE

The Grand Pinnacle is the IFEA's highest award, reflecting the best overall event in each budget category.

## 1.) GRAND PINNACLE

### Entry Information for Grand Pinnacle, Category 1:

- SUBMIT ENTIRE GRAND PINNACLE ENTRY WITHIN ONE (1) NOTEBOOK. NO EXCEPTIONS.
- **NEW** – In addition to submitting your entry within one (1) notebook, please **ALSO** submit your entry on disk. Place at front of entry.
- Please submit your entry in the order of the questions listed below.
- Points will be awarded to the individual sections of your entry, in addition to the overall Judges Criteria points.
- Points awarded are listed below.

### Judging Criteria: (10 points)

Judging criteria is applicable to both the individual entry and the overall event.

Well organized; professional content; clarity of message; design and layout: creativity &/or uniqueness; supporting materials; and measurable results. Does the entry relay the image of the event? What is the overall impression? Have all requirements been met? Does the entry match the purpose/mission for the event?

### 1. Introductory Information: (20 points)

Within a maximum of 4 pages (total), provide an overview of your event, stating your event's:

- Purpose/Mission
- History
- Overall Revenue and Expense Budget
- Attendance
- Staffing Numbers and Positions
- Volunteer Count
- Event Dates
- Types of Activities Included Under the Festival/Event Umbrella
- Founding/Incorporation Date and Management System (i.e.: •501©3 non-profit staff & volunteer board; city managed; profit-making partnership, etc.)

### 2. Additional Requirements: (40 points)

- Include a detailed overview of EACH element of your event listed below, using no more than 1 page per element. (a-h)
- Make each element a separate tab in your notebook in order for the judges to clearly identify them.
- If your event does not include one or more of the elements listed below, please provide an overview as to why your event does not include that element so as not to lose points.

- Provide any supporting materials for any of the elements listed below in Section 4.) of your entry. Please limit your supporting materials to a maximum of 6 examples for each element (a-h).
  - a. Promotional & Marketing Campaign
  - b. Media Outreach
  - c. Merchandise Program
  - d. Sponsor Program
  - e. Volunteer Program
  - f. Community Outreach Programs
  - g. Website/Multi-Media Programs
  - h. Descriptions of any Special Programs

### 3. Supporting Questions: (10 points)

Please answer the following questions. (Maximum of 1 page per question)

- a. What did you do to update/change the event from the year before? Were your updates/changes successful? Please provide measurable results/examples.
- If the event is a new event, please answer the following question instead.
  - What challenges/obstacles did you foresee/encounter in creating the event, and how did you handle them? Please provide measurable results/examples.
  - b. What makes the event stand out as an internationally recognized event?
  - c. Why should the event win the IFEA/Haas & Wilkerson Grand Pinnacle Award?

### 4. Supporting Materials: (20 points)

Provide any supporting materials from Section 2.) in this section of your entry. Please limit your supporting materials to a maximum of 6 examples for each element (a-h).

### Additional Notes:

- Be sure to answer and provide information for every section and element listed in the entry requirements. Failure to provide information for each section/element will result in a deduction of points.
- Display boards are no longer required with the Grand Pinnacle entry. Your entry will solely be judged on the contents of the notebook submission.
- This entry is separate from all other categories and divisions. Judges will not refer to, or transfer items from other categories.
- Members submitting entries for the Grand Pinnacle category must register at least one person for the 55th Annual IFEA Convention & Expo or arrange for a representative to accept any award on your behalf.

# CATEGORIES

## BROADCAST CATEGORIES

### Television

See Entry Information for Categories 2-6 Listed Below.

- 2.) **Best Sponsor Solicitation Video** (Please include detailed description of measurable sponsorship results)
- 3.) **Best TV Promotion** (Ad Spot or PSA)
- 4.) **Best Full Length TV Program** (Local Promotion)
- 5.) **Best Full Length TV Program** (National Promotion/Syndication)
- 6.) **Best Event Video** (For Sale)

#### Entry Information for Categories 2-6:

- Submit television entries in basic DVD format. No Blue Ray.
- Label DVD and attach entry form to case. Only one spot per DVD.
- These are stand alone items and no written information is required.

#### Judging Criteria:

Does the entry relay the image of the event? Does it use creativity and/or uniqueness? What is the overall impression? Clarity of Message?

### Radio

- 7.) **Best Radio Promotion** (Ad Spot or PSA)

#### Entry Information for Category 7:

- Submit radio entry on Compact Disk. Submit an audio file burned to a regular audio CD (Not on a DVD, or as MP3 files) i.e.: a .wav file.
- Label CD and attach entry form to case. Only one spot per CD.
- This is a stand alone item and no written information is required.

#### Judging Criteria:

Does the entry relay the image of the event? Does it use creativity and/or uniqueness? What is the overall impression? Clarity of Message?

### Multimedia

See Entry Information for Categories 8-12 Listed Below.

- 8.) **Best Event Website** (Submit web address only – list on entry form) (If website to be judged is no longer active due to event being over, please save website to a CD in order to be judged)

- 9.) **Best Organizational Website** (Submit web address only – list on entry form)

- 10.) **Best Event/Organization E-Newsletter** (Submit three consecutive issues in print format.)

- 11.) **Best Miscellaneous Multimedia** (Submit in format used if applicable. Or, submit printed format.) (Includes but is not limited to items such as: Screen Savers, Live Web-casts, Electronic Billboards, etc.)

- 12.) **Best Social Media Site** (Submit Social Media Site Address)

#### Entry Information for Categories 8-12:

- For categories 8 & 9, submit address of working website. Site will be reviewed online by judges.
- See any additional information listed next to category.
- This is a stand alone item and no written information is required.

#### Judging Criteria:

Clarity of message; design and layout; creativity or uniqueness; organization; usability and overall appeal.

## PRINT CATEGORIES

### Bound/Multiple Page Entries

See Entry Information for Categories 13-19 Listed Below.

- 13.) **Best Event Program** (Interior 3 or less colors)

- 14.) **Best Event Program** (Interior 4 or more colors)

- 15.) **Best Newspaper Insert/ Supplement** (Must be on newsprint)

- 16.) **Best Promotional Brochure** (3 or less colors)

- 17.) **Best Promotional Brochure** (4 or more colors)

- 18.) **Best Event/Organization Newsletter** (Submit three consecutive issues)

- 19.) **Best Miscellaneous Printed Materials** (Includes direct mail pieces, cookbooks, annual reports, etc.) (One item per entry)

#### Entry Information for Categories 13-19:

- Submit categories 13-19 with the entry form securely paper clipped to the back.
- These are stand alone items and no written information is required.
- Do not mount on display board.

# CATEGORIES

## Judging Criteria:

Clarity of message; design and layout; creativity or uniqueness; organization; usability and overall appeal.

## Single Page Entries

See Entry Information for Categories 20-30 Listed Below.

- 20.) **Best Promotional Poster** (Not for Sale) (Do not mount. Submit in poster tube.)
- 21.) **Best Commemorative Poster** (For Sale) (Do not mount. Submit in poster tube.)
- 22.) **Best Cover Design** (Submit cover only)
- 23.) **Best Single Newspaper Display Ad** (Must be on newsprint)
- 24.) **Best Single Magazine Display Ad**
- 25.) **Best Ad Series** (Submit a maximum of 5) (May be mounted on poster board together or individually)
- 26.) **Best Event Photograph** (8"x10" size)
- 27.) **Best Miscellaneous Printed Materials** (Includes fliers, maps, etc.) (One item per entry.)
- 28.) **Best Outdoor Billboard**
- 29.) **Best Event Invitation**
- 30.) **Best Street Banner** (Submit photo of banner if available)

## Entry Information for Categories 20-30:

- Submit categories 20-21 rolled up in a poster mailing tube. Do not mount on poster board.
- Submit categories 22-30 mounted on a single, black display board with a maximum of 2 inch margins. Only one entry per board.
- Category 30 – if sending photo of banner, mount on black display board. If sending banner, do not mount.
- These are stand alone items and no written information is required.

## Judging Criteria:

Clarity of message; design and layout; creativity or uniqueness; and overall appeal.

# SPONSORSHIP CATEGORIES

## Sponsorship/Fundraising

See Entry Information for Categories 31-32 Listed Below.

### 31.) Best Sponsor Solicitation Package

### 32.) Best Sponsor Follow-up Report (Print or Electronic Format accepted)

## Entry Information for Categories 31-32:

- Submit categories 31 - 32 within one (1) notebook each.
- **NEW** - In addition to submitting each entry within one (1) notebook, please **ALSO** submit each entry on disk. Place each disk at the front of each entry.
- Please submit your entry in the order listed below.
- Points will be awarded to the individual sections of your entry, in addition to the overall Judges Criteria points. Points awarded are listed below.

## Judging Criteria: (20 points)

Well organized; professional content; clarity of message; creativity; supporting materials & measurable results and overall appeal. Have all requirements been met?

## Entry Requirements: (40 points)

At the beginning of the notebook, provide a 1 page detailed overview explaining the presentation, its effectiveness and any other necessary explanation. Submit materials used for actual sponsor, not example created for competition.

## Supporting Materials: (40 points)

Provide any supporting materials/examples in this section of your entry. Please limit your supporting materials to no more than 10 examples.

See Entry Information for Categories 33-36 Listed Below.

### 33.) Best New Fundraising Program (Benefiting the Festival/Event)

### 34.) Best Single New Sponsorship Program (New activity/program within Event created to recruit a sponsor)

### 35.) Best Overall Sponsorship Program (for entire event)

### 36.) Best Sponsorship Program for Individual Sponsor

## Entry Information for Categories 33-36:

- Submit categories 33-36 within one (1) notebook each.
- **NEW** - In addition to submitting each entry within one (1) notebook, please **ALSO** submit each entry on disk. Place each disk at the front of each entry.

# CATEGORIES

- Please submit your entry in the order listed below.
- Points will be awarded to the individual sections of your entry, in addition to the overall Judges Criteria points. Points awarded are listed below.

## Judging Criteria: (20 points)

Well organized; professional content; clarity of message; creativity; supporting materials & measurable results and overall appeal. Have all requirements been met?

## Entry Requirements: (40 points)

Please provide a 2-3 page detailed overview explaining:

- Purpose/Objective
- Overall Effectiveness
- Sponsor Activation
- Sponsor Involvement and Outreach

## Supporting Question: (20 points)

What did you do to update/change this program from the year before? Were your updates/changes successful?

Please provide measurable results/examples.

- If the program is a new program, please answer the following question instead.
- What challenges/obstacles did you foresee/encounter in creating the program, and how did you handle them? Please provide measurable results/examples.

## Supporting Materials: (20 points)

Please also include any necessary supporting materials for the program. Please limit your supporting materials to no more than 6 examples in the following areas:

- Printed Materials
- Supporting Photographs
- Measurable Results

## 37.) Best Sponsor

### Entry Information for Category 37:

- Submit category 37 within one (1) notebook.
- **NEW – In addition to submitting entry within one (1) notebook, please ALSO submit entry on disk. Place disk at the front of entry.**
- Please submit your entry in the order listed below.
- Points will be awarded to the individual sections of your entry, in addition to the overall Judges Criteria points. Points awarded are listed below.

## Judging Criteria: (20 points)

Well organized; professional content; clarity of message; creativity; supporting materials & measurable results and overall appeal. Have all requirements been met?

## Entry Requirements: (80 points)

Please provide a 2-3 page detailed overview explaining:

- About the Sponsor
- How the Sponsor stands out over all other Sponsors
- Quantity and quality of service to event by Sponsor
- Length of sponsorship

- Measurable results that relationship is beneficial for the sponsor

# PROMOTIONAL CATEGORIES

## Community/Relations

See Entry Information for Categories 38-47 Listed Below.

### 38.) Best Environmental Program

### 39.) Best Volunteer Program

### 40.) Best Educational Program

### 41.) Best Event/Program within an Event to Benefit a Charity

### 42.) Best Community Outreach Program

### 43.) Best New Promotion

### 44.) Best Event (Within an Existing Festival)

### 45.) Best New Event

### 46.) Best Children's Programming

### 47.) Best Public Safety/Security Plan for an Event

### Entry Information for Categories 38-47:

- Submit categories 38 - 47 within one (1) notebook each.
- **NEW – In addition to submitting each entry within one (1) notebook, please ALSO submit each entry on disk. Place each disk at the front of each entry.**
- Please submit your entry in the order listed below.
- Points will be awarded to the individual sections of your entry, in addition to the overall Judges Criteria points. Points awarded are listed below.

### Judging Criteria: (10 points)

Well organized; professional content; clarity of message; creativity or uniqueness; supporting materials & measurable results (clippings, photos etc.); and overall appeal. Have all requirements been met?

### Entry Requirements: (40 points)

Please provide a 2-3 page detailed overview explaining:

- Background
- Purpose/Objective
- Overall Effectiveness
- Overall Revenue and Expense Budget
- Attendance/Number of Participants
- Measurable Results

### Supporting Question: (10 points)

What did you do to update/change this program from the year before? Were your updates/changes successful?

# CATEGORIES

Please provide measurable results/examples.

- If the program is a new program, please answer the following question instead.
- What challenges/obstacles did you foresee/encounter in creating the program, and how did you handle them? Please provide measurable results/examples.

## Supporting Materials: (40 points)

Please also include any necessary supporting materials for the program. Please limit your supporting materials to no more than 6 examples in the following areas:

- Printed Materials (Brochures, Handbooks, Recruiting Materials, Evaluation Forms, Signage, etc.)
- Promotional and Merchandise Materials (Photographs Accepted)
- Information Provided to Participants
- Supporting Photographs
- Measurable Results

## Media Relations

For effective media campaigns that generated news coverage, instead of paid or donated advertising time.

See Entry Information for Categories 48-50 Listed Below.

**48.) Best Press/Media Kit** (Provide actual media kit in addition to below requirements)

**49.) Most Creative/Effective News Stunt**

**50.) Best Media Relations Campaign**

### Entry Information for Categories 48-50:

- Submit categories 48 - 50 in a notebook each.
- **NEW** - In addition to submitting each entry within one (1) notebook, please **ALSO** submit each entry on disk. Place each disk at the front of each entry.
- Please submit your entry in the order listed below.
- Points will be awarded to the individual sections of your entry, in addition to the overall Judges Criteria points. Points awarded are listed below.

### Judging Criteria: (10 points)

Well organized; clarity of message; creativity or uniqueness; supporting materials; measurable results (clippings, etc.) and overall appeal. Have all requirements been met?

### Entry Requirements: (40 points)

Please provide a 2-3 page detailed overview explaining:

- Purpose/Objective
- Overall Effectiveness
- Target Audience
- Types of Mediums Used for Promotion
- Measurable Results (Indicating number of publications/cities/states targeted)
- Measurable Results (Indicating percent of distribution that covered news)

## Supporting Question: (10 points)

What did you do to update/change this promotion from the year before? Were your updates/changes successful? Please provide measurable results/examples.

- If the promotion is a new promotion, please answer the following question instead.
- What challenges/obstacles did you foresee/encounter in creating the promotion, and how did you handle them? Please provide measurable results/examples.

## Supporting Materials: (40 points)

Please include any necessary supporting materials for the program. Please limit your supporting materials to no more than 6 examples in the following areas:

- Printed Materials (Press Releases, News Clippings, etc.)
- Promotional Materials
- Video/Audio Documentation (Please limit to 1-2 examples – provide written explanation of further examples)
- Supporting Photographs

## Merchandise

See Entry Information for Categories 51-56 Listed Below.

**51.) Best T-shirt Design** (No collared or long sleeve shirts.)

**52.) Best Pin or Button** (Please mount on poster board with 2 inch margins maximum.)

**53.) Best Hat**

**54.) Best Other Merchandise**

**55.) Best Miscellaneous Clothing**

**56.) Best New Merchandise**

### Entry Information for Categories 51-56:

- Submit actual merchandise items for categories 51-56 as is. They are stand alone items and no written information is required.
- Do not mount merchandise items on poster board – except Best Pin or Button.

### Judging Criteria:

Creativity; uniqueness; design and layout; usability and overall appeal.

**57.) Best Overall Merchandising Program**

### Entry Information for Category 57:

- Submit category 57 with one (1) notebook.
- **NEW** - In addition to submitting entry within one (1) notebook, please **ALSO** submit entry on disk. Place disk at the front of entry.
- Please submit your entry in the order listed below.

# CATEGORIES

- Points will be awarded to the individual sections of your entry, in addition to the overall Judges Criteria points. Points awarded are listed below.

## Judging Criteria: (10 points)

Well organized; clarity of message; creativity or uniqueness; supporting materials; measurable results (clippings, etc.) and overall appeal. Have all requirements been met?

## Entry Requirements: (60 points)

Please provide a 2-3 page detailed overview explaining:

- Merchandising Program
- Purpose/Objectives
- Overall Revenue and Expense Budget
- Overall Effectiveness
- Target Market
- Community Support
- Measurable Results (Indicating number/variety of items)

## Supporting Question: (10 points)

What did you do to update/change this program from the year before? Were your updates/changes successful?

Please provide measurable results/examples.

- If the program is a new program, please answer the following question instead.
- What challenges/obstacles did you foresee/encounter in creating the program, and how did you handle them? Please provide measurable results/examples.

## Supporting Materials: (20 points)

Please include samples or photos of all souvenir/novelty items available prior to or during the event.

## NON-EVENT CATEGORIES

### For Suppliers or Associations

See Entry Information for Categories 58-60 Listed Below.

#### 58.) Best Single Display Ad

#### 59.) Best Company Image Pieces (Letterhead, envelopes, logo, etc.) (One item per entry)

#### 60.) Best Direct Mail Piece or Brochure

### Entry Information for Categories 58-60:

- Submit categories 58 - 60 on a single, black display board (margins 2 inches max).
- Only one entry per board. Only one item per entry.
- They are stand alone items and no written information is required.
- Points will be awarded based on the overall Judges Criteria. Points awarded are listed below.

### Judging Criteria: (100 points)

Clarity of message; design and layout; creativity or uniqueness; organization; usability and overall appeal.

#### 61.) Best Vendor/Supplier (Festival or Event must submit this entry)

### Entry Information for Category 61:

- Submit category 61 within one (1) notebook.
- **NEW – In addition to submitting entry within one (1) notebook, please ALSO submit entry on disk. Place disk at the front of entry.**
- Please submit your entry in the order listed below.
- Points will be awarded to the individual sections of your entry, in addition to the overall Judges Criteria points. Points awarded are listed below.

### Judging Criteria: (20 points)

Well organized; professional content; clarity of message; creativity; supporting materials & measurable results and overall appeal. Have all requirements been met?

### Entry Requirements: (80 points)

Please provide a 2-3 page detailed overview explaining:

- About Vendor/Supplier
- How the Vendor/Supplier stands out over all other Vendor/Suppliers
- Quantity and quality of service to event by Vendor/Suppliers
- Length of relationship between Vendor and Event
- Measurable results that relationship is beneficial for the vendor

#### 62.) Best New Product or Service (By a vendor or supplier)

### Entry Information for Category 62:

- Submit category 62 within one (1) notebook.
- **NEW – In addition to submitting entry within one (1) notebook, please ALSO submit entry on disk. Place disk at the front of entry.**
- Please submit your entry in the order listed below.
- Points will be awarded to the individual sections of your entry, in addition to the overall Judges Criteria points. Points awarded are listed below.

### Judging Criteria: (20 points)

Well organized; professional content; clarity of message; creativity; supporting materials & measurable results and overall appeal. Have all requirements been met?

### Entry Requirements: (60 points)

Please provide a 2-3 page detailed overview explaining:

- New Product or Service
- Goals & Objectives
- Overall Effectiveness
- Target Market
- Measurable results

### Supporting Materials: (20 points)

Please also include samples or photos of new product or service. Please limit your supporting materials to no more than 6 examples.

# CATEGORIES

## Educational Institutions Offering Event Management Programs

See Entry Information for Categories 63-68 Listed Below.

- 63.) Best 2 Year Event Management Degree
- 64.) Best 4 Year Event Management Degree
- 65.) Best Event Management Certification Program
- 66.) Best Online Event Management Training Program
- 67.) Best Festival & Event Management Masters Program
- 68.) Best Festival & Event Management PhD Program

### Entry Information for Categories 63-68:

- Submit categories 63-68 within one (1) notebook each.
- **NEW** – In addition to submitting each entry within one (1) notebook, please **ALSO** submit each entry on disk. Place each disk at the front of each entry.
- Please submit your entry in the order listed below.
- Points will be awarded to the individual sections of your entry, in addition to the overall Judges Criteria points. Points awarded are listed below.

### Judging Criteria: (20 points)

Well organized; professional content; clarity of message; supporting materials & measurable results; and overall appeal. Have all requirements been met?

### Entry Requirements: (40 points)

Please provide a 4-5 page detailed overview explaining:

- Purpose/Objective
- Overall Effectiveness
- Overall Revenue and Expense Budget
- Date Program was Founded
- Number of Staff Members
- Number of Students Enrolled/Graduated
- Time Frame of Course
- Tuition Costs
- Testing Requirements

### Supporting Materials: (40 points)

Please also include:

- Student Recruiting and Marketing Materials for Program
- Complete Outline and Syllabus of Course(s)

## Just For Fun Category

### 69.) Best Promotion Publicizing an IFEA/Haas & Wilkerson Pinnacle Award Win (No Charge to enter this Category)

#### Entry Information for Category 69:

- Submit category 69 within one (1) notebook.
- **NEW** – In addition to submitting entry within one (1) notebook, please **ALSO** submit entry on disk. Place disk at the front of entry.
- Please submit your entry in the order listed below.
- Points will be awarded to the individual sections of your entry, in addition to the overall Judges Criteria points. Points awarded are listed below.

#### Judging Criteria: (10 points)

Well organized; professional content; clarity of message; creativity or uniqueness; supporting materials & measurable results; and overall appeal. Have all requirements been met?

#### Entry Requirements: (30 points)

Please provide a 3-4 page detailed overview explaining:

- Purpose/Objective
- Overall Effectiveness
- Target Audience
- Types of Mediums Used for Promotion
- Measurable Results (Indicating number of publications/cities/states targeted)
- Measurable Results (Indicating percent of distribution that covered news)
- Years Participated in Awards Program
- Average Number of Entries Submitted/Won Each Year

#### Supporting Questions: (30 points)

Please answer the following Questions:

- What has winning an IFEA/Haas & Wilkerson Pinnacle Award meant to your event?
- How you have used it to your advantage?
- How has it enhanced your presence within your community?
- How has it increased leverage/funding/sponsorship for event?

#### Supporting Materials: (30 points)

Please also include:

- Measurable Results
- Samples/Photos of Promotion
- Media Clippings
- Signage
- Examples of IFEA/Haas & Wilkerson Pinnacle Winner Logo Placement

Please limit your supporting materials to no more than 6 examples of each of the above areas.



**ENTRY FORM REQUIREMENTS**

- Please submit one overall entry form with total payment - list all entries submitted on this form. (Be sure to complete sections 1 & 4.)
- Please also submit TWO copies of each individual entry form – one to be attached to each individual entry – and one to be submitted with payment and overall entry form. (Complete sections 1, 2, 3 on each entry form.)
- If one organization is entering items for multiple events produced, please submit a separate payment form/overall entry form for each event to allow for proper credit to be given to that event.
- Please be sure to list your organization and event name correctly – as that is how it will appear on any award if won.

**RELEASE AND USAGE**

By submitting your entry to the IFEA/Haas & Wilkerson Pinnacle Awards, you automatically grant the IFEA the right to use any materials from your entries for editorial, analytical, promotional or any other purpose without additional compensation. In addition, you acknowledge your entry/ies are not returnable. Your entry into the competition is acknowledgement of these terms.

Sections 1, 2 and 3 must be completed twice for each entry. One copy attached to each individual entry, and one copy attached to payment form.

**1. ENTRANT INFORMATION** (Required for each entry) (Tip: Complete Section 1. Then make copies to complete form for each entry.)

Organization: \_\_\_\_\_ Membership #: \_\_\_\_\_  
 Contact Person: \_\_\_\_\_  
 Name of Event (if different from organization): \_\_\_\_\_  
 Address: \_\_\_\_\_  
 City: \_\_\_\_\_ State: \_\_\_\_\_ Zip Code: \_\_\_\_\_ Country: \_\_\_\_\_  
 Phone: \_\_\_\_\_ Fax: \_\_\_\_\_  
 E-mail: \_\_\_\_\_ Website: \_\_\_\_\_

**2. BUDGET INFORMATION** (Required for each entry)

Organization's Event Expense Budget: (USD, include all cash outflows). Each entry category is divided into the budget categories below. Gold, Silver and Bronze Awards will be given in each budget category unless the number of entries warrants budgets to be combined into over and under \$750,000.

under \$250,000    \$250,000 - \$749,999    \$750,000 - \$1.5 million    over \$1.5 million

**3. ENTRY INFORMATION** (Required for each entry)

Category Name (required): \_\_\_\_\_ Category Number (required): \_\_\_\_\_  
 To help identify your entry – please provide a brief description of entry:  
 (i.e.: black T-shirt with fish; or Photo entitled "Fireworks over Capital") \_\_\_\_\_

**4. PAYMENT INFORMATION**

Complete section 4 ONCE. Attach payment for all entries combined.

Entries received with payment by 5:00 p.m. June 21, 2010 (MST) will receive the early bird rate of \$30 per entry or \$50 per Grand Pinnacle entry. See rates below. If you are unable to meet this deadline, late entries will be accepted between June 22, 2010 and July 19, 2010 at the regular rate of \$35 (or \$55 for Grand Pinnacle). Questions? Contact Nia Hovde at nia@ifea.com or 208-433-0950 ext: 814.

	<b>Early Bird Rates</b> Entries Submitted by June 21, 2010. Please Use Entry Fees Below.	<b>Final Entry Rates</b> Entries Submitted Between June 22 and July 19, 2010. Please Use Entry Fees Below.
<input type="radio"/> Grand Pinnacle: .....	1 entry x \$50 = \$ _____	..... 1 entry x \$55 \$ _____
<input type="radio"/> Pinnacle Entries (categories 2-64):.....	1 entry x \$30 = \$ _____	..... 1 entry x \$35 \$ _____
<input type="radio"/> Best Promotion Publicizing an IFEA/Haas & Wilkerson Award Win: .....	1 entry x FREE = \$ _____	

**Categories Entered:** List which categories you are entering and how many of each. This is so we can account for all of your entries when they arrive. (e.g. 1, 2, 2, 3, 5, 7...): \_\_\_\_\_

**TOTAL NUMBER OF ENTRIES:** \_\_\_\_\_ **TOTAL AMOUNT ENCLOSED:** \$ \_\_\_\_\_

Check (Make checks payable to IFEA)    Visa    MasterCard    American Express

Print Cardholder Name: \_\_\_\_\_

Signature: \_\_\_\_\_

Credit Card Number: \_\_\_\_\_

Expiration Date: \_\_\_\_\_ CVN Code: \_\_\_\_\_ (MC/VISA-3 digit code back) (AMX-4 digit code front)

**DID YOU REMEMBER TO**

- Include your payment for total entries along with 1 overall entry form listing each category number entered
- Include 2 individual entry forms for each item – one with item, one with payment
- Review all rules for entry submission – go to: Pinnacle Awards section at www.ifea.com for more info



## The importance of volunteers to our industry cannot be overestimated.

Whether the individual acts as a volunteer administrator of an event or contributes his or her time and resources in support of a larger, multi-event organization with a paid staff, the efforts that are put forth deserve our heartiest congratulations and recognition. It is for that reason that the IFEA/Zambelli Fireworks Internationale Volunteer of the Year Award was created.

Nominations are currently being accepted for the 2010 IFEA/Zambelli Fireworks Internationale Volunteer of the Year Award. The award recognizes those outstanding event volunteers whose unselfish and dedicated service to a member festival or event has made a significant difference in their community and mirrors the commitment to success in our professional ranks.

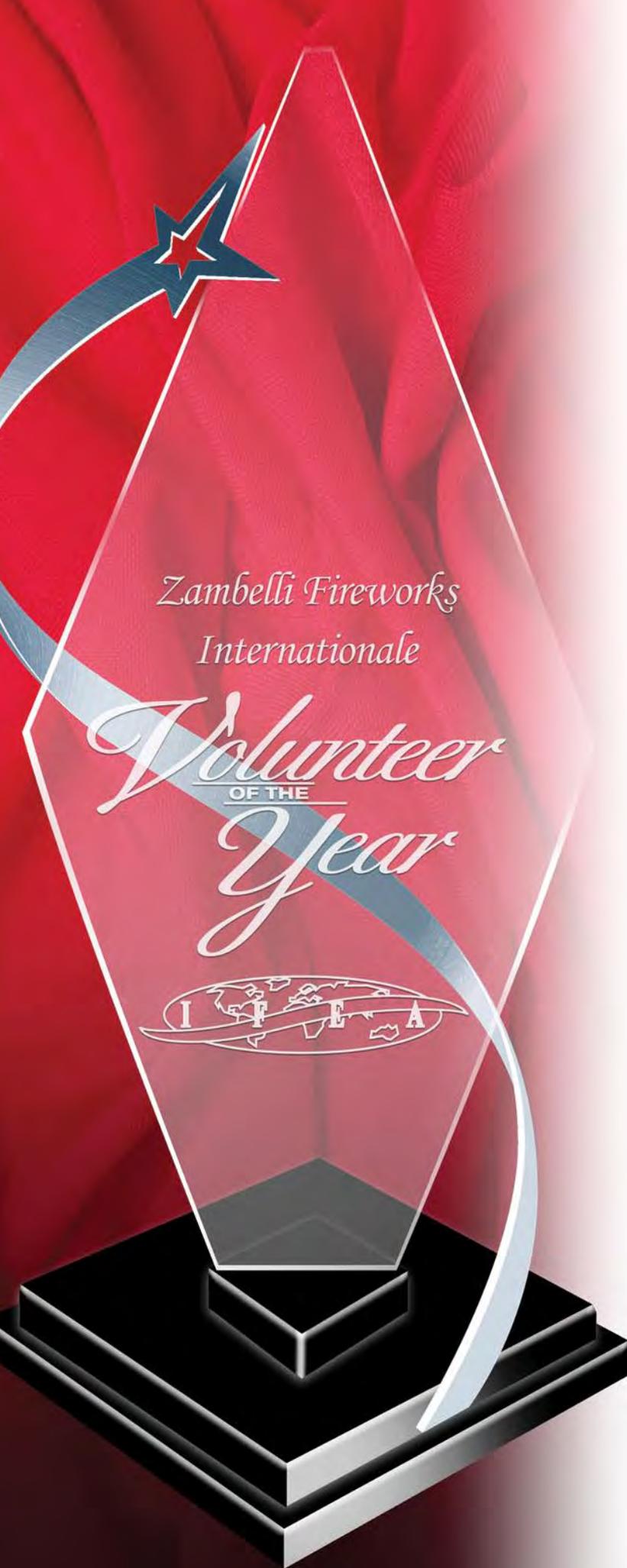
A panel of impartial judges from within the IFEA organization will select the Volunteer of the Year winner from all of the candidates submitted. That individual will be honored at the 55th Annual IFEA Convention & Expo in Indianapolis, Indiana. As the guest of the IFEA and sponsor Zambelli Fireworks Internationale, the winner will receive an all expense\* paid trip to the convention to accept their award. All participants in the program will be promoted through local and national media releases. Available on request. The finalist will be featured in a future issue of "ie" magazine, and each semi-finalist will receive a certificate of recognition and be acknowledged in "ie" magazine.

Volunteer nominations submitted for the 2009 Award may be carried over into the 2010 competition with the permission of the nominator. The nominator will have the option to re-write the nomination if desired.

Please direct all nomination materials and questions to Nia Hovde, Director of Marketing & Communications at [nia@ifea.com](mailto:nia@ifea.com) or (208) 433-0950 ext. 3.

\* Includes hotel, airfare and meals only.

To view a complete list of past winners and their nominations, go to the Industry Honors section on [www.ifea.com](http://www.ifea.com)





International Festivals & Events Association

## 2010 CALL FOR NOMINATIONS

Please submit the following information for your nomination.

### A. INDIVIDUAL SUBMITTING NOMINATION INFORMATION:

Name • Organization • Address • City • State • Zip • Phone • Fax • Email

### B. NOMINATION INFORMATION:

Name • Address • City • State • Zip • Phone • Fax • Email

### C. NOMINATION QUESTIONS:

Please provide a 2 paragraph response for each of the questions below, indicating which question you are answering. Please include specific examples for each. Points will be awarded for each question. Points awarded are listed below.

1. Explain your volunteer's significant depth of involvement. (20 points)
2. Show specific examples of your volunteers roles and responsibilities. (10 points)
3. Describe how your volunteer has provided significant enthusiasm, organizational assistance and specific expertise. (10 points)
4. Explain how your volunteer has shown initiative and leadership in his or her efforts. (20 points)
5. Tell how your volunteer has exemplified his or her dependability. (10 points)
6. Describe your volunteer's positive attitude. (10 points)
7. Describe how your volunteer has made a difference to the festival or event. What impact has your volunteer had on your festival/event? What void would there be without him or her as a volunteer? (20 points)

### D. ADDITIONAL INFORMATION:

If your nominee is selected we will need the following information for marketing the 2009 Volunteer of the Year. Please submit the following with your nomination. (Not required at time of nomination).

1. A photograph of the volunteer you are nominating.
2. A local media list (up to 15 contacts) in order for IFEA to send Press Releases to your media.
  - The preferred media list submission is in an Excel format.
  - Please include: Name; Organization; Address; City; State; Zip; Phone; Fax; Email

### E. ENTRY FORMAT:

- Please email your nomination in a Word document along with photo and media list.
- If you do not have access to email, please contact Nia Hovde at Phone: 208-433-0950 ext: \*814 to make other arrangements.

### F. SUBMIT ENTRIES TO:

Nia Hovde, Director of Marketing & Communications at nia@ifea.com

### G. QUESTIONS:

Please contact Nia Hovde, nia@ifea.com, 208-433-0950 ext. 814

# NOMINATION CRITERIA

To be eligible for consideration for the IFEA/Zambelli Fireworks Internationale Volunteer of the Year Award, the nominee shall:

- Be a current volunteer of an IFEA member organization
- Have provided significant enthusiasm, organizational assistance and specific expertise
- Be a volunteer of the nominating festival or event for at least 3 years
- Have shown initiative and leadership in his or her efforts
- Have a positive attitude
- Have exemplified his or her dependability
- Have a significant depth of involvement
- Have made a difference to the festival or event
- Have received no remuneration for services directly associated with his or her volunteer duties

**Nominations should be submitted no later than Monday 5:00 PM (MST) May 10th, 2010**

\* Pixels Per Inch \*\* Pixels Per Centimeter

# Fall 2010 call for Inductees

## of Fame

the honor  
of a lifetime



Known as the associations most prestigious honor, the IFEA Hall of Fame recognizes those outstanding individuals who, through their exceptional work and achievements, have made a significant contribution to the Festivals and Events Industry. The International Festivals & Events Association is now accepting nominations from its members for those individuals who meet this standard for the 2010 Induction Ceremony.

The Hall of Fame Committee will review all nominations and select one or more individuals to be honored in to the IFEA Hall of Fame. The Honoree (s) will be the guest (s) of the IFEA on an all-expense\* paid trip to the 55th Annual IFEA Convention & Expo, where they will be inducted at a reception in their honor.

#### NOMINATION CRITERIA

Nominations must represent a current or past IFEA member who has made substantial achievements and/or contributions to the festivals and events industry. Nominees can be retired and represent any facet of our industry (i.e. vendor, supporter, senior professional, etc.). (Current IFEA Board of Directors and Staff Members are not eligible to be nominated).

Please submit the following information for your nomination:

#### A. INDIVIDUAL SUBMITTING NOMINEE

1. Name • Organization • Address • City • State  
Zip • Phone • Fax • Email
2. If your nominee is selected, will you be willing to help ensure that they attend the luncheon?
3. If your nominee is selected, will you be willing to assist the IFEA and the inductee in gathering materials to prepare their induction video?

#### B. NOMINEE INFORMATION

1. Name • Position • Address • City • State • Zip  
Phone • Fax • Email

#### C. NOMINATION QUESTIONS

- Please answer each of the following questions citing specific examples. Points will be awarded for each question. Points awarded are listed below.
  - Please provide a 1 (one) page response (single sided) for each of the below questions, for a maximum total of 4 (four) pages.
1. Explain how your nominee has made a difference to the festivals & events industry. (25 points)
  2. Submit a general overview of your nominee's career, including organizations they have worked for, positions held, titles, awards, etc. (25 points)
  3. Describe the level of involvement your nominee has had with the IFEA during their career. (25 points)
  4. What void would there be if he/she were not an event professional? (25 points)

#### D. ENTRY FORMAT:

Please EMAIL your nomination in a Word document. If you do not have access to email, please contact Nia Hovde at Phone: 208-433-0950 ext: \*814 to make other arrangements.

#### E. SUBMIT ENTRIES TO:

Nia Hovde, Director of Marketing & Communications at [nia@ifea.com](mailto:nia@ifea.com)

#### F. QUESTIONS:

Please contact: Nia Hovde – [nia@ifea.com](mailto:nia@ifea.com)  
208-433-0950 ext: \*814

To view a complete list of past inductees and their stories go to the Industry Honors section on [www.ifea.com](http://www.ifea.com).

**Nominations should be submitted no later than 5:00 PM (MST) Monday, May 10th, 2010**

\*Includes hotel, airfare and meals only.

# INSURANCE INSIGHTS



By Susan Greitz

## Protecting Your Event Against Cancellation

There is a huge amount of time, energy and resources that go into planning events both large and small, and organizers usually hold their breath hoping that nothing goes wrong and the weather cooperates. But the reality is there are often things that happen that force an event to be cancelled. Things like the weather turning ominous; your major talent does not show up; laborers go on strike; your venue becomes unavailable - could be fire, flood or power outages. And there's always 'authorities' shut down the event - could be for any number of reasons, including severe weather in the area, communicable disease (as well as the swine flu), earthquakes, wild-fires, terrorism threats.

Organizers can protect themselves from some of the loss by having Event Cancellation Insurance. It's available to cover the instances mentioned above, with some exclusions. The policy can include all of those exposures above,

or, you can pick and choose those exposures that are most important to you.

Auditable policies are available. The benefit of an auditable policy is that if the event's actual revenue falls more than 5% short of the stated estimate, the insurer will correct the policy rating to reflect the actual revenues for the event.

Organizers can elect coverage for financial commitments such as hotel room blocks. Coverage for up to 20% in addition to the policy limit can be added to cover hotel guarantees for a specified number of rooms if the event is cancelled. The policy will pay 20% of the coverage limit, in addition to the limit for payment on the guaranteed rooms.

Organizers can also protect themselves by adding up to \$100,000 coverage for marketing and promoting your event should it be cancelled or rescheduled.

Premiums vary depending on the limits selected, the duration of coverage and exposures to be covered. The

application for a quote takes just a few minutes to complete, after which organizers can make an educated decision about whether to purchase the coverage or not.

For 70 years **Haas & Wilkerson Insurance** has been one of the largest providers of insurance representation to the entertainment industry. The agency is national in scope, with approximately 100 associates providing technical expertise and quality insurance representation at a competitive price. Beyond the standard price quotation, services include coverage analysis and recommendations at no additional cost. Our clients include fairs, festivals, carnivals, amusement parks, rodeos and special events throughout the United States. Haas & Wilkerson is an Association Partner Sponsor of the IFEA.

# TRUST

is your organizations most vivid color

By Sandra Puskarcik, ABC

In a recent article, Tom Kern, CFEI, stated "There's no question that special events will continue to face significant challenges as they relate to financial stability." With a predictable degree of challenges coupled with an uncertain future for the event industry perhaps it's time for us to revisit the fundamentals and rediscover how the alignment of values can create a successful organizational culture.

Numbers are black and white; two plus two equals four. People, however, are as diverse as the color spectrum; when we blend the colors of personal values the outcome is different each time. Working collaboratively to create a finite palette of

- values and
  - organizational benefits
  - upon the foundation of TRUST
- allows our stakeholders to contribute their individual talents; yet still color within the lines.

### Primary Colors - Values

When staff, board members and committee chairs (along with countless other stakeholders) are counting on each other to achieve shared goals, applying fundamental values...or the primary colors...can be the secret to painting your organizational masterpiece.

Unlike the science of color, the artistry of festivals and events gives us license to choose our colors. Sometimes our cultures are defined by a few words – our primary colors.

We know that the festivals, events and organizations represented in IFEA are diverse; yet, many of us find common ground when we discuss values. Some of the most prevalent are:

- passion
- creativity
- excellence
- innovation
- teamwork
- accountability
- integrity
- respect.

Values form the foundation for every action that occurs in your organizations; they should guide the behaviors of your stakeholders. When your values permeate throughout your organization, they are visible through demonstrated behaviors.

However, before blending colors through ideas, agendas and philosophies, it makes good business sense to start by documenting the basics – your values – your primary colors.

### Secondary Colors - Organizational Benefits

What's more significant than determining and developing organizational values is demonstrating, both individu-

ally and collectively, a commitment to those values. By "walking the talk" values can translate into organizational benefits. Perhaps your desire is to cultivate a cohesive and stress-free environment for your engaged stakeholders. Determine which strategies will help you achieve the desired outcomes, then, incorporate your values into your actions for optimum and focused results.

Here are a few examples of value based organizational benefits:

#### Cohesive Culture

- Learn and understand the individual and combined thought processes, energies, and attitudes of your stakeholders.
- Create and sustain a healthy, vibrant culture through regular, timely and substantial communications with, between and among stakeholders.
- Encourage open communication; discourage poor communication and eliminate destructive communication.
- Demonstrate respect yet be willing to discuss areas of concern, myths and misconceptions. Resolve to come to closure; agree to disagree; move on in a positive and production fashion.
- When challenges arise, work within an established and trusted framework that allows honest, open, frank and respectful dialogue to occur. Be willing to make adjustments.

#### Composure

- Identify and decrease triggers that create internal and/or personal chaos in the boardroom or at the event venue.
- Practice holding back a first response; consider several options or comments before speaking or reacting.
- Determine – does "it" really matter in the big picture?
- Know when it's time to walk away from a challenging situation.

#### Engaged Team

- Evaluate what's working today and what could be working better tomorrow.
- Discuss overall goals and determine how each person and/or committee can contribute to the greater good.

- Support opportunities for enrichment by encouraging involvement through committee assignments and leadership positions.
- Delegate for development; propose varied assignments and switching tasks with others to either develop new talents and/or develop an appreciation of the complexity of a team member's tasks.

Oftentimes, it is not "what we do" but "how we do" that matters. Applying and demonstrating values throughout your strategies will help your organization achieve goals in a more efficient manner.

### The Most Vivid Color – Trust

Many experts agree that trust is the single most important element of an effective organization. Experts further agree that people are our most important asset. Thus, it stands to reason that trust among stakeholders is a necessary business competency and a vital quality in our organizations.

Ask yourself, "What makes a relationship last?" In most cases, the answer to this complex question is "TRUST."

In Stephen M. R. Covey's "The Speed of Trust," trust is referred to as the one thing that changes everything. Covey discusses the five waves of trust with the third wave being Organizational Trust; The Principal of Alignment. He opens this chapter with a quote from Peter Drucker – "Organizations are no longer built on force, but on trust."

Compliance is being replaced by values. Values are resulting in organizational benefits. Organizational benefits inspire positive cultural behaviors. Trust is the result...the most vivid color in the palette.

The alignment between personal and professional values and individual and organizational values creates high trust organizations. On my personal quest to establish, enhance or restore trust and to support the City of Dublin's leadership philosophy and core values, I have made a conscious effort to be aware of, monitor and log my trust behaviors. Here are a few of my personal strategies.

- Listen fully and completely to others to build a better understanding of needs, issues, challenges and opportunities. Pause, seek, ask and acknowledge.
- Be open and honest. Build inner compassion.
- Demonstrate appreciation to encourage further desired behaviors, actions and strengthen mutual trust.
- Be reliable and consistent with words, actions and behaviors. Be careful with words as we are often judged by our words and actions rather than our intentions.

# Festival Story of Trust



## Background.

The Dublin Irish Festival was founded by a group of 14 Irish enthusiasts that called their organization the Dublin Irish Celebration. They had humble beginnings – yet their passion, determination and desire to succeed were unparalleled. By trial and error and with passion and dedication, the first Dublin Irish Festival was held in Coffman Park in 1988. A stage was set on the tennis court, a band was secured, food was served and several hundred people attended. Today, more than 100,000 guests enjoy the festival produced harmoniously by the City of Dublin with continued involvement of the Dublin Irish Celebration.

## Trust Timeline

### 1990

The Dublin Irish Celebration seeks and welcomes the City of Dublin's assistance with the Dublin Irish Festival.

**Trust Factor** - A group of passionate volunteers embraces the idea of working with local government officials to grow a cultural festival – a dream steeped heavy in culture, family and tradition.

### 1993

The Dublin Irish Celebration and the City of Dublin enter into an "agreement" whereby the City of Dublin assumes responsibility of the festival.

**Trust Factor** - The combination of passion and professionalism erupted into an event that required more people, resources and logistical knowledge. In the spirit of cooperation and collaboration a new business plan emerged – no suspicions – lots of trust. The Dublin Irish Celebration trusted that the City of Dublin would build upon the cultural success they created with a high degree of authenticity and a sincere appreciation for Irish culture. The City of Dublin trusted that the Dublin Irish Celebration would continue to serve and support the festival as trusted advisors.

## Present Day

For nearly two decades, Dublin City Council has funded 100 % of the cost of the festival up front; today that's to the tune of \$1.5 million.

**Trust Factor** - During the city's annual budget hearings, City Council reviews the details and asks pertinent questions as responsible stewards of the City's hotel/motel tax fund. The Dublin residents trust that the seven member council will represent the desires of the 40,000 residents. City Council and residents trust that the City Administration will meet the financial goals. City Council also trusts that, in cooperation with the original creators and the current festival leadership, the City Administration will meet the festival's cultural goals that complement the well established brand of the Dublin community.

- Lead and encourage inspirational and constructive dialogue in an effort to build strong and effective foundations of trust.
- Take personal responsibility for words and actions.

## And here's my inspiration.

A few months ago, my neighbor Jill and I met to embark on a Saturday morning food shopping excursion. We decided to start in a nearby farming community where the local market touts organic and locally grown produce. We left there delighted with the experience – friendly atmosphere, families (including children of all ages) working together, fresh produce, a few "family" recipes.

As we drove down the street, we passed a spectacular "home" garden and noticed an acre or so of meticulously planted and well-cared for vegetables and flowers. Then we saw a small and well kept two story house at the end of a long driveway. Nearby was a small barn with old garden tools neatly stacked against the north wall. We looked around for the "creator" of this colorful and brilliant masterpiece. Seeing no one, we knocked on the door. An older woman with deep blue eyes, rose colored complexion and gray hair swept neatly under a white lace cap greeted us. "We'd like to purchase some vegetables and flowers," we said. "Thank you," she replied. "Enjoy the beautiful day," she ended.

Jill and I were a bit perplexed. "Is there someone outside or should we bring our produce and money back to you?" we asked. "Everything you need is on the tables," she replied. "If you'd like flowers, you are welcome to cut them from the garden." "Thank you," we said.

We walked toward the two uncovered eight foot tables in the front yard. There, stored in different sized cardboard boxes and wooden crates, obviously weathered by years of love, were fresh potatoes, green beans, strawberries, squash, tomatoes and so much more. Each box was marked with homemade signs using various types, sizes and colors of paper. The price per pound for each item was neatly and clearly displayed.

Next to the produce was a scale – a type I hadn't seen since I was a child. Finally, a rusted coffee tin with a slit on the top.

TRUST – Jill and I both thought. What a remarkable feeling. Without knowing the woman at the door, we clearly understood her values and recognized the benefits. It all seemed so simple. Before we got back into the car we looked around at the beauty and savored the moment. What we saw was a colorful masterpiece, what we felt were years of consistent

values that created a most trusting (and flourishing) environment.

Whether it's a roadside market, an event, or an organization, there are similarities certainly with our primary colors (values) and often with our secondary colors (benefits).

Based on Covey's extensive research, he observed the following behaviors in high trust organizations. (Note – Jill and I experienced many of these behaviors in just 15 minutes with a woman who would be surprised to know that her values would be compared to those of leading organizations in the nation.)

- Information is shared openly
- Mistakes are tolerated and encouraged as a way of learning
- The culture is innovative and creative
- People are loyal to those who are absent
- People talk straight and confront real issues
- There is real communication and real collaboration
- People share credit abundantly and openly celebrate each others' success
- There are few "meetings after the meetings"
- Transparency is a practiced value
- People are candid and authentic
- There is a high degree of accountability
- There is palpable vitality and energy—people can feel the positive momentum.

Why is all of this important to the festival and events industry? As we forge ahead to continue to compliment the vibrancy of our planet, we must keep one eye on our business plans and another eye on our key asset, our people – employees, sponsors, vendors, volunteers, entertainers, suppliers, guests, etc. While they are looking at us, our brand is what they see; but our character is what they feel. And as Covey states, trust is a powerful accelerator to performance and when trust goes up, speed also goes up while cost comes down -- producing what he calls a trust dividend.

Whether you are: earning the trust of a new relationship; enhancing the trust of a seasoned relationship or; restoring the trust of a challenging relationships are new or seasoned, remember that we are judged by our actions, not our intentions.

So, go ahead and color all you want. Start with your primary colors and blend until you create just the right hue of secondary colors. Just remember that "TRUST" is the most vivid color.

**Sandra Puskarcik** is the Director of Community Relations at the City of Dublin in Dublin, Ohio.

## City of Dublin's Leadership Philosophy and Core Values



### Leadership Philosophy

We are members of an organization that succeeds because of teamwork, dedication and the innovative spirit of all of our members. Together we build a culture of trust, mutual respect, creativity, diversity and open communication. We hold ourselves mutually accountable to promote and sustain continuous learning and to develop the learning potential that exists in every member of our team. We are the City of Dublin.

### Core Values

**Integrity.** We are open and honest. We honor our commitments to the community and each other. Our actions are consistent with what we say.

**Respect.** We treat our coworkers and members of the community with courtesy and dignity. We embrace diversity and acknowledge the needs, responsibilities and inherent worth of each individual.

**Communication.** We maintain an environment in which employees feel free to share ideas and information. We promote open interaction throughout the organization to ensure knowledge and understanding among all employees and our community.

**Teamwork.** We create a climate in which all employees work together and support the individual talents and contributions of team members. We celebrate successes and see mistakes as opportunities for growth; we will never willingly let a member of our team fail.

**Accountability.** We are responsible to our community and each other for our personal and organizational decisions, actions and performance results. We are committed stewards of our City's assets and resources.

**Positive Attitude.** We focus our efforts on constructive behavior, attitudes and solutions. We promote an environment that people love going to every day – a place where each individual can find a sense of belonging, inspiration, enjoyment and meaning.

**Dedication to Service.** We pursue innovation and continuous improvement in all we do. We are committed to efficient, effective and responsive service delivery that makes a difference in the lives of those we serve.



Whether a premier location, long standing history within a community or highly entertaining atmosphere, events are often times well known year after year for their unique characteristics. At Drum Corps International (DCI) we offer more than 100 events with their own distinct qualities, all working together as a branded summer tour that celebrates live marching musical performances by thousands of highly talented young individuals. The annual Drum Corps International Tour features productions by the world's best marching music ensembles, educational seminars for students, and fun festivals all executed throughout various facilities across the nation in a short timeframe of only ten weeks. Phew! The management of such a widespread tour across several locations has many of its own challenges compared to management of multiple events at the same venue, such as fairgrounds or state parks.

# Cohesive Event Management in Multiple Venues

By Melissa Berg

The venues used for the DCI summer tour, are typically football stadiums with key similarities - a field, seating area, ticket booths, entry gates and access to technology. Even with basic layouts, don't be fooled, because they also have many differences. For example, local management and staff at each venue have their own desired end result and they operate accordingly. Some stadium management teams are very focused on hospitality, while others on control of their property. The venues used for our annual tour range from high school football stadiums to state-of-the-art NFL arenas. We also utilize a number of convention centers, parks and auditoriums. Seating capacities in these facilities can range from 3,000 to more than 60,000.

No two facilities are exactly alike; so Drum Corps International has created a flexible model allowing us to replicate the same quality experience in every venue. It is helpful to know all available assets and tips on how to best do business at each location. Embracing the differences of the individual facilities and markets will tremendously help take your occasion to the next level when it comes to maximizing your brand. Here are the ways we create events to be as consistent and cohesive as possible in such diverse places.

### **Have Brand, Will Travel**

Control the image of your event by building a brand that can travel anywhere. This is something Drum Corps International has been developing over the last 38 years. It's important to our fans, performers and staff that each of our 100 live events coincides with each other. This way there is a sense of consistency and continuity throughout the tour. Many venues we host marching music competitions in are swamped with their own sponsorships ads, team colors and other visuals to distract spectators from truly knowing who is putting on the show. When a person enters the venue it is vital that they know it is your event. Controlling this image is an aggressive challenge since each stadium takes pride in the décor they have doused on the concourse, the field and the score board. Even the parking lots and perimeters are branded with their sponsor logos. Making your own organization and event sponsor logos apparent is important in building your own event identity.

Create a template for signage that provides maximum flexibility. Remember, the brand needs to travel, so don't forget these signs have to work just about everywhere and will need to be easily transported and durable for reuse. So when creating signage for events in multiple venues the key is versatility



and Velcro! The signs used for the Drum Corps International Tour are branded with a large logo along with a space to attach additional necessary information for what's being communicated. For example, "TICKET BOOTH" or "RESTROOMS" would be attached with arrows that can be pointed in any direction.

Signage placement is also important. If the box office location for your event is different than the one often used by the facility, anticipate the path spectators may take if they are assuming the regular booth will be used. Always, place event specific signage pointing them in the new direction before they get to the wrong place.

### **Sponsor Fulfillment & Activation**

Venue Sponsorships vs. Event Sponsorships - as you are developing your own partnerships for a series of events in different locations it is important to ask venues about their partners as well. Get a list of who they have relationships with. Find out if the venue has granted exclusive permission to a beverage manufacturer or bottler to control beverage distribution. For example, if a venue has partnered with Coca-Cola, promoting beverages affiliated with Pepsi would be a conflict. Also, make note of areas where you are able to hang your own sponsor signage and beware of areas that are off limits. This is important for making sure venue, city and sponsor relationships are well maintained.

Create a platform or solution that is flexible when you cannot hang or post signage. Instead, produce pop-up banners or structures that can hold advertisements and promotions you need displayed. Our solutions have worked in many venues

and include full sets of various size banners and structures that hold them when an area is not suitable for hanging. Also, use technology and electronic signs with graphics for video and ribbon boards that are easily transferable from venue to venue.

### **Understand Their Business**

Know what business is important to each venue. In some of the venues we have contracts with, the management gives priority to the internal client like the football team or the school graduation. Prepare additional information about what your event will need as they may have little experience in what it takes to host an event from the outside.

Understanding what everyone's priorities are will help you get the most out of the management. For example, sports venues will often be very focused on their team's success and the next big upcoming game. For us, this can mean one of their main concerns will always be the condition of the natural grass field their team will be playing on. Since that field is also the stage for our marching musicians, it is understandable that stadium managers or athletic directors might be put a little on edge when hearing that 3,000 student musicians are going to be marching all over their perfectly manicured turf. To be proactive, we put together a package of videos, diagrams and photos of what our event looks like and what they'll see happening on our "game day." We have spent many years educating the performing groups about how to keep the grass safe when transporting equipment on and off the field. Proving to stadium management that you understand their priorities and have gone above and beyond to work



side-by-side with them will help your event succeed in the long run. They may still look over your shoulder, but that's their job, and eventually you will have a partner who believes in an even playing field.

Continue to educate venue management on the current topics and trends of your event and encourage them to check others that are similar. If prospective venues do not have management genuinely interested in the events that you produce, you may have to meet them in the middle in order to do business with them. Invite them to your other events or ones similar and talk them through the parallels and its importance to the community. Provide testimonials and references from other venues for them to talk with directly about what to expect. For example, the Georgia Dome in Atlanta has a manager that desires to make a football stadium the proper stage for performers of all genres. They are successful in this because of their attention to their clients' needs and overall hospitality to everyone. The Georgia Dome has built their diverse repertoire by hosting several other marching band related competitions and cheer leading events.

### Make the Sale

Merchandise should be sold in high traffic areas in order to sell the most items. At Drum Corps International we create marketplaces in each venue that funnel attendees through a controlled area of souvenir stands to maximize traffic to vendors. It's also important to make merchandise recognizable and easy for your guests to find. Use versatile and portable equipment that works in any situation such as branded tents, rolling

cases and popup displays. These will also help you continue the cohesive brand of the event.

While branding is essential to attract customers, customer service is equally important. It's imperative to accommodate customers with the ability to use credit cards. Work with your local bank to find credit card machines that can run on a wireless system in each location. Always remember to have a "plan B" in place in case the wireless system does not work.

Tips for talking ticketing: Prior to signing a contract with the venue, ask all necessary questions.

Is the venue contracted with a ticket service such as Ticketmaster? Are you required to use this service? Once the ticketing service has been established find out if there are fees for the event promoter or when purchasing a ticket. Sometimes venues add a facility or parking fee per ticket sold. Find out how the

ticketing operates on the day of the event. Will they require their staff be present or can you service your customers directly? If the venue's ticketing staff is required to be there, what are the charges per hour for their staff? Also, find out when the settlement occurs. It's very important that you understand when you will receive your revenue.

Each box office, if available, is different. Find out what is available for your event. Some venues will have a permanent booth with 16 windows like the recently opened TCF Bank Stadium at the University of Minneapolis. Their box office is equipped with smaller rooms for counting money, an endless amount of technology to access and even electronic signage to help ticket buyers know what line to stand in. Not all venues have such luxuries and even if they do, it may not be the best fit or the best location for your event. Have tents, portable trailers and other solutions available. Work with the venue management for the best and most secure plan. Continue your branding efforts by using signage, maps, price lists and logos your fans are familiar with. Regardless of who the frontline ticket sales team is, it's important to provide them with proper information about your fans, their buying trends and any other specifics for what customer service personnel can expect.

### Finding What's Unique

It's also important to capitalize on the uniqueness of a venue. All of the discussion about branding and a cohesive set of events may make you wonder why people would travel across the country to different locations along the Drum Corps International Tour. Take for instance a 5,000 seat venue in Kalamazoo, Mich. is only one stop on our tour. This venue has a unique seat section just in front of the press box area with higher quality seats,



more convenient restrooms and a great view of the performances. We could have just sold the ticket for a higher price but instead we decided to enhance the spectators' entire experience by treating them like one large batch of VIP suite holders. We catered in a local favorite restaurant and provided access to an exclusive nearby parking lot to make the entire experience worth it. Many fans paid more than double a regular ticket price in the general seating area and had an unforgettable experience.

Contact the local convention and visitors' bureau (CVB) to connect you with the best resources available locally. You and your staff understand how your fans and primary market think and react but do you understand each new or various market? A CVB can help with that. It is also beneficial to form a local organizing committee (LOC). Local volunteers will have the connections to organizations and nearby groups willing to donate their time. They will also know more details about public transportation, airports, hotels, and other spectator hot spots that you and your staff may not be as familiar with. Empower locals that have connections with media and other forms of marketing. Local enthusiasts may have an easier time getting the attention of the media if you can tie your event into a story about the community instead of the outside organization.

### The Staffing

Provide additional materials to educate and empower the staff. Each venue, although very focused on protecting its property, may have a different level of intensity when protecting your event and your customers. In the marching music world, we have a culture where we ask spectators not to enter or exit the seating areas during a performance, similar to a symphony orchestra or ballet event. Many times this is self policed and our fans will instruct other fans of the unique culture. This said behavior is often foreign to football stadium ushers who typically work college games and the task may be out of their comfort level.

To help with this situation, we provide information and solutions that make them more comfortable and empower them to take on this different role. Ushers at each venue receive an informational sheet that discusses the type of fan they could expect and what to look for and listen to when controlling the crowd. They are also provided a laminated sign that reads "For the enjoyment of the event, please do not enter during the performances." Now the staff personnel



can just simply hold up the sign instead of being worried about directly confronting individuals. This helped with the level of confidence of the ushers and educated new or uninformed fans of the policy.

How does this compare to your events? How is your event unique from what the venue staff is used to? For example, think of an event hosted at a park where attendees bring their pets to tag along. Imagine you were part of the park staff and you don't feel comfortable around animals. How can you educate the park staff on what to expect when an animal comes near them? What information could you give the staff to make their shift more enjoyable? If they are nervous or tense around every spectator that comes near them, it could have a negative effect on your spectators' enjoyment.

Get in the action. Find the right person that can make the decisions you need made. This may be the main contact for the security company or the event manager for the venue. It may be also the chief officer of the day. In any case, meeting with that person in advance about what your priorities are is a proactive step toward helping them realize what you want the focus to be.

Know what background venue staff members have in events. How do your fans or spectators compare to what they are used to? Meet with their teams and leaders directly to ensure that those working will have a more clear understanding of what role they will play at your event. Remember, venue staff members act as an extension of your brand and fan experience to your guests.

Produce booklets, packets and websites with additional information for staff and

volunteers to review. When using venues in multiple cities it may be expensive to send all of your fulltime staff to the area prior or even during the event. Conduct site visits well in advance of your event and use local connections to gather all of the knowledge you or anyone on your team may need to know. Take as many photos as possible and ask venues for multiple maps to help familiarize out-of-town workers prior to their arrival.

By creating a flexible model that allows the easy replication of an event, you can take your brand around the country and produce events at a high level. Always embrace those differences at each venue and market, and keep branding your name so no matter where you are, your events will be consistent and cohesive.

**Melissa Berg** is the Manager of Event Operations at Drum Corps International. Drum Corps International (DCI) is the world leader in producing events for the world's most elite and exclusive marching ensembles for student musicians and performers. Founded in 1972, Drum Corps International has developed into a powerful, nonprofit, global youth organization with far-reaching artistic, educational and organizational influence. Drum Corps International is Marching Music's Major League™. Learn more about the exciting world of Drum Corps International and its member corps on the Web at [www.DCI.org](http://www.DCI.org), or call (317) 275-1212. Drum Corps International is located in Indianapolis, Ind.



# 5

By Gail S. Bower

## Strategies for Sponsorship Success Now

The second of a two-part series

*In the October issue of ie, we reviewed the series of events – politically, economically, and culturally – that have had an impact on your ability presently to grow your sponsorship revenue. In part two of this article, excerpted from Gail Bower's guidebook, How to Jump-start Your Sponsorship Strategy in Tough Times, we outline five recommendations on how to move forward with the right approach and mindset. For the full set of recommendations, pick up a copy of Gail's book at the IFEA online bookstore.*

How you go forward will say a lot about you and your organization and about how fit you are to be a partner with the corporate sector. Remember, the key word is partner. Now is the time to step to the plate, demonstrate your leadership skills, and be a good and worthy partner.

At the core of your success in sponsorship development is your ability to take a consultative approach. The only way to do that is to first establish a trusting relationship. Nothing builds trust more than having your partner's best interests at heart.

Here then are steps you can take right now to jump-start your success with your current sponsors, find new sponsors, and to improve both your sponsorship program and your operation.

### Focus on Current Sponsors

With your current sponsors, you have an opportunity to deepen your relationships with your contacts, strengthen the ties and all the ways your two organizations are interconnected, and enrich the sponsorship program for your partners and for your own organization. Now is the time for a deeper commitment to your sponsors.

### Look At the Landscape

If you haven't been doing this all along, take some time to develop an understanding of what your sponsors face in their respective industries and markets.

- Visit your sponsors' web sites.
- Do a web search on each sponsor and each industry segment.
- Regularly read local business publications, the business sections of your local newspaper, and national newspapers, such as The Wall Street Journal, Los Angeles Times, and The New York Times.
- Read the comments sections of articles you find online.
- Set up Google Alerts and/or a Google News page with your sponsors' names or industries so you stay apprised of news in real (media) time.

- Do a search on Twitter and other social media networks, to find out what your sponsors' customers may be saying.
  - Actively use your IEG Sponsorship Report (SR) subscription to conduct searches in the online archives that will help you find current news and trends that involve your clients, their competitors, and their industries.
  - Pay attention to advertising.
  - Keep your "marketing radar" alert when you are out in the world shopping, traveling, going to other events, and just normally living your life.
- These methods are all excellent ways for you to collect information that you will be able to use in your discussions with sponsors.

### Here's what you're looking for:

**Problems in the sector:** bankruptcies, mergers, earnings reports, scandals, polling data that indicates negative perceptions, poor online reputation management, new regulations or changes in governmental affairs.

**Opportunities in the sector:** mergers, acquisitions, earnings reports, polling data that includes positive and negative perceptions, new product launches, new services, expansions into new markets,



As you monitor the media, interact with the business world, and go about your daily life, look for signs of new life and evidence that maybe there's another way of looking at things.

new marketing campaigns or promotions, important initiatives, and key messages to stakeholders, investors, shareholders, and other audiences.

**Ideas:** Take note of what your sponsors' competitors and businesses in other geographic markets may be doing at this time. What appears to work or not work about these ideas? Take note, too, of what organizations like yours in other locales are doing to address sponsorship issues.

Keep files of this information and pay attention to particular trends or notions that resonate for you. What seems important? What seems like an opportunity? What seems troublesome?

### Talk To Your Sponsors

With this newfound information, contact your sponsors and schedule time with them, preferably in person. Your primary goal is to listen. Find out what's *really* going on with your client's company and with your contact.

Your conversation with your sponsor contact is a very important one on both strategic and tactical levels. But there is another conversation that is also important.

Your organization's senior leadership should strive to cement relationships with your sponsors' upper management.

Your goal here is to strengthen the already existing trusting, collaborative, and mutually beneficial relationship with each of your sponsors – organization-to-organization and person-to-person. Your efforts should demonstrate that you value their investment in your event or program, and that you're a worthy partner who is willing and able to be flexible and

nimble for the benefit of the long-term sponsorship relationships.

### Secure New Sponsors

Bring a discerning eye, along with a healthy dose of creativity, to your exploration for new sponsor possibilities. As you monitor the media, interact with the business world, and go about your daily life, look for signs of new life and evidence that maybe there's another way of looking at things.

Not every industry sector, nor every business in troubled sectors, has collapsed. Some are doing quite well. However, with the constant onslaught of negative news, it's easy to assume otherwise. Your job is to look for the opportunities, the signs of new life emerging from the rubble. By flipping a situation around, you may begin to see opportunities where others don't.

For example, a company that has image issues, or is intent on building its customer base, though left for dead by the media, may very well make a good sponsor for you. Can you assist the business with these image issues? Are your customers potentially their customers? Can you motivate your customers to visit their stores and web site?

You probably don't want to approach a company that is clearly having serious problems, like AIG or General Motors, for example. But what other insurance companies or automobile manufacturers have potential? And within those industries what do you see?

Take the automotive sector, for example. Gasoline prices and concern about the impact of our use of fossil fuels on

the environment are changing America's car buying and usage patterns. *The New York Times* reported that new car sales are expected to decline; however, participation in urban car sharing programs is on the rise ("Industry Fears U.S. May Quit New Car Habit," May 30, 2009).

Is car sharing a new category that urban nonprofit organizations and festivals might approach? What about manufacturers or distributors of scooters or public transit authorities? If people are keeping cars longer, does that mean that auto parts, or major maintenance and repair businesses, are a category worth exploring?

Take a probing look at what you're seeing. Then research your hunch. Do a web search on the industry to see if trade publications have anything to say about new trends. Visit IEG's web site, [sponsorship.com](http://sponsorship.com), to see what they've uncovered. If your hunch is corroborated, make inquiries in these sub-sectors, building your business case around your sponsorship opportunity.

You may need to spend extra time educating business people in sub-sectors that have not previously been active in the sponsorship arena. It's in your interest to talk with them about the value of sponsorship, compared to other marketing methods, and to be particularly realistic about their expectations for returns. The extra effort may be worth the rewards of cultivating new partners.

We're in chaotic times, but chaos offers a fertile environment for creativity and innovation. Don't be distracted by bad news. Do watch for opportunities to expand your network of potential sponsors.

### Improve Your Program

Improving your sponsorship program, especially if you suspect it lacks value, is an important and ultimately lucrative undertaking right now.

Some organizations can benefit by improving the marketing and promotional efforts that support their events, festivals, conferences, and initiatives. All the ways you market your event and connect with – and expand – your audiences provide opportunities for your sponsors' benefit.

If you're promoting your event at the last minute, you lack a strategy. If you lack a strategy, you're missing opportunities to connect with ticket buyers, donors, registrants, or constituents, and you're not providing your event or your sponsors with full value.

If your marketing materials lack the visual or verbal message that tells your story, enhances your brand, and drives people to want to be part of your event or sponsorship opportunity, you've got two strikes against you. One, you're missing

opportunities to connect and, two, you may be sending negative messages about what you have to offer, and therefore actually driving people away – including your sponsors.

Develop a long-term strategy and make a tactical plan that addresses who you want to reach, what you want to convey to them, and how you're going to do it. Commit this to paper a year in advance and apply resources to it. When you've determined what your marketing plans will be, you're almost there.

Next, you need to weave in assets from media partners, retail partners, and other promotional alliances you've created in the marketplace. Developing these types of alliances provide opportunities to build the buzz and extend your reach into your community. Plus they provide additional marketing cache to leverage with sponsors.

### Enhance Your Operation

Developing a corporate sponsorship program for your event, festival, and/or other nonprofit program or initiative should be a strategic decision for your organization. You must have something of value to exchange with the corporate sector along with a competent operation to deliver it.

Is your operation all that it could be? Do you, or does your staff, make business development an art form? Do you have procedures and an infrastructure that supports all the ideas you generate for your sponsors? If a new sponsor called tomorrow, can your team identify the next 5 steps, after saying "hello"?

How your organization interacts with your corporate clients, through every step of the process, says a great deal to them about what to expect from the sponsorship experience with you. Using this time to solidify or enhance your operation will be to your benefit in the long run.

### Customer Service and Relationship Cultivation.

What are the values that will imbue your sponsor relationships? How will you put this vision into practice?

Identify who on your staff is responsible for each relationship, during all phases of the sponsorship process. From the time the sponsor contacts you, or you contact them, be clear on your sales process, where you are along that process, and what signs indicate you're ready to move to the next step. Once you land the sponsor, who works with them? How will you organize your internal communications process so that the sponsor is channeling instructions and requests, and providing needed information, through one person, not many people?



Develop a long-term strategy and make a tactical plan that addresses who you want to reach, what you want to convey to them, and how you're going to do it.

How will you continue to work with your sponsor, both onsite at the event and through the evaluation period and beyond? How will you grow the relationship? How will your internal activities be focused, budgeted, and evaluated?

If there is a problem, how will it be handled? Who in upper management, if not you, will interact with the sponsor's upper management and build a relationship at the top? How will your board interact with sponsors? What is their role?

Sponsorship activation is still an important ingredient of sponsorship, despite the economy; however, like many businesses and operations, your partner may be facing staff shortages. What can you recommend to streamline the activation operation? Can you outsource the staffing, weaving the cost into your proposal? Can you provide volunteers to help out in some way?

Finally, how can you encourage your sponsors to work together, to extend the benefits and value of their participation with your event or organization even farther by working together? Organize your sponsors around a joint promotion. Share or leverage opportunities from another partner. Make introductions to develop a corporate community around your sponsorship opportunities and engage your partners.

Ideas like these show you're willing to go the extra mile for your sponsors. You and your team display a level of professionalism and respect for your partners that will be noticed.

### It All Starts with You

This is not the time to give up, assuming that the best days of corporate sponsorship are behind us.

Selling sponsorship when times are good is, of course, much easier. During difficult economic times, the process and principles are the same; however, your attitude, approach, resolve, and conviction must strengthen to match the challenge. You cannot control certain external conditions, but you can address conditions like deficient value or weaknesses in your operation that will hamstring your efforts if ignored.

Will you muster the energy, strength and resolve to do what's necessary right now to protect your sponsor relationships and to preserve and grow your sponsor revenue? If you do, loyal partners who trust you, who invest in your events, festivals, conferences, and programs, today and in the future, will be among your rewards. I'd say the answer to that question is a no-brainer. Get busy. You've got some jump-starting to do!

**Gail Bower** is President of Bower & Co. Consulting LLC, a firm that assists nonprofit organizations and event/festival producers with dramatically raising their visibility, revenue, and impact. She's a professional consultant, writer, and speaker, with nearly 25 years of experience managing some of the country's most important events, festivals, and sponsorships and implementing marketing programs for clients. Her blog is <http://www.SponsorshipStrategist.com>.

# INTERNET 101

# Ecommerce

# Making

# Money!

By Michael R. Geisen



Welcome to another session of Internet 101. This article will cover the basics of ecommerce as it applies to festivals, fairs, rodeos, expositions and other similar organizations. Ecommerce is likely to be the most important part of your internet program because it can generate substantial revenue. Ecommerce can also be the riskiest part of your internet program because it involves the personal financial information of your customers. The good news about this risk is that there are simple measures you can take to minimize it – which we'll address later in this article.

Like many aspects of the internet, ecommerce can be complex. So let's start with a basic definition of how the process works.

Ecommerce involves the sale of products and/or services via the internet. This could include sales of merchandise or admission tickets, collecting fees, receiving donations, and many other transactions. For readers of this article, the most important part of ecommerce from a revenue perspective is most likely online ticket sales.

Selling tickets online offers a number of advantages compared to offline sales including:

1. People love the convenience of shopping from their computer, allowing them to avoid waiting in line at the box office.
2. People who come to your event with pre-paid tickets will likely have more cash in their wallet to spend at the event.

3. In the process of selling tickets online valuable marketing information can be collected.
4. Off season ticket sales can generate substantial revenue, especially with a good promotional campaign.
5. Additional revenue can be made by selling advertising space on the thousands of tickets that people print at home.
6. The weather is always good on the internet so online ticket sales can act as insurance for an outdoor event that may be too rainy or too hot.
7. Without doubt, some percentage of tickets sold online will not get redeemed.
8. Selling tickets online can reduce the cost of printed tickets and postage because tickets can be printed on the customer's printer.  
A good starting point for a new ecommerce program or an upgrade

for your current ecommerce program is a needs assessment. To assess your needs you may start by deciding what types of online transactions you may want to process. You may want to sell admission tickets, carnival passes, general admission and reserved seating tickets for concerts and rodeos, season passes, parking passes, packages of any of these items and merchandise. Your ecommerce program may also involve other transactions such as collecting fees or receiving donations.

Your needs assessment could then expand to consider how your ecommerce system will affect and benefit every part of your organization.

It may be helpful to your needs assessment to have a basic understanding of the five main components of an ecommerce system, these are; shopping cart software, SSL certificate, onsite ticketing system

(for online ticket sales only), payment gateway and merchant account.

The **shopping cart software** is the online store that we all see when we're making an online purchase. An important feature of this component is efficient navigation – the more clicks it takes to make a purchase, the more abandoned shopping carts you will have because internet shoppers are not very patient. This software also has an administrative section so you can control the products, their prices, shipping options, etc. Shopping cart software is usually provided by your ecommerce service provider.

The **SSL (Secure Socket Layer) certificate** is a small but critical part of the system; this is what protects credit card information from the bad guys by encrypting it for transmission over the internet. The SSL certificate is a bit of code that, according to Kim Elliott, of TyTix, must be incorporated into every page of your ecommerce system. SSL certificates can be purchased from many companies; Verisign and GoDaddy are two examples. Your ecommerce service provider can purchase and install this for you or they may include use of their SSL certificate with their service.

The **onsite ticketing system** is used to redeem bar-coded tickets that your patrons printed at home and to print the various types of tickets that you want to offer for sale at the box office. This system usually consists of 1) barcode readers at admission gates and other redemption points such as a carnival midway or parking lots, 2) ticket printers for the box office, 3) a computer to run the software that keeps track of all the tickets and 4) a network to tie all these components together. This system may be provided by your ticketing system service provider or you may purchase the equipment.

The **payment gateway** is the internet equivalent of a credit card swiping machine. The shopping cart software sends the credit card and transaction information (encrypted by the SSL certificate) to the payment gateway where the credit card is validated. The payment gateway then sends the transaction information to the appropriate credit card company. The payment gateway also keeps track of all transactions and aids in fraud check security. A few of the many companies that offer this service are Authorize.net, Cybersource and Payflow Pro.

A **merchant account** is needed to receive payments for your ecommerce transactions. This can be set up with most banks.

Following are some issues you may want to consider while working on your needs assessment:

- Any vendor that you consider should be required to prove that they are

*PCI Compliant.* Because security on the internet is so challenging, the Payment Card Industry (PCI) has established Data Security Standards (DSS) to help reduce the risk of valuable consumer information being lost to criminals. Ecommerce vendors should all be compliant with the PCI DSS to minimize risk of this critical data being compromised.

- *When evaluating cost, look at the big picture.* Ecommerce vendors have a challenging job and should be fairly compensated but your business agreement should be set up so that after your ecommerce vendor is compensated, all additional revenue goes to you.
- Your ecommerce vendor *should provide you with all customer information, especially email addresses.*
- Because it can take time to get your ecommerce system operating to its full potential it is best to *plan to work with the same vendor for at least two years, but avoid longer commitments* because competition is constantly driving improvements in cost and technology.
- *How will the money be handled?* Some service providers send you a check after the event and others set up the system so that funds are deposited directly to your account.
- When your customers click the BUY TICKETS NOW button will they see a different website or *will your service provider "private label" your shopping cart so it looks just like your website?*
- Develop a plan to *promote your ecommerce program.* All marketing communications on TV, radio, print, and outdoor should include the phrase "Buy Tickets Online" and your website and email and text message marketing should have clearly visible "Buy Tickets Now" buttons. For your website, the "Buy Tickets Now" button should be in the top, left corner, since that is the first place that most people look when they open a new page on the web.
- What level of *customer service* will the ecommerce vendor provide for you and for your patrons who are buying online? Will there be online help? Will there be a person that patrons can talk to and if so, will that person respond as if they are on your staff or the service provider's?
- Does the service provider have a *track record* in your industry? If so, contacting other clients may yield helpful information.
- What experience does your ecommerce vendor have with *promo codes or other promotional tactics* to help increase ticket sales? By being proactive, you can substantially increase ecommerce revenue! Interactive Ticketing has a

good article on the subject here, [www.interactiveticketing.com/NEWS7.html](http://www.interactiveticketing.com/NEWS7.html).

- Will your ecommerce system be *available year-round*? Off season sales can be a good source of revenue or you may choose to sell tickets to other events.
- Will the scanners for redeeming tickets at the gate and box office be *able to deal with temporary power outages or loss of internet connection*?

When you're ready to begin the process of selecting a service provider. You may choose to start that process by contacting colleagues with other organizations to see if they recommend any companies. Following is a list of just some of the firms you may want to consider:

- Admit One, [www.etickets.admitone-products.com](http://www.etickets.admitone-products.com)
- ClicknPrint, [www.clicknprint.com](http://www.clicknprint.com)
- Interactive Ticketing, [www.interactiveticketing.com](http://www.interactiveticketing.com)
- ETix, [www.etix.com](http://www.etix.com)
- PayPal, [www.paypal.com](http://www.paypal.com) (click on Business, then Merchant Services)
- TyTix, [www.tytix.com](http://www.tytix.com)
- WizTix.com, [www.wiztix.com](http://www.wiztix.com)

Once you have a list of potential service providers the next step would be to convert your needs assessment into a Request for Quote. The responses you receive should give you the information you need to narrow the list to one to three candidates which you can then negotiate with directly to work out the best deal.

The internet can and should be a vital part of your business but, as we all know, it can be very expensive. An ecommerce system can dramatically offset that cost and, in many cases, it can turn your internet program into a revenue generator. As ecommerce evolves there are more and more options available so don't delay, start planning now to start or improve your own ecommerce program.

**Michael R. Geisen** is the CEO at Ntelligent Systems. Ntelligent Systems is a team of marketing, web development and customer service experts working together with one goal in mind: to help organizations leverage the Internet as an effective communications medium. If you'd like to contact Michael, he can be reached at: [michael@ntelligentsystems.com](mailto:michael@ntelligentsystems.com) or 714 425 4970. [www.ntelligentsystems.com](http://www.ntelligentsystems.com). While this edition of Internet 101 covered a lot of ground there is still plenty to discuss so if I may be of service, please feel free to contact me.

# Integrated Online Marketing 101: The Why's and How's

By Bruce Lupin

For years, those of us in the online industry peered at clients through a peephole. Alright, maybe that's not such a good analogy – how about a narrow lens instead. The point is that the majority of Internet solutions providers still look at client requirements in parts rather than the whole, even when the client can define high level goals such as improving value for sponsors and increasing event attendance.

The facts are that when it comes to marketing, developing, and managing a website, the whole strategy is larger than the parts. For example, *online marketers* take the narrow focus of how to find and drive qualified traffic to a website using search engines, banner ads, social media marketing, etc. *Web designers* are focused on making the site look good. *Web developers* are interested in what technology to use and the fastest way to complete the buildout. And let's not forget the *Web Analytics* team that looks at the website traffic and spends the wee hours of the night analyzing where visitors come from, what pages they looked at, how long they spend on the site, which browser they used, where they exit, etc. Each one of these areas are important to helping event-driven websites reach their goals. Unfortunately, unless there is integration between these efforts, you end up with less than stellar results. This brings us to the crux of the matter, how best to reach the online goals of an organization as a whole rather than just serving the parts. This is where the integrated approach comes into play.

Ultimately, when we work with an events-driven organization, the bottom line is to bring people to the website and move them into action. These actions are commonly referred to as "conversions." The first and most important step you take on the road to the integrated approach is Discovery. This step defines critical areas such as target audiences, target geography, calls to action, product/services to promote, and more. So when you are thinking about your goals for your website, ask yourself some of these questions. "What action(s) do I want people to take on my website and which ones are most important?" They may include building the volunteer base, selling tickets,

adding more value for sponsors, pre and post-event surveys, registering people for events, and building an online marketing list. The information will drive many of the decisions that feed your overall strategy for online marketing, web design, site architecture and functionality, and set benchmarks to determine the success or failure on an ongoing basis. The online marketing strategy is defined by your goals and may include search engine optimization, online advertising, social media marketing, and more. Site Architecture and functionality is also driven by your marketing goals for the site. Which activities, events, sponsors, and general information is most important to promote? This will inform your site structure and navigation. Keyword research is driven by the Discovery questions and Site Architecture. Copywriting integrates the keywords. Design and User Interface (refers to how visitors interact with the site) focuses on allocating the real estate to the priorities and calls to action defined in the Discovery phase. Technology choices are driven by search-engine friendly tool and platforms. Web Analytics are put in place to provide data on visitor behavior inform the decisions related to modifications to the site that will do a better job engaging visitors and improve conversion rates.

Hopefully you see the cycle of the integrated approach as it all starts with marketing goals which drives the rest of the process. Understanding the value of this approach and how to implement and integrate the components will yield greater results for your website and ultimately your organizations overall marketing goals.

If learning more about the integrated approach and how to implement it into your organization's web strategy is of interest, please register for our IFEA Webi-

nar on January 14th entitled, "**The Next Generation Method for Using the Internet to Build Your Audience in 2010: The Integrated Approach – Part 1 of 2.**" We'll get into the specifics of how you can develop an integrated approach and begin improving the results through your website.

To register for both this webinar and Part 2: "How Do You Use the Internet to Build Your Audience in 2010" on June 24th, 2010, go to [www.ifea.com](http://www.ifea.com) or contact the IFEA at: +1-208-433-0950 ext: 3.

**Bruce Lupin** brings more than 20 years of experience in the interactive industry. In 1992, he founded Interactive Development Corporation (IDEV), a Silver Spring, Maryland-based online services consulting and development firm. Here he worked with several online services including America Online, IBM WorldAvenue, Prodigy, CompuServe, and Microsoft Network and grew the company to \$5M in revenue and a team of 75 people. Bruce's role included leading the most strategic website projects including Al Gore's Presidential campaign, The Smithsonian Institute (Duke Ellington jazz site), an e-commerce site for fashion designer Stuart Weitzman, and museum sites for the Pope John Paul II Cultural Center and The City Museum (Washington DC). In March of 2003, Bruce took his passion for online marketing and formed Edgeworks Group, an internet marketing and development company. Clients range in size, scope and industry including: non-profits, ecommerce, publishing, and regional businesses.

# Eat a Frog for Breakfast!

## 9 Tips to More Time for YOU!

By Gail Lowney Alofsin



Do you ever feel that despite being skilled, proficient, bright and ambitious, you're still not "keeping up" or completing all that you need to in a day, week, month, or year, both personally or professionally?

Stop for a minute and assess your situation. Hmm...why are you so busy? What are you gaining from your current actions and activities? What are you losing or missing out on? What can you change to increase your productivity and gain more time in your day for the people that count most and the activities you most enjoy?

Time management is a myth – we do not manage time, we cannot change the 24 hours that comprise our day. We can simply manage *ourselves* and the *choices* that we make.

### # 9 The Little Train that Could

One of my favorite books growing up was the "Little Engine that Could" – *I think I can, I think I can, I think I can*. The reality is, we can't.

As we grow older, we learn that no matter how talented or energetic we are – we can only do so much. Before you launch on a new project - what are you going to stop doing? Think about how you are honored when you are asked to join a committee, non-profit board, attend a meeting or guest lecture. After the initial elation, the new responsibility can be overwhelming.

Take a look at your calendar – what have you committed too? When you over commit, nobody wins and you lose the most – sleep, self esteem, self respect, free time! Ask yourself what the conse-

quences will be if you say "yes" or "no" to the requests that are being asked of you. What is the "consequence" of spending time on this project or request rather than spending it on something else? This is called your "opportunity cost" and you only have 24 hours each day. Make your decision accordingly.

This leads to learning to say "NO"... nicely. There is a way to say "no" that does not make the person asking feel insulted or hurt. We have all had times in our lives when we have said "yes" to many things, making our plate very full. While a full plate is attractive, and perhaps in a sense, comforting, we only have so much time in a day. We want to do our best to avoid "buyer's remorse," regretting that we signed up for an activity or program that we do not have time for.

When you do say "no," say "no" nicely without a dissertation on how busy you are. No one cares how busy you are – busy is not a contest! We all know people who rant on and on about what they are doing and how busy they are. Honestly, who cares? Who are they trying to impress?

By the time that you hear how busy they are, they could have helped you!

Let's review an example. Being in the event business, we may be asked by other organizations, non profit groups or our children's schools to assist with their events. We may be asked to sell sponsorship, run a silent auction, or join a board or committee. If you do not have time to commit, there may be something you can do. Perhaps you can procure a few great prizes for the silent auction or beverages for the event rather than run the event.

Do not apologize, offer to do what you can. Believe it or not, the person asking you has a list of names and when you cannot do it – they are calling the next person on the list!

### #8 Eat A Frog for Breakfast –

Author Mark Twain professed, "If you eat a frog first thing in the morning, this will probably be the worse thing you do all day."

Do you make your "to do" lists and conquer them by doing the easy tasks first? Whew – that feels good – checking 10 actions off your list! However, the frog, the big project that needs to be addressed, is looming! If you eat that frog earlier in the day, your day will be much more productive.

Making a "to do" list is not enough. Rank your list and focus on the most important items. I recommend A,B,C,D,E steps. A are the things you have to do today, if not right now. B are the things that you need to get done but not immediately. C would be nice to do but are not necessary. D can be delegated and E can be eliminated if you run out of time!

It takes 21 days to start a new habit and if you use self-discipline to get into the habit of eating frogs, after 21 days it will become second nature. The result – productivity!

### #7 Frito Bandito!

Frito Lay had a commercial featuring the "Frito Bandito" who would sing "I yi, yi, yi...I am the Frito Bandito." While we cannot focus on "I" all day long, it is important to make appointments with yourself and focus on YOU!

Carve out time for what you want to do or need to do and add this to your calendar. Block these appointments and activities with your family as if it were a mandatory meeting. Spend time with your family – your spouse or partner, children, parents, grandparents, siblings, aunts, uncles and friends.

Identify and mirror successful people who are doing what you want to do or have the knowledge to assist you in reaching your goal. This can be as simple as reviewing attributes that you admire in other people and would like to emulate. If you don't have anyone in your circle of influence that you can mirror, go online and find a career you're interested in and you will find someone through there. Model successful people. Spend time on developing you.

Create a personal board of advisors and keep in touch with these people. Stay current on events in the news and on events in the lives of your friends and family. This will make you interesting and people enjoy talking to and being around interesting people.

#### #6 Be known for “getting it done.”

It is important to build a foundation of good work habits. Start your project and stay with it until it's done. You will discover that you can do it! Many people have “ideas” or start projects that they do not complete. When there is a project that is important to you or imperative that you get done, stay with this task until it is 100% complete.

If you are having difficulty starting it, identify the source of procrastination. Is it lack of interest? Lack of knowledge? Just start it!

The way to grow personally and professionally, is if you challenge yourself. Practice productivity. We all have habits that are not productive. Do you watch too much television, procrastinate major projects, sleep too much, spend too much time shopping, complain office to office?

When you study time, you will discover where you are wasting time and begin to make the appropriate adjustments.

#### #5 Gotta minute?

We are all familiar with the time trap of “Gotta minute?” These are colleagues, clients, and potential customers who call or enter your office asking “do you have a minute?” These minutes can turn into hours. Couple this with distraction, lengthy phone calls, hallway “chit chat,” unexpected visitors, unanticipated crisis or “fires” to put out and you have a recipe for serious time attrition!

Think about your personal and professional time traps and start addressing them. For instance, if you are distracted, identify the sources of distraction so you can elimi-

nate them. Is it a messy desk, noisy office, lengthy phone calls, or frequent visitors? Make the time to organize your desk and office with the assistance of a friend or colleague. If your office is too noisy, ask for cooperation from your colleagues or wear headphones! If phone calls are too lengthy, suggest to the caller that “I realize YOU are very busy, I will let you go.”

In an office, there will always be the water cooler “chit chat” and while a great deal of business can get done, this can also be a source of wasted time! While socialization in the workplace is important, blow by blow details of a colleague's child's sporting event or brilliance on a daily basis is a waste of time. When conversation has gone on for too long, excuse yourself. With unexpected visitors, acknowledge them politely, address their needs and stand up and start walking out of your office with them. “Gotta minute?” can turn into hours of unproductive and wasted time. When there are “fires” to put out, quell the fires you can and enlist the assistance of others with fires that are too powerful.

#### #4 Procrastinate Later!

Have you ever experienced the deadline inspired RUSH of adrenalin? We get things done – projects, final exams, proposals when we are on deadline! The question is, if you will do it later, why not do it now? This also applies to positive achievements we would like to add to our life – education, learning a new sport or instrument, enjoying more time with friends and family.

Once you identify the source or sources of procrastination, you can add the projects to your “TO DO” or goal sheets. Practice the power of positive thinking. Try not to doubt yourself, you can do it! If you put things off to “later,” they are never going to happen. Celebrate the small gains on the path to the major goal.

#### #3 Delegate!

It is only as we develop others that we permanently succeed. Why do the work of ten, when you can get ten people to help you?

The best way to delegate is to choose people who can accept responsibility. When delegating in terms of their skills and interest, teach “why” (the purpose) not just the “what” (desired outcome). Manage the delegation by keeping a list of items delegated and request a progress report (daily, weekly, monthly) on what has been accomplished. And finally, appreciate the personal touch on the delegation.

#### #2 Managing Deadlines

Create timelines for goals, projects, and events. This will assist you in tracking time so you do not miss a deadline. When you build white space and flex

time into your day, you add time to your day for unforeseen challenges or opportunities. Do your best to start a project and complete as much as you can so you have time when a unique or exciting opportunity presents itself!

#### #1 The Pareto Principle

In 1906, Italian Economist, Vilfredo Pareto deduced the 80/20 rule. The Pareto Principle attests that you can divide people and activities into the “vital few” vs. “trivial minutiae.”

For example, according to this principle, 20 percent of your customers will give you 80 percent of your business, 80% of your problems come from 20% of the people that you know. 80 percent of the clothes you wear come from 20 percent of your wardrobe! With this in mind, what 20% of activity will provide 80% of the value in your life both personally and professionally?

In closing, reflect on the activities that require practice – learning an instrument, language, how to cook. We do not stop practicing or learning when we are finished with school. Practice time management one day at a time. Time management will become second nature and you will be able to add more activities to your life that you enjoy doing. The result is feeling more accomplished with the things that matter to you.

Time management is a completely learnable skill, however, in the words of my son, Samuel, “Nothing begins until you start.” Yes – you can do it all...but not all at once! What are you waiting for?

As the Director of Corporate Partnerships for Newport Harbor Corporation, Communications Professor at the University of Rhode Island, Active Board member serving on 5 boards, national educational and inspirational speaker ([gailspeaks.com](http://gailspeaks.com)) and “the best” mother and wife, Gail Lowney Alofsin practices work life balance on a daily basis! Between “eating frogs”, she can be reached at 401-640-4418 or [gailalofsin@gmail.com](mailto:gailalofsin@gmail.com)!



Charlotte DeWitt examines the evolution of Scotland's "City of Festivals"

Edinburgh Festival Fringe

Edinburgh International Book Festival

Edinburgh Mela

Edinburgh Military Tattoo

Edinburgh International Festival

# Edinburgh

Edinburgh Film Festival

In an era when most cities struggle to support one major festival a year, the City of Edinburgh, Scotland, boasts seven overlapping annual festivals running from August to early September, collectively referred to as The Edinburgh Festival. Another five major festivals take place during other months, not to mention spin-offs and fringe-to-the-fringe additions.

A visit to Edinburgh in August is a pilgrimage all festival professionals should do at least once—it has to be seen to be believed. But that being said, even Edinburgh, as magical and as mythical as it is, has consciously evolved using a strategic event plan. Success does not just happen. Here is a look from a fourteen-year perspective spanning 1995-2009.

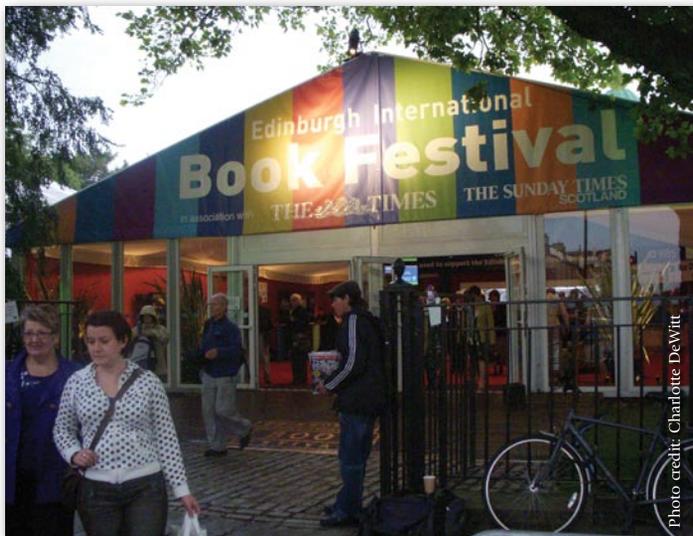
Edinburgh Jazz and Blues Festival

# Encore:

# AULD

# LANG

# SYNE



### Behind the Scenes: Edinburgh, 1995

In 1995, IFEA Europe featured a “Behind the Scenes” seminar during the Edinburgh festivals, plural, as they were not under the collective advocacy umbrella of Festivals Edinburgh as they are now. Even then, it was inconceivable that the city could simultaneously host the Edinburgh International Festival, the Edinburgh Festival Fringe, the Edinburgh Military Tattoo, the Edinburgh Film Festival, the Edinburgh Jazz and Blues Festival, the Edinburgh Mela, and, on alternate years, the Edinburgh Book Festival, now an annual event known as the Edinburgh International Book Festival. From the Royal Mile to the Charlotte Square Gardens, every spare nook and cranny was transformed into a venue for five solid weeks.

### The 1995 seminar lives on.

In 2010, the Baltimore, Maryland (USA), Book Festival will celebrate its 15th anniversary from September 24-26. Bill Gilmore, Executive Director of Baltimore

Office of Promotion and the Arts, brought the idea back to Baltimore after seeing the Edinburgh Book Festival in 1995.

Another event continuing from 1995 to the present is the Edinburgh Festivals’ Cavalcade, a colorful parade with over three thousand performers from all the different Edinburgh festivals. The parade traditionally marks the official opening of The Edinburgh Festival in early August.

A second “favorite” from 1995 did not fare so well this year. Fringe Sunday is a day-long free celebration normally taking place on the second Sunday of the Edinburgh Festival Fringe. Thousands of performing artists, comedians, buskers, and storytellers offer previews of their shows outdoors. This year, however, Fringe Sunday was cancelled due to lack of sponsorship, a victim of the global recession.

### Janus: Looking Back, Looking Ahead

The Edinburgh International Festival was conceived as Britain’s gift to its people for surviving World War II. The year was

1947, and the festival brought together a cultural program of the finest international artists in classical and contemporary music, theatre, opera, and dance as a way of soothing the worn psyche and battered spirits of a nation ravaged by war.

Those Scottish performers not selected for the International Festival, however, took matters in their own hands and created their own festival, today known as the Edinburgh Festival Fringe and now the largest arts festival in the world. In an ironic twist of imaginative administration, performers participating in the Edinburgh Festival Fringe pay a fee to an administrative body in order to perform, but must do most of their own marketing and promotion. The reverse happens at the Edinburgh International Festival, where performers are paid and promoted by the festival.

The Edinburgh Military Tattoo joined the lineup in 1950, offering its contribution of a spectacular performance of massed bands in the magnificent setting of the grounds of Edinburgh Castle.

In 2004, the Edinburgh Art Festival joined the summer festival family, and the Islam Festival Edinburgh, in 2007. In 2008, the Film Festival moved to its own slot in June.

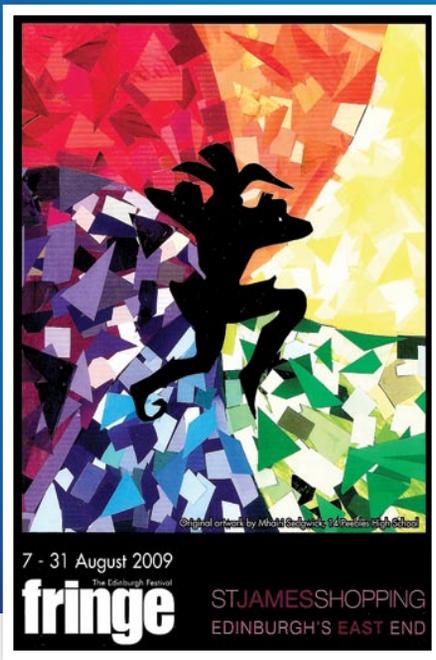
### 1995-2009

After fourteen years, the Edinburgh festivals are still truly remarkable, a testimony to imaginative thinking and strategic planning.

In 1995, the Edinburgh Festival Fringe featured over 1500 performances. By 2006, there were 28,014 performances in 261 venues-- 94% more performances than in 1996. To put this in perspective, it would take 5 years, 11 months and 16 days to see every performance in the 2006 Fringe program back-to-back.

The Festival Fringe, like Janus, has two heads: its public performance side, and its equally important in-house side dedicated to helping both performers





and the press to succeed. Its growth has been phenomenal. The 2006 Fringe sold 97% more tickets than it did 10 years earlier (679,147 tickets in 1995 versus 1,531,606 in 2006). However, in 2008, an unfortunate and disastrous reversal of circumstances nearly capsized the festival, which boasted a 75% market share of all Edinburgh Festival attendance: its new box office system failed, causing a catastrophic three-month hiatus of fulfilling ticket orders and nearly bringing the festival to bankruptcy.

The good news, however, is that the 2009 Fringe exceeded all expectations, finishing with a record-breaking 1.85 million tickets sold, a 21% increase over 2008, according to The Fringe Society. An estimated 18,901 performers from 60 countries offered over 34,000 performances and close to 2,100 shows, again another Fringe record.

Backstage, "Fringe Central" is the official participants' centre for performers, press, and promoters, the ultimate match-making environment, with computers, internet connections, a small café, theatre-style lecture rooms, and numerous quiet spaces for meetings—plus a very willing and accommodating staff. The Fringe sells detailed "how-to" cds on the many different aspects of producing, managing, and marketing an event during the festival; similar information is available at no cost on-line at their website.

On-going workshops are offered at Fringe Central all day for performers, managers, and producers on topics such as organizing international tours, EU funding, an equity drop-in session, a "meet the producers" panel, and promotion and production issues.

### Cultural Speed Dating

For promoters and producers in search of new talent, Fringe Central will point you in the right direction for the types of performances you're interested in booking and get you tickets. They also organize a "Promoters' Breakfast" on Sundays (by invitation only), a sort of color-coded "speed dating" event bringing together promoters and performers' representatives. Tip: Be sure to register on-line as a promoter well in advance.

For UK festival and events professionals, one great resource this year at Fringe Central was the Independent Theatre Council (ITC), a 600-member management association and industry advocacy leader for performing arts organizations and individuals working in the field of drama, dance, opera and music theatre, mime and physical theatre, circus, puppetry, street arts, and mixed media. ITC offers over 120 days of professional development courses per year in the UK, as well as networking "tea parties." See [www.itc-arts.org](http://www.itc-arts.org).

And finally, there is the British Council Showcase, held every two years in Edinburgh. The Council picks what it considers the top twenty UK performances with touring potential and invites promoters to see the showcase. The British Council is a non-governmental agency whose mission is to promote British arts outside of the UK. With worldwide offices, the Council develops its promoters' list from these offices' recommendations.

### Strategic Event Planning

The extraordinary growth of the Edinburgh festivals since 1995 has resulted in new venues like "The Hub," a converted

gothic-style church that has been the home of the Edinburgh International Festival since 1999; "The Underbelly," an inflatable purple cow *cum* stage (complete with "accessories"); new hotels; and a somewhat controversial new tram system, the construction of which totally disrupted the Cavalcade's normal parade route this year and affected the final night's Fireworks Concert seating and viewing.

New organizational developments and new government initiatives since 1995 include the formation of Festivals Edinburgh, a membership organization representing twelve major Edinburgh festivals. Festivals Edinburgh is charged with marketing "The Experience" and representing the interests of these festivals to government bodies and funding agencies; it does no artistic programming. For the general public, it simplifies the often overwhelming Edinburgh festival experience.

By 2003, the Scottish government had decided to protect and enhance its role as a major events destination, with 2015 as a target date for securing prominent global positioning. EventScotland was created as a result of a major strategic events document titled *Competing on an International Stage*. Its mission: to work cooperatively with both public and private organizations to draw events such as the 2014 Commonwealth Games and the 2014 Ryder Cup to Scotland, and to award funding to pre-qualified events that meet the organization's guidelines and goals.

In 2008, the Scottish government created a new *Edinburgh Festival Expo Fund* to support Scottish work at the Edinburgh festivals. The fund is managed by the



Photo credit: Martin Hendy

Scottish Arts Council, and is specifically targeted at the twelve festivals who are members of Festivals Edinburgh. The fund will award £6M (US\$ 9.7M) over six years; a total of £1.308 million was awarded in 2008-2009.

In August 2009, "Made in Scotland" was launched as a curated showcase of Scottish theatre and dance at the Edinburgh Festival Fringe; it is an *Expo Fund* program specifically tailored for the Fringe, which characteristically is an un-programmed, open-access festival. £200,000 (US\$331,000) was available this year for "Made in Scotland."

Another recent government initiative, the *Creative Scotland Innovation Fund* is a £5 million (US\$8.3M) grant program supporting and sustaining the artistic and creative community during the economic downturn by offering new ways of getting funds into the hands of artists and creative practitioners. It will run through 2011.

### The Art of Economics: Surge Ahead, or Fall Behind.

In 2004, an economic impact study revealed that the Edinburgh festivals as a whole generated £184 million (US\$336M at that time) in revenue for the Scottish economy, of which £135 million directly accrued to the immediate area of Edinburgh and the Lothians. Of this, some £75 million was attributable to the Edinburgh Festival Fringe. The festivals collectively saw some 2.5 million visitors that year, compared to 1.25 million visitors in 1997.

But perhaps the most far-reaching document was an exhaustive study released in 2006, called *Thundering Hooves: Maintaining the Global Competitive Edge of Edinburgh's Festivals*, by AEA Consulting. The message was chilling: with the rise in global competition through festival and event marketing, Edinburgh could no longer afford to rest on its laurels. Unless it adopted a pro-active strategic plan, it was in danger of losing its pre-eminent world-class status to other, more competitive cities within the next five to seven years.

The economic repercussions of this could be devastating.

Key recommendations in the *Thundering Hooves* report were to think of strategic planning in five-year blocks, to insist on and to invest in quality and innovation in festival programming, and to provide excellent facilities both indoors and out, in order to attract world-class events.

The report also recommended that the Edinburgh City Council consider increasing its cultural allocation from 2.8% to 4%, and that no new festivals be encouraged by the City unless their niche and their ability to fulfill that niche in the international arena were clear.

Edinburgh, maintained the report, was at a crossroads. It could choose to stand "grazing in the field as the Thundering Hooves gallop past," or it could "continue to outpace all the competition through bold, well-planned and well-managed developments." Read the entire report at [www.scottisharts.org.uk/i/information/publications/1003373.aspx](http://www.scottisharts.org.uk/i/information/publications/1003373.aspx).

### Auld Lang Syne

Edinburgh continues to be a vibrantly creative city where artists and arts managers thrive. The demand of hosting nearly three million people and of producing consistently high quality productions creates a talent pool that ebbs and flows from one festival to the next and from one festival organization to another, always with an eye to the long-term view.

Looking back to 1995, looking ahead to 2010 -- everyone should experience Edinburgh at least once—for auld lang syne... and for the future. The entertainment is superb; the educational experience is even better.

*Special thanks to contributors Major Brian AS Leishman (ret.), MBE, formerly of the Edinburgh Military Tattoo; David Todd of David Todd Limited, director of the Edinburgh Festivals' Cavalcade; James Waters, Festivals and Events International; and Joe Goldblatt, PhD, CSEP, Queen Margaret University.*

## SAVE THESE DATES:

### The Edinburgh Festival 2010

Edinburgh Jazz and Blues Festival  
July 30- August 8

Edinburgh Art Festival  
July 29-September 5

Edinburgh Mela  
August 6-8

Edinburgh Festival Fringe  
August 6-30

Edinburgh Military Tattoo  
August 6-28

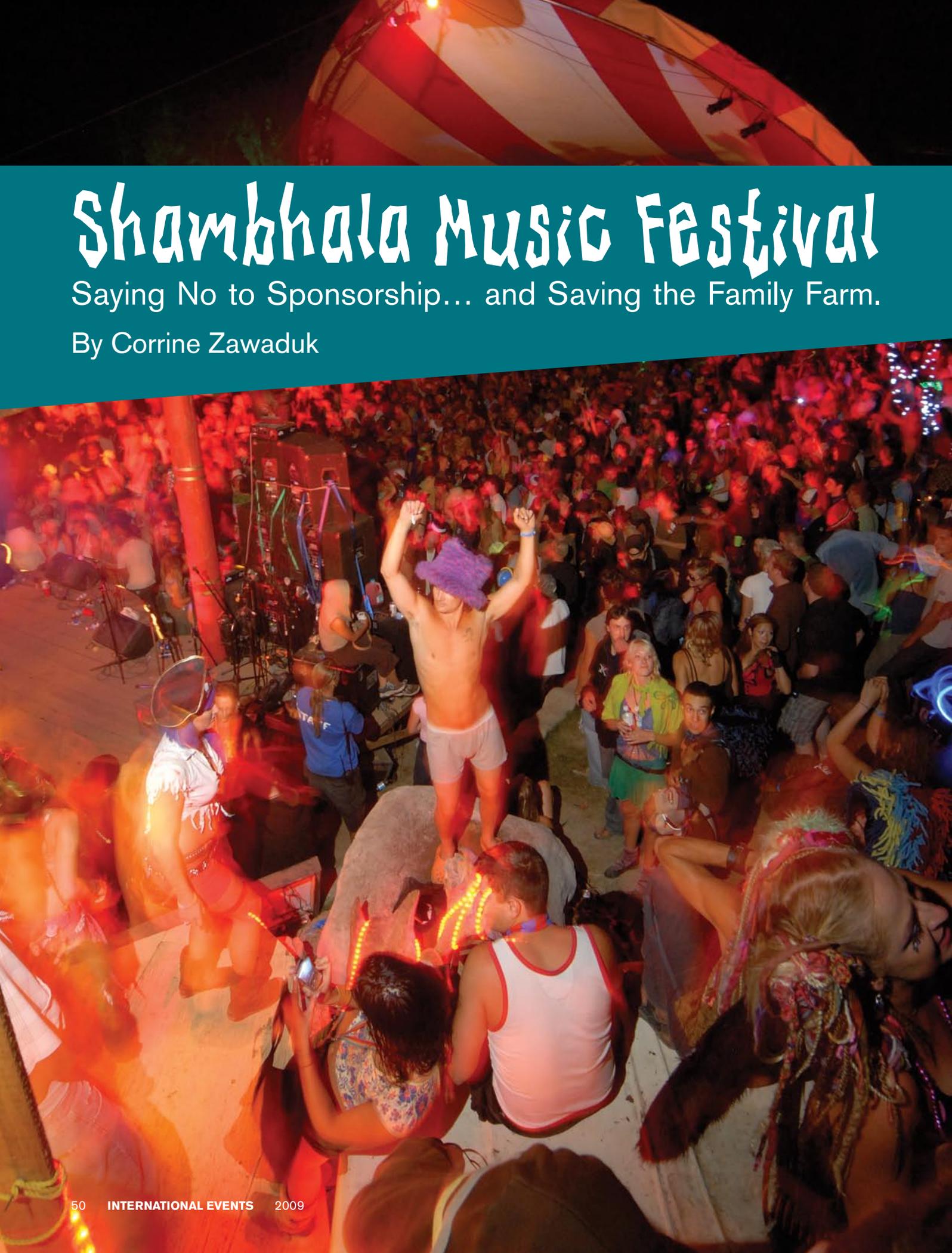
Edinburgh Festivals' Cavalcade  
August 8

Edinburgh International Festival  
August 13 – September 5

Edinburgh International Book Festival  
August 14-30

Charlotte DeWitt is the 2009 inductee to the IFEA Hall of Fame, the industry's highest honor. As president of International Events, Ltd., she has worked in some 29 countries since 1979, designing and producing waterfront festivals, European carnival-style parades, and international events. She consults worldwide on festival master plans and tourism development, and is the global perspectives editor of *ie magazine*. Charlotte is Past Chairman of IFEA World (IFEA) and founder/past President/CEO of IFEA Europe. She lived in Sweden from 1994-2004. Please note : new email, new website.

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# Shambhala Music Festival

Saying No to Sponsorship... and Saving the Family Farm.

By Corrine Zawaduk

Some parents let their kids play music in their basements; mine let us convert 200 acres of the family ranch into festival grounds.



It was a dark and sonorous night, illuminated by disco lights and stars. Thick and loud electronic beats echo off nearby mountains. Coyotes howl. The thick mist envelopes all, pierced only by the giant green laser zigzagging through water drops to the beat. The sun appears, burning away the early morning fog. The view is revealed in full color carnival glory. A yell from afar becomes a roar that catches, resounding and rolling across the fields. You can't help but join in the solar salute and shout out loud, joining in the primal call. This is *Shambhala Music Festival*, British Columbia, Canada's annual underground music Mecca and art exhibition.

Some parents let their kids play music in their basements; mine let us convert 200 acres of the family ranch into festival grounds. My parents, Rick and Sue Bundschuh own the 500-Acre Salmo River Ranch nestled in a crescent of rain-forest mountains where the Salmo River borders the west. Beavers have diverted

the river, creating ponds full of fish and a sanctuary for birds. The Bundschuh children: Jimmy Bundschuh, Producer, Anna Bundschuh, Financial Administrator, and myself, Corrine Zawaduk, Production Manager, are the key personnel operating the *Shambhala Festival*.

#### **From Farming to Festivals**

My family grew up in the southern interior of BC, Canada, where our family farming tradition extends back 150 years. In the '90's, NAFTA<sup>1</sup> and the lack of local and federal Canadian government support for farming created an economic crisis in the agriculture industry, with many farmers declaring bankruptcy and losing their family farms. Before fate decided the same for us, we put a 'for sale' sign up on our apple orchard and headed further east into the foothills of the Canadian Rockies in the Kootenays of British Columbia.

Our family struggled with ranching, raising beef cattle and operating a

specialty cedar mill. Mad cow disease soon shut down the borders to beef trade and soft wood lumber followed suit shortly after, with trade disputes. The Bundschuh children had responsibilities to the ranch in these tough times, but we also moonlighted as producers of small events. The events started to gain momentum. Taking the turntables of electronic music from the living room dance scene out into the great outdoors was the next progression.

Our "do it yourself" generation of friends amassed, carving out of the family ranch a musical gathering of ambitious proportions. With as little as two record players, a donated sound system and a 2K generator, a unique festival named *Shambhala*, was born. Meaning 'place of happiness' in Sanskrit, it is a warrior's heaven, one who fights with the heart and not the sword, in the Buddhist tradition.

Our parents were of course a little skeptical at first. They did not quite



understand the events industry, but with the ranch struggling to keep afloat, they supported our efforts to diversify the family's businesses, always encouraging an entrepreneurial spirit. While most children in farming families in Canada were leaving for the cities, our parents encouraged and supported our efforts to make a go of it. Dad cut most of the lumber used for building, operating equipment, and maintaining roads, while Mom was the original bookkeeper, ticket manager and moral support to countless volunteers and workers.

The farming spirit taught our family how to work together to overcome obstacles, using ingenuity and the natural advantages of the land in our favor. Everything on hand was used effectively and to the maximum of its capability. The old rock quarry became the setting for a stage, filling with water and frogs every spring, and laden with sound gear every summer. A burnt out stump carved from the charred remains of an ancient cedar set another stage. The mill, where Dad cuts lumber gets dismantled a few days before the festival to make way for the covered drive-through gate, and the calving shed that is only used in the spring is free to serve as the recycling station.

### **Festival Finances: A Revolutionary Philosophy**

The *Shambhala Festival* is a grass roots organization, following a corporate business structure rather than the typical not-for-profit or government-sponsored event. Financial support for the festival, including production, entertainment and operations, was, and remains, based entirely on ticket sales. *Shambhala* oper-

ates within the means of the cash flow statement . . . quite a challenge! The first festival in 1998 attracted 600 people with \$35 tickets for 3 days, camping on site. Today, in the 12th year, 12,000 people make the pilgrimage to Shambhala for 6 days.

In 1999, the second year, the hunt for grants and sponsors to support the

massive infrastructure requirements began. The festival's remote and wild location needed upgrades for water, waste, and transportation and unfortunately, *Shambhala* did not fit into the categories stipulated by agencies and government. Sponsors required real estate





where we wanted art, and we were not willing to sacrifice. The option to change the structure or alter the mandates to fit the granting and sponsorship process was on the table, but was rejected.

Instead, a conscious, but risky marketing decision was made in favour of artistic integrity over commercial gain, enabling music and human experience in its purest artistic form without the persuasion techniques asking people to buy. The ranch remained a playground of natural beauty on which to layer music, dance, visuals, lights, sculptures, and paintings, creating stages that became pieces of art in their own right.

### The Power of “No”

It became obvious to us that to make *Shambhala* grow, we had to come up with creative solutions that would preserve the unique culture as well as be financially viable enough to survive. *Shambhala* created policies for no advertising, no sponsors, and no promotions, completely counter to mainstream thought at the time. The idea was that the crowd and their experiences were the best spokespeople for the festival, that like-minded people brought

other like-minded people, cultivating community who cared about the land, art, and music.

### Shambhala Today

Today, *Shambhala* does not have sponsored stages, zones, banners or ads. Even the refrigerators that food vendors bring with them are under scrutiny due to ads displayed on their doors. The lack of corporate overtones encourages the population to be more caring and responsible for the land and to each other. *Shambhala* is in continuous development with green objectives of sustainability, waste management, and recycling.

Word of mouth has always been the primary form for promotions. With the *Shambhala* logo changing each year, any posters and printed schedules that are released before the show are actively sought and collected. The only element of our marketing that remains consistent is our website address, which we use as our main marketing tool. This guerrilla marketing method has spread *Shambhala*'s reputation across the world, selling tickets in Japan, France, UK, Australia, Chile, and more.

From moonlighting as producers of small events, taking turntables of electronic music from the living room dance scene into the great outdoors, *Shambhala* has developed not only into a festival, but a movement, and an underground electronic music scene that has captured the imagination of a generation.

<sup>1</sup> The North Atlantic Free Trade Agreement, a trilateral trade bloc created by the United States, Canada, and Mexico.

Corrine Zawaduk is the Executive Director at C.A.Z. Productions in British Columbia, Canada. CAZ Entertainment Inc is a group of individuals dedicated to providing world class solutions for the entertainment industry. We are innovators in technology and support services for large venues and entertainment events.

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Save the Dates: August 4 – 9, 2010

# Take Advantage of IFEA's Professional Products and Services



In response to the current changing industry marketplace, the IFEA has created a menu of cost-effective new programs and resources that can help your event or organization succeed even in turbulent times. With IFEA as your partner you can rest-assured that you have a recognized and credible partner who uniquely understands your challenges, needs and your budget! Best of all, as the global leader in our industry, the IFEA has unique access to the top professionals in our field, who make up our team based upon the specific needs of each project.

Take a moment to consider how you could maximize your return by using the following IFEA professional products and services:

## SPONSOR FORUM

In uncertain times, only the strongest business relationships survive. Strengthen the partnerships you have built with your festival's sponsors by hosting an IFEA Sponsor Forum. When sponsors have to make difficult resource allocation decisions, they will remember the sponsor properties that gave them the tools and ideas they need to gain even greater value from their sponsorship investment.



## Ease and Convenience

IFEA provides everything you need to host a Sponsor Forum, including invitation templates, wrap-up materials and host implementation strategies and timeline. An IFEA moderator will facilitate the Forum using our training program and networking activities that are filled with innovative activation ideas, successful case studies and customized networking activities.

## Sponsor Take Aways

- Scores of new ideas and strategies to better activate their sponsorship.
- An increased awareness of non-cash assets that can be harnessed to add impact to the sponsor/event partnership.
- Chance to explore business-to-business and cross-promotional opportunities with fellow event sponsors.
- Proven techniques to measure sponsorship efficiency and sales increases.

## Program Cost

\$2,000, plus moderator travel-related expenses. The host event will provide the venue and basic AV equipment and is responsible for any food and beverage or entertain-

ment functions related to the Sponsor Forum as designed and desired for your event.

## ON-SITE CONSULTATION/ PROJECT TEAMS

Whether you are a community looking to create an all-new event; a tourism bureau or organization looking for guidance on policy creation or fulfillment; an event looking to upgrade your children's area or add a parade; a board looking to turn-around a faltering event; a corporation looking to create an event sponsorship assessment system; a municipality trying to build an event management department or guidelines; or any other unique need that you may have; the IFEA can put together a customized and cost-effective team of leading industry experts to meet your needs. Call us and let's talk about how we can help you meet your challenges... whatever they may be.



## Program Cost

Prices will be quoted based upon the scope of each project and will

*"The Sponsor Forum was a great way for us to introduce our entire line-up of festivals to our sponsors and help them gain ideas on how to get a bigger bang for the buck. As a result, a sponsor of one of our events decided to also sponsor another event we produce, expanding a mutually beneficial partnership."*

Kyle Conway  
Director of Partnership  
Grapevine Convention  
& Visitors Bureau

include any necessary travel-related expenses and materials.

## TRAINING PRESENTATIONS

Continued education and learning is the cornerstone of any successful event, but the cost to bring your entire staff and key volunteers to multiple training events can be prohibitive. Let the IFEA bring its educational offerings straight to your front door with its new line of educational workshops and presentations. Each of our wide range of industry topics is designed as a stand-alone presentation, but can be combined with others to provide a comprehensive and customized day(s) of training. The IFEA staff will work with you to assess your education needs and tailor a customized curriculum to take your organization to the next level, without ever leaving home.

Customize a program specifically for your staff and volunteers or partner with neighboring communities and events to share costs on a regional program.

### Host Responsibilities

- Venue for the training event.
- Any required/desired food and beverage.
- Travel-related expenses for speaker(s).
- Marketing cooperation.

### IFEA Responsibilities

- Marketing support for your program using our extensive database, as desired.
- Speaker selection and curriculum development support.

### Program Cost

The cost of a customized training event is \$2,500 for a half day and \$5,000 for a full day, plus any speaker travel-related expenses.

## PROFESSIONAL FACILITATION SERVICES

Would you like your festival/event/organization to...

- Achieve organizational clarity?



- Define actionable priorities?
- Create a sustainable strategic vision?
- Build better partnerships and enhance teamwork?

If you answered yes to any of these questions then your event is a star candidate for IFEA's Professional Facilitation Services! Let the IFEA provide a trained facilitator for your next board retreat, community visioning exercise or team-building event. You define the agenda, involved stakeholders and timeframe and an IFEA facilitator develops the methodology and provides the objectivity to lead your group through productive discussions to yield the desired outcomes.

### Program Cost

The cost of Professional Facilitation Services is \$1,000 per day, plus travel-related expenses. Additional research required prior to the event will be billed at a cost of \$100 per hour.

## MATERIALS REVIEW

Perspective (per spek' tiv) – the ability to see things in a true relationship.

Event planners face constant deadlines to sell sponsorships, direct operations, conduct marketing campaigns, inspire volunteers and manage budgets, leaving little time for the creative process. Sometimes all we need to speed along or enhance a project is some fresh perspective.

IFEA's new Materials Review service offers you that fresh perspective by conducting a professional peer review of any materials or programs that you may be developing. Simply send us your draft copy and we will review it with a team of experienced industry professionals, make suggestions and recommend relevant resource materials.

### What Can We Review?

- Brochures and other Printed Collateral Materials
- Websites/online Marketing Campaigns
- Sponsorship Solicitation Materials/Proposals
- Operations Guidelines
- Volunteer Manuals



- Employee Manuals
- Requests For Proposals
- Or simply call us and ask!

### Program Cost

Prices will be quoted based upon the scope of each project. Please allow 30 days for the completion of the review.

## PHONE CONSULTATION

Membership in IFEA has always meant that help is only a phone call away and our new Phone Consultation Service is broadening the scope of on-demand expertise available to you. IFEA has assembled a team of leading event specialists that are available to provide advanced phone consulting for virtually any need you may have.

Of course, IFEA is still available on a daily basis to answer your general questions and guide you to available resources at no cost. Our Phone Consultation Service is designed to meet your more advanced needs and to deliver the best personalized advice in the industry when you need it.

### Program Cost

An IFEA Phone Consultation package provides 10 hours of pre-paid advanced telephone support for \$1,000. The 10 hours must be used within one year of the date of purchase and can be used in half-hour increments. After conducting an initial needs interview an IFEA staff member will schedule your first (and subsequent) phone consultation(s) with qualified industry experts that can answer your specific questions and provide solutions for those needs.

## GETTING STARTED

For more information about any of the above or other IFEA programs and services, please contact one of our Business Development Directors: Ira Rosen • 732-701-9323 [ira@ifea.com](mailto:ira@ifea.com)  
Penny Reeh • 830-997-8668 [penny@ifea.com](mailto:penny@ifea.com)



# 2010

## IFEA Webinar Series



IFEA is pleased to present our 2010 Webinar Series! Offering online educational sessions hosted by industry leaders and special guests, the IFEA Webinar series covers a wide variety of topics important to your organization's success.

Webinars are easy to attend . . . just view and listen to the presentation online from the comfort of your own computer - without even leaving your desk! No Travel Expense Required. Can't make the live presentation of the Webinar? Not a problem! Live Webinars are recorded and are available to be viewed as "Webinars On Demand" to watch at your leisure after the live presentation. What better way to receive great educational information by great presenters while saving both time and travel expenses!

### Registering for a Webinar:

Both live and recorded Webinars are available for purchase via any of the following methods:

- Online at the IFEA Bookstore & Resource Center
- Faxing or mailing in the Webinar Registration Form
- Calling the IFEA at +1-208-433-0950 ext: 3

### Individual Webinar Cost:

- \$59 - IFEA Members
- \$59 - Association Alliance Members
- \$99 - Non-IFEA Members

Registration cost is per computer site for as many people as you can sit around your computer.

Gather additional staff, volunteers, or board members around your computer so they too can join you for this learning experience at no additional charge!

### Webinars in Bulk:

(not available for online purchasing)

- BUY 3 Webinars and Receive 1 FREE (Up to \$99 in savings)
- BUY 5 Webinars and Receive 2 FREE (Up to \$198 in savings!)
- BUY 10 Webinars and Receive 5 FREE (Up to \$495 in savings!)

### Webinar Start Time in Your Time Zone:

7:00 a.m. Hawaii  
9:00 a.m. Alaska  
10:00 a.m. Pacific  
11:00 a.m. Mountain  
12:00 p.m. Central  
1:00 p.m. Eastern  
6:00 p.m. GMT

### Webinar Length:

60 Minutes

### Questions?

Contact: Nia Hovde, Director of Marketing & Communications at: [nia@ifea.com](mailto:nia@ifea.com)

## 2010 IFEA WEBINAR SCHEDULE AT A GLANCE

### THURSDAY, JANUARY 14, 2010

"Using the Internet to Build Your Audience in 2010 - Part 1" - Presented by Bruce Lupin, CEO, Edgeworks Group

### THURSDAY, JANUARY 28, 2010

"Strategies, Tactics and Attitudes to Keep Selling Sponsorship During The Recession" - Presented by Bruce Erley, CFEE, President & CEO, Creative Strategies Group

### THURSDAY, FEBRUARY 11, 2010

"Re-Configuring the Norm" - Presented by Jeff Curtis, Executive Director, Portland Rose Festival

### THURSDAY, FEBRUARY 25, 2010

"Cheers! 'Tapping' In To Your Full Revenue potential With Alcohol Sales" - Presented by Paul Jamieson, CFEE, Executive Director, SunFest

### THURSDAY, MARCH 25, 2010

"Intro to Social Media for Festivals and Events" - Presented by Carla Pendergraft, Carla Pendergraft Associates

### THURSDAY, APRIL 8, 2010

"Accessible Festivals - Including People with Disabilities" - Presented by Laura Grunfeld, Founder and Owner, Everyone's Invited

### THURSDAY, April 22, 2010

"What Does Green Really Mean When it Comes to Festivals & Events?" - Presented by Jo-Anne St. Goddard, Executive Director, Recycling Council of Ontario

### THURSDAY, MAY 6, 2010

"The WOW Factor! It's Not Just An Event - It's An Experience" - Presented by Ken Ashby, President and Maris Segal, CEO, Prosoody Creative Services, Inc., New York City, NY

### THURSDAY, MAY 20, 2010

"Risk Management in a New Economy" - Presented by Tom Shipp, Producer, Haas & Wilkerson Insurance

### THURSDAY, JUNE 10, 2010

"How to Apply Successful Case Histories to YOUR Sponsorship!" - Presented by Sylvia Allen, CFEE, President, Allen Consulting

### THURSDAY, JUNE 24, 2010

"How Do You Use the Internet to Build your Audience in 2010 - Part 2" - Presented by Bruce Lupin, CEO, Edgeworks Group

### THURSDAY, OCTOBER 21, 2010

"Cultivating Powerful Partnerships with Corporations" - Presented by Gail Bower, President, Bower & Co. Consulting LLC

### THURSDAY, NOVEMBER 4, 2010

"How to Use Your Site to Build Event Attendance - Moving Visitors into Action - A Website Clinic" - Presented by Bruce Lupin, CEO, Edgeworks Group

### THURSDAY, NOVEMBER 18, 2010

"Sponsorship Reality Check" - Presented by: Chuck O'Connor, Director of Marketing & Corporate Partnerships, National Cherry Festival

### THURSDAY, DECEMBER 9, 2010

"Eat a Frog for Breakfast: Remarkable Time Management" - Presented by Gail Alofsin, Director of Corporate Partnerships, Newport Harbor Corporation

## Thursday, January 14, 2010

### “Using the Internet to Build Your Audience in 2010 – Part 1”

Presented by  
Bruce Lupin, CEO  
Edgeworks Group,  
Aliso Viejo, CA



CFEE Elective Credit: Current Industry Issues & Trends

*This webinar will teach the basics of “integrated online event marketing and development,” the most practical approach to building event attendance using the internet. To compete and effectively use your website as a way to build your event, it has become necessary to look holistically at converting visitors to attendees. You will learn the primary elements of this approach including identifying target audience(s) and prioritizing, driving quality traffic to your website, creating calls to action, understanding visitor behavior, and using tools for testing and analysis for measuring results.*

Bruce Lupin brings more than 20 years of experience in the interactive industry. In 1992, he founded Interactive Development Corporation (IDEV), a Silver Spring, Maryland-based online services consulting and development firm. Here he worked with several online services including America Online, IBM WorldAvenue, Prodigy, CompuServe, and Microsoft Network and grew the company to \$5M in revenue and a team of 75 people. Bruce’s role included leading the most strategic website projects including Al Gore’s Presidential campaign, The Smithsonian Institute (Duke Ellington jazz site), an ecommerce site for fashion designer Stuart Weitzman, and museum sites for the Pope John Paul II Cultural Center and The City Museum (Washington DC). In March of 2003, Bruce took his passion for online marketing and formed Edgeworks Group, an internet marketing and development company. Clients range in size, scope and industry including: non-profits, ecommerce, publishing, and regional businesses.

## Thursday, January 28, 2010

### “Strategies, Tactics and Attitudes to Keep Selling Sponsorship During The Recession”

Presented by  
Bruce Erley, CFEE,  
President & CEO  
Creative Strategies Group, Broomfield, CO



CFEE Elective Credit: Economic Impact

*From Wall Street to Main Street, everyone has been impacted by tough economic storms. All too often event marketing and sponsorship are the first budgets to be cut. Things may be*

*slowly improving, but what can you do in the meantime to keep your sponsorship program’s head above the waves. Bruce Erley, president of Denver-based Creative Strategies Group will share some of the marketing strategies, sales tactics and positive attitudes CSG is using until the clouds begin to part.*

Bruce Erley is a 30-year veteran of the event marketing and sponsorship field and is regarded as a leading sponsorship expert for the festivals industry. He founded Creative Strategies Group (CSG) in 1995. Prior to that time, Bruce was the Vice President for Marketing and Sales for the International, educational and cultural organization, Up with People, where he directed sponsor sales, entertainment marketing and merchandising operations. At Creative Strategies Group, Bruce conducts all general consultation, including the development of property audits, sponsorship plans, corporate sponsorship programs and training, as well as directs CSG’s ongoing operations. Erley is widely acclaimed as a top presenter on sponsorship topics for the festivals and events industry.

## Thursday, February 11, 2010

### “Re-Configuring the Norm”

Presented by Jeff Curtis,  
Executive Director  
Portland Rose Festival,  
Portland, OR



CFEE Elective Credit:

Leadership/Management Skills

*Take a close look at how the Portland Rose Festival adjusted their calendar and format to meet its challenges. This in-depth session provides key strategies that proved to be successful in 2009. (attendance, expenses, public relations, sponsorships, marketing, etc.) This webinar also provides important lessons learned for those looking to make major changes to traditional event schedules.*

Jeff Curtis, Executive Director of the Portland Rose Festival Foundation has the responsibility of producing Portland’s annual world-class, award winning celebration along with a full time staff, and many dedicated volunteers. Jeff has been with the Festival since 1998, and his many accomplishments include the Foundation’s transition to a full fledged 501(c)(3) organization, stewardship of the Rose Festival’s Centennial anniversary celebration in 2007, and overseeing the major relocation of Festival headquarters to its new historic home on the Waterfront of Portland in 2010. Jeff has a bachelor’s degree in Sports Science from the University of the Pacific in Stockton, California, and is an inaugural graduate of Leadership Portland, a program developed and produced by the Portland Business Alliance.

## Thursday, February 25, 2010

### “Cheers! ‘Tapping’ In To Your Full Revenue potential With Alcohol Sales”

Presented by  
Paul Jamieson, CFEE,  
Executive Director  
SunFest, West Palm Beach, FL



CFEE Elective Credit: Leadership/Management Skills

*One “bad economy” fact that every expert agrees upon – sales of alcohol, beer, and wine remain consistent in both good times and bad. Many events and festivals have started to look at this long-standing revenue area as a way to make up for lost income in other areas. This session will focus on several sales methods, tactics, and strategies proven by a festival that sells over \$1m in these products in only 40 hours of annual operation.*

Paul Jamieson is the Executive Director for SunFest, Florida’s largest music, art, and waterfront festival, held in West Palm Beach. He has been with SunFest for 20 years and in the festival industry for over 25 years. Paul has spoken at international, national, regional and state conferences in the U.S., Canada, Europe, and Asia and has published numerous festival related articles. Paul has an active consulting practice with a client roster that includes festivals, state parks, tourism agencies, and universities. He served as the Chair of the International Festival and Events Association Board of Directors in 2007.

SunFest has been named the Music Event of the Year by Event Business News Magazine; top event in Florida by Fodor’s Travel Guides; and one of the nation’s top 100 events by The Weather Channel.

## Thursday, March 25, 2010

### “Intro to Social Media for Festivals and Events”

Presented by  
Carla Pendergraft  
Carla Pendergraft Associates,  
Waco, TX



CFEE Elective Credit: Current Industry Issues & Trends

*Just about every festival or event has a website these days, but are you up to speed on social media and how it can be used for your event? We’ll talk about Facebook, blogging, and Twitter, plus YouTube, wikis and other social media, and how they can help you get more volunteers, attendees, and sponsors.*

Carla Pendergraft is an award-winning Web designer based in Waco, Texas. She has been working with HTML and web pages since 1998 and has 16 years of experience with marketing, promotions and technolo-

gy. She obtained an MBA degree from Texas State University in 1987 and graduated with a BA in 1981 from the University of California, Santa Barbara. Carla Pendergraft Associates was named "Best Web Development Consulting Firm" by the Waco Ad Club for four years, from 2004-2007.

## Thursday, April 8, 2010

### "Accessible Festivals – Including People with Disabilities"

Presented by  
Laura Grunfeld, Founder  
and Owner  
Everyone's Invited,  
Sheffield, MA



CFEE Elective Credit: Leadership/Management Skills

*Is your festival accessible to patrons with disabilities? How well does your event comply with the Americans with Disabilities Act? This seminar contains essential information for every event producer.*

*Learn ways to improve your accessibility, avoid litigation, open up to a new market, and have a more inclusive event. Discover many inexpensive things you can do that make a big difference.*

- Americans with Disabilities Act – friend or foe?
- Essentials of a well-run Access Program
- Accommodating people with all types of disabilities – the basics
- Behind the scenes – training, signage, emergency planning etc

Laura Grunfeld, MA, is the founder and owner of Everyone's Invited, a consulting, production, and training company specializing in helping producers make their events more accessible to people with disabilities. Laura has consulted with music festivals and craft fairs large and small, and has designed and produced comprehensive Access Programs for the New Orleans Jazz & Heritage Festival, the Bonnaroo Music & Arts Festival, and the Rothbury Music Festival. See [www.EveryonesInvited.com](http://www.EveryonesInvited.com) for more information.

## Thursday, April 22, 2010

### "What Does Green Really Mean When it Comes to Festivals & Events?"

Presented by  
Jo-Anne St. Goddard, Executive Director  
Recycling Council of Ontario, Ottawa, ON

CFEE Elective Credit: Current Industry Issues & Trends

Session Description Available Shortly.

## Thursday, May 6, 2010

### "The WOW Factor! It's Not Just An Event - It's An Experience"

Presented by Ken Ashby,  
President and Maris  
Segal, CEO, Prosody  
Creative Services, Inc.,  
New York City, NY



CFEE Elective Credit: Current Industry Issues & Trends

*The event experience begins long before the gates open! When the entertainment dollar continues to be challenged, keeping sponsors, consumers and the media engaged in the event experience may be more significant today than ever before. This WOWbinar will explore the importance of keeping event ideation fresh for stakeholders, press, and audiences in an effort to rise above the noise.*

Prosody Creative Services, Inc. is an award winning marketing and event management agency based in New York. Principles, Ken Ashby and Maris Segal, offer over six decades of combined experience with large and small scale clients and socially grounded projects that have taken them all over the world including: Pope Benedict XVI's NY visit, Super Bowl half times, Up With People International Youth Leadership program, World Cup Soccer, William Jefferson Clinton's Presidential Inaugural and relationship marketing brand support for Fortune 500 companies such as American Express, Kraft Food Service, M&M Mars, Glaxo Smithkline and IBM. Recently, Prosody served as the Executive Producer for America's 400th Anniversary which commemorated the founding of the first permanent English settlement at Jamestown in VA.

## Thursday, May 20, 2010

### "Risk Management in a New Economy"

Presented by Tom Shipp,  
Producer, Haas & Wilker-  
son Insurance



CFEE Elective Credit: Leadership/Management Skills

*Slip and fall insurance claims at special events have increased significantly as a direct impact to the down-turned economy. People who might have ordinarily dusted themselves off are now pursuing litigation. Event managers must fairly evaluate the costs of risk associated with a special event, identify potential pitfalls and then manage them appropriately and efficiently. Explore some of the key risk management challenges that event planners face in today's credit market and discuss tools that will help you respond more quickly to*

*managing risk in this fast-changing economy. Discussions will include how to implement risk-management strategies and safety procedure tools that will enhance your existing risk management program.*

Tom Shipp of Haas and Wilkerson Insurance, an insurance agency that specializes in all coverages of Fair and Festival insurance, has over 27 years of sales and marketing experience consulting on strategy and marketing issues with various Fortune 500 companies. For the past seven years, Tom is known for his protection of and dedication to his clients in the special event market. He has specific knowledge of policies that include General Liability, Property, Liquor Liability, Directors and Officers Liability, Risk Management as well as Weather and Auto coverage. Tom's speaking clients have included Texas Event Leadership Program, Texas Leadership Institute, Texas Festival and Events Association and the Texas Yes! Bootstrap Marketing Workshop Series. He is an active member of the IAFE, IFEA and other regional Fair and Festival affiliates across the nation as well as currently serving on the Board of Directors for The Texas Festival and Events Association.

## Thursday, June 10, 2010

### "How to Apply Successful Case Histories to YOUR Sponsorship!"

Presented by Sylvia Allen,  
CFEE, President  
Allen Consulting, Holm-  
del, NJ



CFEE Elective Credit: Economic Impact

*Find out what the "big boys" are doing in sponsorship ... what is successful and what is not ... then, apply those successful ideas to your festival or event! These can be i-phone apps, unique sampling opportunities, Ford "house parties" .... learn from the experts and capitalize on their success.*

Sylvia Allen, President of Allen Consulting, has 30 years of sales and sponsorship experience. Her marketing and public relations firm has produced more than 100 events per year and raises more than \$1 million worth of sponsorships for her clients each year. She was on the faculty at New York University for 20 years and has taught seminars on sponsorship around the world. Considered one of the world's sponsorship experts, she is the author of "How to be Successful at Sponsorship Sales" and "A Woman's Guide to Sales Success." Prior to starting her own company she was with such Fortune 500 companies such as AT&T and McGraw Hill.

## Thursday, June 24, 2010

### “How Do You Use the Internet to Build your Audience in 2010 – Part 2”

Presented by Bruce Lupin, CEO  
Edgeworks Group,  
Aliso Viejo, CA



CFEE Elective Credit: Current Industry Issues & Trends

*This webinar will teach the more advanced techniques of “integrated online event marketing and development.” Building on what we learned in Part One of this series, we will go deeper into the online tools and techniques for reaching attendance goals. We’ll teach you how to define target audiences and increase site traffic, create compelling calls-to-action, how to engage visitors, understand how technical choices can limit success, and track the ROI (Return on Investment).*

Bruce Lupin brings more than 20 years of experience in the interactive industry. In 1992, he founded Interactive Development Corporation (IDEV), a Silver Spring, Maryland-based online services consulting and development firm. Here he worked with several online services including America Online, IBM WorldAvenue, Prodigy, CompuServe, and Microsoft Network and grew the company to \$5M in revenue and a team of 75 people. Bruce’s role included leading the most strategic website projects including Al Gore’s Presidential campaign, The Smithsonian Institute (Duke Ellington jazz site), an ecommerce site for fashion designer Stuart Weitzman, and museum sites for the Pope John Paul II Cultural Center and The City Museum (Washington DC). In March of 2003, Bruce took his passion for online marketing and formed Edgeworks Group, an internet marketing and development company. Clients range in size, scope and industry including: non-profits, ecommerce, publishing, and regional businesses.

## Thursday, October 21, 2010

### “Cultivating Powerful Partnerships with Corporations”

Presented by Gail Bower,  
President  
Bower & Co. Consulting  
LLC, Philadelphia, PA



CFEE Elective Credit: Economic Impact

*Walking through the doorway into a prospective partner’s office can be a thrilling or anxiety-provoking moment. During this 1-hour webinar with marketing and sponsorship specialist Gail Bower, you’ll learn to lose the angst and embrace enthusiasm to*

*cultivate powerful corporate relationships. Gail will share best practices in working with the corporate sector, including what to do before your meeting; what to say during the meeting; where you go next; and how that translates to building profitable relationships with longevity.*

Gail Bower helps event/festival producers and nonprofit organizations dramatically raise their visibility, revenue, and impact. She’s a professional consultant, writer, and speaker, with nearly 25 years’ experience managing some of the country’s most important events, festivals and sponsorships, like the New Orleans Jazz & Heritage Festival, the Newport Jazz Festival, and even both of former President Clinton’s Inaugurations. Launched in 1987, today Bower & Co. improves the effectiveness and results of clients’ marketing strategies, events/festivals, and corporate sponsorship programs. She’s the author of a guidebook for sponsorship sellers, entitled *How to Jump-start Your Sponsorship Strategy in Tough Times*, and blogs about sponsorship at [SponsorshipStrategist.com](http://SponsorshipStrategist.com).

## Thursday, November 4, 2010

### “How to Use Your Site to Build Event Attendance -- Moving Visitors into Action – A Website Clinic”

Presented by Bruce  
Lupin, CEO  
Edgeworks Group, Aliso Viejo, CA



CFEE Elective Credit: Current Industry Issues & Trends

*Learn the tricks of the trade from a panel of experts that will do live reviews of IFEA Member websites from a design, marketing, and technical perspective. Some of the things we’ll be looking at include site look and feel, usability, engaging visitors and moving them into action, content quality, basic technical issues, search engine-friendliness, and more. A limited number of websites will be reviewed on a first come basis.*

*If you’d like your website reviewed during this webinar, submit your website address to [nia@ifea.com](mailto:nia@ifea.com) with the email subject line: “Website Review for Nov 4 Webinar.” Please submit your website address AT LEAST 7 DAYS PRIOR to the webinar. Only registered attendees will have their website reviewed.*

Bruce Lupin brings more than 20 years of experience in the interactive industry. In 1992, he founded Interactive Development Corporation (IDEV), a Silver Spring, Maryland-based online services consulting and development firm. Here he worked with several online services including America Online, IBM WorldAvenue, Prodigy, CompuServe, and Microsoft Network and grew the company to \$5M in revenue and a team of 75 people. Bruce’s role included leading

the most strategic website projects including Al Gore’s Presidential campaign, The Smithsonian Institute (Duke Ellington jazz site), an ecommerce site for fashion designer Stuart Weitzman, and museum sites for the Pope John Paul II Cultural Center and The City Museum (Washington DC). In March of 2003, Bruce took his passion for online marketing and formed Edgeworks Group, an internet marketing and development company. Clients range in size, scope and industry including: non-profits, ecommerce, publishing, and regional businesses.

## Thursday, November 18, 2010

### “Sponsorship Reality Check”

Presented by: Chuck  
O’Connor, Director of  
Marketing & Corporate  
Partnerships  
National Cherry Festival,  
Traverse City, MI



CFEE Elective Credit: Economic Impact

*We’ve all heard the prognosticators lament the current state of sponsorship sales. It’s time to re-assess our methods and funnel solutions down to the street level. We’ll explore some useful tips for sponsorship renewal and examine some new sponsorable assets. Learn through practical examples how to create effective, high net-profit sponsorship deals that will improve your organization’s bottom line and help you survive the tough times.*

Chuck O’Connor is a corporate sponsorship seller, strategist and instructor. He spent ten years in television and radio advertising sales management before joining the National Cherry Festival as Director of Marketing & Corporate Partnerships in 1993. Chuck’s responsibilities include negotiating and implementing all sponsorships, as well as overseeing the Festival’s marketing and public relations effort. Chuck also owns Event Marketing Group, a company which specializes in event sponsorship consulting.

## Thursday, December 9, 2010

### “How to Eat a Frog for Breakfast: Remarkable Time Management”

Presented by Gail Alofsin,  
Director of Corporate  
Partnerships  
Newport Harbor Corporation, Newport, RI



CFEE Elective Credit: Time Management

*Yes you can do it all - and then some! Roll up your sleeves and get your roller-skates on while enjoying this session that will assist you in living in the present and relishing “the moments” that truly matter! The older we*

get, the more we realize how much we do not know! The key to adding hours to the day is analyzing our personal blueprint for success and developing the map to explore these passions. This seminar will unveil the details and events that inspire you and re-think/re-view the draining "naysayers" who absorb your most precious commodity - TIME! Yes - it is "ALL ABOUT YOU!" so let's "clear the clutter and embrace simplicity and significance in defining our own success."

**Gail Lowney Alofsin** is the Director of Corporate Partnerships for Newport Harbor Corporation, a leading hospitality company based in Newport, Rhode Island. From 1988 - 2004, Alofsin served as the Director of Sales, Marketing and Public Relations of the Newport Yachting Center, a division of Newport Harbor Corporation, developing the waterfront event site from one national event to five national events while increasing corporate partnership sales 5700%! Alofsin is a 1984 graduate of Tufts University in Medford, Massachusetts where she focused on International Relations at the Fletcher School of Foreign Diplomacy. In addition to her full time sales and marketing position at Newport Harbor Corporation, Alofsin serves as an adjunct professor at the University of Rhode Island – teaching classes focused on communication, marketing and public relations.



## Webinars On Demand

Looking for a different webinar topic – don't forget to check out our Webinars On Demand – previously recorded webinars that are now available for download. For a complete list of available Webinars On Demand, just go to the IFEA Bookstore & Resource Center.

## How Webinars Work

IFEA Webinars are Website-enabled seminars that function much like a teleconference. They use your computer's Website browser to display presentation materials and other applications important to the Webinar topic, with the audio portion of the presentation provided either through your computer speakers or over the phone. Once your registration has been submitted, you will receive an email from the IFEA confirming that you have been registered for the Webinar. The day before the scheduled Webinar, you will receive an email with specific instructions on how to log in for the Webinar. You will receive this email again, the day of the Webinar.

Once this information has been received, joining a Webinar is as easy as 1, 2, 3!

- 1. Log In To The Webinar:** To start the Webinar, log in to the specific website address that you received for the Webinar and connect to the presentation. Webinars can be viewed on virtually any computer with a high-speed internet connection.
- 2. Listening To The Webinar:** After you've logged in and gained access to the Website, you have two options to listen to the audio portion. You can either dial the telephone number provided to hear the webinar via a conference call, or if you have computer speakers, you may listen via your computer speakers. (The phone number provided will not be an 800 number, so all costs for the call will be incurred by the registrant.)
- 3. Sit Back and Learn:** Once you are logged in, all you need to do is sit back and learn! It's just like any other seminar, except you're sitting comfortably at your own desk! Throughout the webinar, you are able to ask questions to the presenter using the online Question/Answer messaging system that is part of the Webinar screen. The Webinar Organizer will view your question and present it to the speaker at the end of the presentation.

Along with the Webinar itself, all registered attendees will receive a copy of the presentation used for the webinar prior to the webinar start time in addition to the recorded copy of the webinar after the webinar presentation.

## System Requirements

### PC-based attendees

Required: Windows® 2000, XP Home, XP Pro, 2003 Server, Vista

### Macintosh®-based attendees

Required: Mac OS® X 10.3.9 (Panther®) or newer

# IFEA Webinar Series Registration Form

Bringing the information right to your doorstep, we're pleased to present our 2010 IFEA Online Webinar Education Series. Whether you're logging into one of our upcoming Live Presentations in 2010 or checking out some of the previously-recorded Webinars On Demand, the IFEA Webinar series covers a wide variety of topics important to your organization's success, hosted by industry leaders and special guests.

Registration is available for all webinars (both live and pre-recorded) via the online **IFEA Bookstore & Resource Center**, via Phone by calling +1-208-433-0950 ext: 3, or by using the below **2010 IFEA Webinar Registration Form**. For descriptions and eligible CFEE Elective Credits, go to the IFEA Bookstore & Resource Center online at [www.ifea.com](http://www.ifea.com). Please select from the following Live and Pre-Recorded Webinar presentations, then list the total number of webinars purchased in the payment section. Return both pages to the IFEA when placing your order.

## REGISTRATION CONTACT INFORMATION

Webinar Participant: \_\_\_\_\_  
 Webinar Participant Email: \_\_\_\_\_  
 Organization: \_\_\_\_\_  
 Address: \_\_\_\_\_  
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## PURCHASE INFORMATION

	IFEA Member Association Alliance	Non-IFEA Member	Total
<b>Individual Webinars:</b> _____ Quantity X	<input type="radio"/> \$59 (USD)	<input type="radio"/> \$99 (USD)	_____
<b>Purchasing Webinars in Bulk:</b> BUY 3 Webinars and Receive 1 FREE (Up to \$99 in savings)	<input type="radio"/> \$177 (USD)	<input type="radio"/> \$297 (USD)	_____
BUY 5 Webinars and Receive 2 FREE (Up to \$198 in savings)	<input type="radio"/> \$295 (USD)	<input type="radio"/> \$495 (USD)	_____
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Print Cardholder Name: \_\_\_\_\_  
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## 2010 UPCOMING LIVE WEBINARS: To register for a webinar or webinars, please make your selection by checking (✓) from the below:

- Thursday, January 14, 2010**  
*"Using the Internet to Build Your Audience in 2010 – Part 1"*  
 Bruce Lupin, Edgeworks Group
- Thursday, January 28, 2010**  
*"Strategies, Tactics and Attitudes to Keep Selling Sponsorship During The Recession"*  
 Bruce Erley, CFEE, Creative Strategies Group
- Thursday, February 11, 2010**  
*"Re-configuring the Norm"*  
 Jeff Curtis, Portland Rose Festival
- Thursday, February 25, 2010**  
*"Cheers! "Tapping" In To Your Full Revenue Potential With Alcohol Sales"*  
 Paul Jamieson, CFEE, SunFest
- Thursday, March 25, 2010**  
*"Intro to Social Media for Festivals and Events"*  
 Carla Pendergraft, Carla Pendergraft Associates
- Thursday, April 8, 2010**  
*"Accessible Festivals – Including People with Disabilities"*  
 Laura Grunfeld, Everyone's Invited
- Thursday, April 22, 2010**  
*"What Does Green Really Mean When it Comes to Festivals & Events?"*  
 Jo Ann St. Goddard, Recycling Council of Ontario
- Thursday, May 6, 2010**  
*"The WOW Factor! It's Not Just An Event - It's An Experience"*  
 Presented by Ken Ashby, President and Maris Segal, CEO, Prosody Creative Services, Inc., New York City, NY
- Thursday, May 20, 2010**  
*"Risk Management in a New Economy - Don't Let It Rain On Your Parade"*  
 Tom Shipp, Haas & Wilkerson Insurance
- Thursday, June 10, 2010**  
*"How to Apply Successful Case Histories to YOUR Sponsorship!"*  
 Sylvia Allen, CFEE, Allen Consulting
- Thursday, June 24, 2010**  
*"How Do You Use the Internet to Build your Audience in 2010 – Part 2"*  
 Bruce Lupin, Edgeworks Group
- Thursday, October 21, 2010**  
*"Cultivating Powerful Partnerships with Corporations"*  
 Gail S. Bower, Bower & Co. Consulting LLC
- Thursday, November 4, 2010**  
*"How to Use Your Site to Build Event Attendance -- Moving Visitors into Action – A Website Clinic"*  
 Bruce Lupin, Edgeworks Group
- Thursday, November 18, 2010**  
*"Sponsorship Reality Check"*  
 Chuck O'Connor, Director of Marketing & Corporate Partnerships, National Cherry Festival
- Thursday, December 9, 2010**  
*"How to Eat a Frog for Breakfast: Remarkable Time Management"*  
 Gail Alofsin, Director of Corporate Partnerships, Newport Harbour Corporation

## WEBINARS ON DEMAND

Can't make one of our Live Webinar Presentations? Or looking for a topic not presented in a live presentation this year? Then check out our Webinars On Demand. Previously recorded webinar presentations that are now available for download to watch at your leisure. To place an order for a Webinar On Demand, please make your selection by checking (v) from the below available Webinars On Demand.

### PRE-RECORDED IFEA WEBINARS ON DEMAND: SPONSORSHIP/FINANCIAL INFORMATION

- **"Time for a Sponsorship Reality Check – Timely Responses to Today's Sponsorship Challenges"**  
Chuck O'Connor, Director of Marketing & Corporate Partnerships, National Cherry Festival, Traverse City, MI
- **"Cutting-Edge Activation Programs for Festivals and Events"**  
William Chipps, Senior Editor of IEG's Sponsorship Report, Chicago, IL
- **"Strategies, Tactics and Attitudes to Keep Selling Sponsorship During Tough Times"**  
President & CEO of Creative Strategies Group, Broomfield, CO
- **"Conducting an Internal Audit of Your Event"**  
Tom Kern, Sr. Vice President and COO at the Fairfax County Chamber of Commerce, Fairfax, VA
- **"Identifying the Signs of a Recession on Sponsorship-What Does It Mean to Me? - Step 1 of 7"**  
Sylvia Allen, CFEE, President, Allen Consulting, Holmdel, NJ
- **"Two-Way Conversations: Event-Sponsor Partnerships to Maximize Sponsorship Returns – Step 2 of 7"**  
Sylvia Allen, CFEE, President, Allen Consulting, Holmdel, NJ
- **"Creative Sponsorship for Challenging Times – Step 3 of 7"**  
Sylvia Allen, CFEE, President, Allen Consulting, Holmdel, NJ
- **"Adapting Sales Strategies for a Recession – Step 4 of 7"**  
Sylvia Allen, CFEE, President, Allen Consulting, Holmdel, NJ
- **"Adapting Sponsor Marketing Strategies for a Recession – Step 5 of 7"**  
Sylvia Allen, CFEE, President, Allen Consulting, Holmdel, NJ
- **"Activating Sponsorship to Maximize Value and Return – Step 6 of 7"**  
Sylvia Allen, CFEE, President, Allen Consulting, Holmdel, NJ
- **"Pulling It All Together - A Review of Sessions 1-6 - Understanding How They All Work Together Towards Sponsorship Success – Step 7 of 7"**  
Sylvia Allen, CFEE, President, Allen Consulting, Holmdel, NJ
- **\* "Seven Sponsorship Steps for Weathering the Economic Storm"**  
Sylvia Allen, CFEE, President, Allen Consulting, Holmdel, NJ  
\* Buy all 7 of the above steps for 1 low price of \$295 IFEA Members; \$375 Non-IFEA Members

### PRE-RECORDED IFEA WEBINARS ON DEMAND: SOCIAL MEDIA/ONLINE MARKETING/MARKETING

- **"Reaching and Including the Teens, Tweens and Twenty's Market"**  
Ted Baroody, Director of Development, Norfolk Festevents, Norfolk, VI
- **"The Internet: Nothing to Fear"**  
Neville Bhada, Vice President of Communications & Public Relations Southeast Tourism Society in Atlanta, GA
- **"Fully Connected: Maximizing Your Use of the Latest Online Social Media Technology"**  
Carla Pendergraft, Carla Pendergraft Associates, Waco, TX
- **"Leveraging the Internet to Market Your Event: An Event-centric Focus on Search Engines"**  
Bruce Lupin, CEO, Edgeworks Group, Aliso Viejo, CA

### PRE-RECORDED IFEA WEBINARS ON DEMAND: CREATIVITY/EDUCATIONAL COMPONENTS

- **"Keeping Your Event Fresh – The Creative Process"**  
Ira Rosen, President, Entertainment On Location, Point Pleasant, NJ
- **"Building a Strong Educational Component into Your Event"**  
Randy Blevins, Vice President of Programming, Memphis in May International Festival, Memphis, TN
- **"You've Got to be Seen Green"**  
Mike Berry, CFEE, President/CEO, Kentucky Derby Festival, Louisville, KY

### PRE-RECORDED IFEA WEBINARS ON DEMAND: HUMAN RESOURCES

- **"Volunteers: The Greatest Generation, Baby-Boomers and the Gen-X Crowd"**  
Penny Reeh, Owner, Indigo Resource Group, Fredericksburg, TX
- **"How to Eat a Frog for Breakfast: Remarkable Time Management"**  
Gail Alofsin, Director of Corporate Partnerships, Newport Harbor Corporation
- **"People - Your Greatest Asset!"**  
Ted Baroody, Director of Development, Norfolk Festevents, Norfolk, VI
- **"Pushing the Boulder"**  
Tom Bisignano, CFEE, Meeting Biz, Orlando, FL

Registration cost is per computer site for as many people as you can sit around your computer.

Once your registration has been submitted, you will receive an email from the IFEA confirming that you have been registered for the Webinar. The day before the scheduled Webinar, you will receive an email with specific instructions on how to log in for the Webinar. You will receive this email again, the day of the Webinar.

Webinars in Bulk offer is applicable to both Upcoming Live Webinar Presentations and Pre-Recorded Webinars On Demand.

Payment must be received in full at time of registration to participate in Webinars. No refunds on webinar registration unless notified 24 hours prior to start of webinar.

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Questions: Contact Nia Hovde, Director of Marketing & Communication at [nia@ifea.com](mailto:nia@ifea.com) or Phone: +1-208-433-0950 ext: 3, Fax: +1-208-433-9812 • [www.ifea.com](http://www.ifea.com)



International Festivals & Events Association

# Year in 2009 Review

# IFEA 2009: Charting New Courses Through Turbulent Times



Just prior to the Thanksgiving holiday in the United States, *Time* Magazine dubbed the '00's as "The Decade from Hell." A blogger at Huffington Post responded by saying, "Call it whatever you want – just give thanks it is almost over."

It is probably safe to say that most people around the world would not argue with either the designation or the response. The last decade and the last year have challenged us all beyond what most of us have had to deal with in our lifetimes. Our world has changed and that change will impact everything we do moving forward – on both a personal and business level; as individuals and families; and as communities and countries.

But it may be the juxtapositioning of the article with the holiday that becomes our most important guide as we look to the future. As we deal with the realities around us, and the resulting struggles, frustrations, changes, and challenges, it is important and critical that we also take time to be thankful for the relationships, health, and creativity that have gotten us this far and for the new opportunities that lie ahead, even if we haven't identified them yet.

We are fortunate to be part of a unique industry that has played and will continue to play a critical role in the health of our communities, countries and the world around us - providing a sense of normalcy; bonding people of all backgrounds together; protecting and celebrating our past, present and future - a role that has become even more important as the world begins a turnaround from recent challenges. But as fortunate as we are, those in our industry have been impacted equally as hard,

if not more so in some instances, as all those around us whom we exist to serve.

As the voice and face of the industry, the IFEA strives everyday to provide the professional education, representation, motivation, tools, resources, connections, support and vision that will help insure the most positive environment possible for those working in our field, enabling success at every level, and being there as a foundation of support, especially during turbulent times. But as we strive to achieve those goals, our world, too, has changed.

From the standpoint of the industry that we represent, we have been directly impacted by every cutback to/by those we serve – education, travel, memberships, resources, services, advertising, sponsorship and more - while watching the needs of that same industry rise exponentially in search of new answers, ideas, and training that will help get them and their organizations through the challenges successfully.

From the standpoint of the industry that we are directly a part of – the association industry – we have watched the changing face of conventions, meetings, memberships, travel, communications, resource needs and services, as they have been affected by a succession of events over the last decade that includes 9/11; recessions; government restrictions; changing generational focuses; and more, across the broad spectrum of almost all industries; from banking to health care, teaching to technology, and every niche of our own profession.

2009 was certainly full of hurdles to be cleared, many which challenged us more than ever before, but thanks to our own relationships, partnerships, creativity and a desire to continue positioning ourselves for success and leadership opportunities that lay ahead - as an organization and an industry - we look back on the year and the decade as an important and necessary repositioning process and an opportunity to solidly align ourselves with the changing needs of our common industry.

As this report is being written, we are still waiting for other friends and partners to close-out processes – some controlled by their own realities – that will determine our own year-end financial position for 2009, but we are confident that those partnerships will continue to be counted among our most-valued assets moving forward. In the interim, we look back on the positives of 2009 and a year that saw the success of many programs and activities, despite a year of challenges. Some of these keystone activities included:

- Our on-going progress and forward movement, throughout a worldwide economic recession and the related struggles of many members and partners in our industry, has been an important success for the IFEA;
- We were pleased, together with our partners at Multi-view, to add our new on-line Global Resource Marketplace, expanding access for everyone to critical resources around the world, while opening up new markets to our suppliers and vendors;

- We were pleased, together with our partners at SCHEd\*, to add our new on-line convention program schedule, accessible and transferable to more than 150 social media networks;
- We were pleased, together with our partners at Edgeworks Group, to position the IFEA atop the major online search engines in areas targeted specifically to our key audiences;
- We were pleased to start successful IFEA sites on Linked-In and Facebook that have been quickly embraced and actively used;
- We were pleased to begin publishing our new and highly popular Event Insider, a weekly report of the world's top stories centering around our unique industry;
- We enjoyed a successful 54th edition of the IFEA Convention & Expo in Indianapolis, Indiana, with Opening Speaker and Olympic Ceremony Producer Ric Birch kicking off three days of high caliber, cutting edge educational sessions (with our trademark 90+% new speakers and topics), professional networking opportunities, and social events that included the popular IFEA Foundation Night Party & Auction at the Indianapolis Motor Speedway. A special thanks to Kirk Hendrix and all of our friends and partners at the (Indianapolis) 500 Festival for helping us to warmly welcome everyone to their city, and to all of our speakers and partners who worked hand-in-hand to insure our success;
- We were pleased to welcome the New Zealand Association of Event Professionals to our global network;
- We were pleased to see a growth in IFEA sponsor partners and expo vendors during a challenging year for everyone;
- We were pleased to take our industry-leading magazine ie: the business of international events to an all electronic format, opening up expanded access and opportunities to our readers and our advertisers;
- We were pleased, working with our Association Alliance partners – the International Association of Fairs & Expositions (IAFE); International Association of Amusement Parks and Attractions (IAAPA); International Association of Assembly Managers (IAAM) and the Outdoor Amusement Business Association (OABA) - to continue the publication of *Venue Safety & Security* magazine in an all-electronic format;
- We were pleased, working with our Association Alliance partners, to offer access to the largest selection of topical, educational and cost-effective webinars in our industry;
- We were pleased to host the second gathering of our IFEA World Board of Directors and the IFEA Global Round-Table Council, creating new visions for our global industry and brand;
- We spent countless hours battling industry-wide governmental concerns on behalf of our members and industry, including economic issues, transportation issues, tourism issues, human resource issues, health care issues and more;
- On the research and education front we worked together with the National Endowment for the Arts, George Mason University and the Canadian Tourism Human Resource Council (CTHRC) to survey our members and industry in areas that will continue moving our industry forward;
- Our new IFEA Sponsor Forums, CFEE FastTrack programs, and other targeted consulting and educational training programs were well-received, as we produced and/or supported programs by our Affiliate Partners in each of our U.S. and global regions (see Outreach section below). Unfortunately, the impact of current market trends on the tourism related side of our industry, as well as travel and educational budgets, have mandated that we all step back to re-evaluate and redirect our near term approach in these areas moving forward;
- We were pleased to recognize continued excellence in our field during our 54th Annual IFEA Convention & Expo, presented by Festival Media Corporation, where we awarded the 2009 IFEA / Haas & Wilkerson Pinnacle Awards, and paid tribute to IFEA/Zambelli Fireworks Internationale Volunteer of the Year Award winner Gayl Doster, with Music for All in Indianapolis; the winner of the IFEA/Festival Media Corporation Sponsorship Success Award - Borderfest in Hidalgo, Texas; and inducted our newest member into the IFEA Hall of Fame – Congratulations to Charlotte DeWitt, CFEE, President of International Events, Ltd., in Boston, Massachusetts; and
- We began important new conversations and visioning meetings with the IFEA World Board of Directors and the IFEA Foundation Board of Directors that will help to insure a strong, stable and active IFEA that will continue to serve as the educator, motivator, advocate and voice of our industry, well-beyond the current challenges and into the future.

## Outreach

The power of the IFEA brand to affect change, build credibility, and create new opportunities for our industry – whether it is in Grapevine, Texas or Johannesburg, South Africa - does not lie in a single person or location; it lies in the strength of the whole, working together. It lies in all of us; every event and every event professional, in every community, state, province, territory, country, continent or region around the world; working every day to produce the highest quality events possible, exemplifying the credibility of our peers, participating on behalf of something larger than ourselves and our own organizations, and sharing visions that can change communities, change people and change the world for the better.

We are fortunate to have the support of many dedicated professionals and friends around the world, who throughout the year continue to fly the IFEA banner, strengthening our brand, and moving our industry forward in every corner of the globe.

## Some brief highlight from our Global Regions in 2009 included:

### IFEA Africa

Two years after their inception, IFEA Africa, under the direction of Janet Landey, CSEP, continues to grow and expand. In 2009 IFEA Africa and IFEA World helped to support the first-ever Uganda Festivals and Events Forum and laid the groundwork for the first-ever Kenya Festivals & Events Forum that will take place in April of 2010. Each of these forums brings the IFEA and local event professionals together with government officials, media, tourism representatives and other key influentials who will work together in the coming years to maximize the potential impact of our industry on both economic and social fronts.

IFEA Africa remained at the forefront of the EMBOK (Event Management Body of Knowledge) efforts to standardize the professional expectations of industry skills and education, with a goal of eventually making them easily transferable around the world. That effort has carried Janet Landey around the globe, most recently in Canada, to participate in the furtherance of this important initiative, which has grown from the seed of an agreement of understanding between the governments of South Africa, Canada and Australia, together with the IFEA and other key partner organizations, signed in 2007 at the first IFEA Africa Imbizo in Johannesburg.

2009 also saw the growth and furtherance of a partnership created between IFEA Africa and the Tourism Empowerment Council of South Africa (TECSA) in 2008, along with nine other private sector stakeholders, who signed a Memorandum of Understanding to promote "Broad Based Black Economic Empowerment" (BEE) in the tourism sector. The goals of the agreement are to communicate and popularize Broad Based Black Economic Empowerment and to provide practical implementation support to both the private sector and the beneficiaries of this transformation.



These visions and initiatives out of IFEA Africa will help to create, encourage and train new village event co-operatives that will be eligible for government funding; help to train and encourage new industry leaders; help in building and bonding communities; create critical new jobs; and act as the catalyst to create enabling new environments throughout South Africa. Together with the focus of the World Cup to be held in South Africa in 2010, the future looks bright and busy for IFEA Africa.

### IFEA Asia

Asia continues to enjoy the focus of the event industry, following a very successful Olympic Games in 2008, as they prepare for the World Expo in Shanghai in 2010.

However, even with that positive focus, the global recession took its toll on multiple events, in multiple countries, as government support was temporarily scaled-back or redirected.

IFEA China had to postpone their annual convention, originally scheduled for April of 2009, at the direction of the government agencies that lend their financial support to the program, but are looking forward to continuing their role in the coming year. In late November, at the invitation of the World China Network Association, UNESCO and the Chinese government, IFEA World President & CEO, Steve Schmader, traveled to Guangzhou, China to deliver a 'State of the Industry' presentation as part of the 3rd International Cultural Industries Forum. Schmader and the IFEA have held a seat on the International Cultural Industries Report Committee since 2007, together with leaders from multiple cultural industry segments around the world. As a direct result of the ICI Forum, the Chinese government produces an annual Blue Book on Culture which is produced in both print and electronic versions.

IFEA Korea, under the direction of IFEA Korea President Professor Gang Hoan Jeong, PhD, remained very active in 2009, hosting several IFEA World representatives and other industry professionals from Europe, North America, New Zealand, and partnering Asian countries in 2009 for a tour of several Korean festivals and cities, followed by seminars and exchanges with Korean event professionals, government leaders (including Incheon Yu, the Minister of Culture, Sports and Tourism for the Republic of Korea) and the media. Visits also included meetings with officials and students at Pai Chai University, home to the IFEA Korea offices in Daejeon. IFEA Korea representatives were also able to travel to and visit with their professional peers in Denmark, The Netherlands, Slovakia and the United States in 2009. In 2010 IFEA Korea is working to begin offering the IFEA's



CFEE professional certification program through a partnership with Pai Chai University and is also discussing the hosting of an IFEA World global industry research databank at the university as well.

With growing activities and interest from industry professionals throughout Asia, this region will continue to be a prime example of maximizing relationships and creativity in the years ahead.

### **IFEA Australia/New Zealand**

Welcoming the New Zealand Association of Event Professionals to the IFEA World network in 2009 was an exciting addition to this global region. The new affiliate held their annual conference in Taupo, New Zealand in August, bringing together many of the leading industry professionals from throughout the country. In the years ahead they hope to welcome many of their global peers to join them for this valuable exchange. Warwick Hall, Event Marketing Manager for the Lake Taupo District, was invited to join the IFEA Global Roundtable Advisory Council, as the first New Zealand representative to do so.

Following a 2008 convention in Sydney, Festivals & Events Australia (FEA – formerly the New South Wales Festivals & Events Association and IFEA's partner organization in Australia) succumbed to economic and staff challenges that same year, officially closing their operations. In doing so, the leadership of FEA asked that IFEA renew our primary role in serving the festivals and events of Australia. While 2009 did not lend itself economically to this resurgence as we would like to have seen, we were pleased to secure the commitments of IFEA Australia founder and Hall of Fame inductee Barry Wilkins and Wintersun Festival Director Barry McNamara to help us redefine the market needs under the umbrella of IFEA Australia, so that we can continue to build a positive environment for festivals and events throughout Australia.

IFEA Australia and President Barry Wilkins will be headquartered in Mt. Barker, South Australia (near Adelaide), while Barry McNamara is located in Queensland in the city of Coolangatta. With the help of many good friends and Australian festival and event leaders across the country/continent, including a number of IFEA Global Roundtable Council representatives, IFEA Australia is working on plans for a 2010 conference to be held sometime in the second half of the year.



### **IFEA Europe**

IFEA Europe started battling the economic storm in early 2009 when their annual conference in Bratislava, Slovakia was canceled due to lower than anticipated registrations. Making the best of an unfortunate circumstance, the IFEA Europe Board still chose to meet and begin setting new directions for the organization and the future.

Using survey results and one-on-one conversations with industry professionals across the continent to define the changing needs of the market, the Board has been redefining and redesigning their website, program and resource benefits, and electronic newsletters, that are in addition to IFEA World's *Event Insider* weekly global news resource, IFEA Global Resource Marketplace, and other industry resources and benefits.

The 2010 IFEA Europe Conference is scheduled for April 20-23 in the spectacular city of Copenhagen, Denmark. More information on conference details and registration, along with other IFEA Europe programs planned for 2010, can be found at [www.ifeaeurope.com](http://www.ifeaeurope.com), or by following the links on the IFEA World web site at [www.ifea.com](http://www.ifea.com).

IFEA Europe Chair Allan Grige was the guest of IFEA Korea, speaking at and touring local festivals and events in that country during the summer of 2009. IFEA Europe and Grige were able to reciprocate as they hosted an IFEA Korea contingent of event professionals and government officials to Copenhagen, Denmark, before sending them on to IFEA World Board Chair-Elect (2010) Johan Moerman in Rotterdam, The Netherlands. The mutual exchange between these global affiliates further strengthened the IFEA worldwide network.



### **IFEA Latin America**

IFEA Latin America President and Global Roundtable Council member, Daniel Baldacci, spent his year strengthening the IFEA brand throughout Latin America, with a special focus on Brazil. Rio de Janeiro was selected as the host city for the Olympic Games in 2016, which will provide an eight-year window in which IFEA Latin America hopes to build a greater awareness for and appreciation of festivals and events throughout the region, increasing relationships



with government officials, the media and tourism officials, much like IFEA China did leading into the Beijing Olympic Games in 2008.

IFEA Latin America has spent a great deal of time actively working on many new opportunities to partner with other IFEA global affiliates around the world, the results of which will be enjoyed by all those in our industry in the months and years ahead. A region filled with creative and colorful events, we look forward to the many exciting new possibilities that IFEA Latin America is sure to bring to the global industry and the world in the years ahead.

## IFEA Middle East

In April, the IFEA once again co-sponsored the Event 360 conference and Palme Expo, in a continuing partnership with IIR Middle East, a global conference, exhibition and training company. Alex Heuff, of IIR, currently serves as the President of IFEA Middle East. The conference was held in Dubai, in the United Arab Emirates and featured the very popular Middle East Awards, for which the IFEA serves in a judging capacity.

With the much appreciated help and support of IFEA Global Roundtable Council member Bill O'Toole from Australia, an expert in the Middle East region, we continue to build new relationships and to better understand the many opportunities offered in this exciting global region. Building on conversations and foundations begun in 2009, we look forward to further developing new relationships and working more closely in the year ahead with festival and event professionals and government tourism officials in the Kingdom of Saudi Arabia and the country of Egypt.

Multiple conversations and plans are being discussed regarding the provision of the IFEA's Certified Festival & Event Executive (CFEE) program in the Middle East region, as well as other training opportunities.

## IFEA North America

IFEA's North American operations and programming continued to serve the needs of IFEA and industry professionals throughout the United States and Canada in 2009.

In the United States, IFEA staff (including IFEA Director of North America and Hall of Fame Inductee Ira Rosen)



and our affiliate partners provided multiple programming and educational opportunities, including regional seminars by Paul Gudgin, former Director of the Edinburgh Fringe Festival; advanced education classes on operating as a "green" festival/event and on maximizing the use of social media to market and produce an event; CFEE *Fast-Track* classes across the country; 14 topical on-line webinar courses (over 30 when combined with our other Association Alliance partner organizations); and high-quality Affiliate Partner conferences in every region.

In addition to our usual array of regional conferences and topic-specific on-site seminars, the IFEA offered a varied menu of valuable programs and resources in 2009, including our cost-effective and highly-valuable *IFEA Sponsor Forum* product; a full line-up of *IFEA Customized Training Seminars*; and an *IFEA Consulting and Projects* focus, that allows us to draw upon the unique expertise of the IFEA and its' members to provide cost-effective, brand-credible services to meet almost any professional industry need. Information on all of these programs is available on-line at [www.ifea.com](http://www.ifea.com) or by calling 208-433-0950.

Together with program and resource development and management, IFEA North America also continued in 2009 to serve as the hub of IFEA regional network communications with members; built and serviced new and existing partnerships with state government and tourism agencies, allied associations, state and regional affiliates, and association sponsors and vendors; coordinated our popular recognition and award programs; and worked with regional educational institutions to provide training to the next generation of event professionals. On the research side, we were pleased to work with the National Endowment for the Arts, George Mason University and the CTHRC (see below) on important new studies that will benefit many in our industry.

In Canada, IFEA Global Roundtable Council member, IFEA Hall of Fame inductee and former IFEA World Board Chair Thérèse St-Onge, CFEE worked on our behalf to focus our involvement in the development of standardized industry education and skill sets, which is being spearheaded and funded by the Canadian Tourism Human Resource Council (CTHRC). We are pleased to have a number of our key IFEA global representatives involved in this important process.

Also in Canada, we further strengthened our relationship with Festivals & Events Ontario, under the leadership of Executive Director Gary Masters, who serves on our IFEA Global Roundtable Council. A number of IFEA speakers presented seminars and CFEE courses during the 2009 FEO Conference in Burlington, Ontario. We will again help to support the FEO 2010 conference scheduled for Ottawa, Ontario, March 3-6. With the support of Gary Masters and FEO, together with Thérèse St. Onge and the base of valuable professional contacts and friends developed during and following our 2006 IFEA Convention & Expo in Ottawa, the opportunities in Canada continue to grow.

## Association Alliance

2009 marked the fifth full year of our Association Alliance partnership. The IFEA, along with the IAAM (International Association of Assembly Managers), IAAPA (International Association of Theme Parks and Attractions), IAFE (International Association of Fairs and Expositions), and the OABA (Outdoor Amusement Business Association) formed a partnership alliance in October of 2004 that has proven to be invaluable to everyone from a strategic planning and support standpoint.

This valuable and unique partnership allows all of the Association Alliance partners to share information, solutions, member benefits, network contacts, best practices, and often just a much appreciated sounding board. For example, in 2009, all five organizations were able to offer our combined members a total of more than 30 educational webinar options, all at member pricing discounts; something no one organization would be likely to provide alone. We were able to work together on important legislative issues; share professional speakers at our conventions; partner to produce *Venue Safety & Security* magazine; shorten staff learning curves in a variety of areas, and take advantage of the strengths found in each organization.

The Association Alliance presidents strive to meet twice each year, rotating between the headquarter cities of the participating associations. Discussions center around the economy; potential for further cross-alliance projects and benefits; advocacy and legal issues; international outreach opportunities; Capital Hill representation; and ways of increasing education and professional development cooperation in the years ahead.

As we move through the current and continued economic challenges, watch for more on-line opportunities from the Association Alliance partners, focused both on professional and personal needs in the months ahead.



## Fiscal Insights

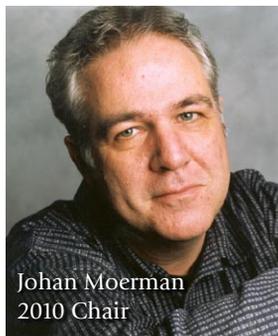
As with most everyone, the economic challenges of 2009 continued to hold our attention and provided most of our stresses, impacting almost every income and expense line as it impacted and trickled down through those whose support we rely on to provide the services and resources that keep our members and industry successful. Together with the IFEA World Board we addressed the issues in detail throughout the year and took strategic steps to control our primary areas of concern as possible. While having to choose some hard and less than pleasant options as part of that strategic process, we project ending the year in the black, again offsetting the continued negative impact of the current economy.

As we look to 2010, following suit with our Association Alliance partners and other association industry peers, we are budgeting very conservatively and hoping that the current global economic market begins moving in a more positive and predictable direction in the months ahead. At the same time, within our human and other resource capabilities, we look forward to moving ahead with new strategic initiatives (revisited in response to current market realities) and the development of new programs, resources and services that will provide even more support to our members and industry facing their own challenges, further diversify our revenue sources, and help to get everyone through these trying times both stronger and ready to continue the important role that we all play in the communities that we serve; communities that need what we provide now, more than ever.

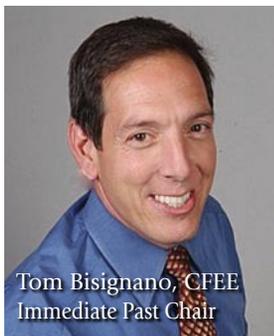
With the long-term goal of stabilizing and insuring the future, together with the IFEA Foundation (whose purpose is to support the IFEA's educational programs and resources), we are exploring and developing new fund-raising programs and initiatives that will help us to further strengthen and solidify our economic position for 2010 and beyond. The success of those programs will be dependent upon the active support and participation of all those who are touched by our association and industry, and it is our hope that each of you will be a part of those initiatives.

Note: The most current audited financial statements for the IFEA are always available by contacting the IFEA office.

## Board Transitions



Johan Moerman  
2010 Chair



Tom Bisignano, CFEE  
Immediate Past Chair

Each year the IFEA Board of Directors goes through a transition of officers and members whose terms are expiring; the time, energy and dedication that this volunteer group of individuals gives to the IFEA and the continued success of our industry is uncalculatable.

Given the current economic challenges that the world continues to face, the IFEA World Board determined, by unanimous vote, to keep the current board in place through 2010, helping to insure no loss of history or momentum at a critical time in history. While officer positions will change, the board membership will remain in place.

As we close out the year, we would like to say a special "Thank-You" to 2009 IFEA World Board Chair Tom Bisignano, CFEE, with Meeting Biz; and to Immediate Past Board Chair, Pete Van de Putte, CFEE, with dfest® - Dixie Flag Event Services Team. Bisignano will serve another year as our Immediate Past Board Chair.

At the same time, we would like to congratulate 2010 IFEA World Board Chair Johan Moerman with Rotterdam Festivals, who will serve as the organizations first non-North American Chair, and to 2011 IFEA World Board Chair-Elect Wright Tilley, CFEE, with the Watauga County (North Carolina) Tourism Development Authority. Becky Genoways, CFEE, with ON THE WATERFRONT, INC., will serve as the 2010 Board Secretary. Wright Tilley served in that position in 2009.

We would also like to say a special "Thank-You" to Brad Thomas, CFEE, with Silver Dollar City, who had to step off the board mid-year due to extenuating business demands.



Wright Tilley, CFEE  
2011 Chair-Elect



Becky Genoways, CFEE  
2010 Secretary

## The full 2010 IFEA Board of Directors will be as follows:

### OFFICERS:

#### CHAIR:

Johan Moerman, Rotterdam Festivals

#### CHAIR-ELECT:

Wright Tilley, CFEE, Watauga County  
(North Carolina) Tourism Development Authority

#### SECRETARY:

Becky Genoways, CFEE, ON THE WATERFRONT

#### IMMEDIATE PAST CHAIR:

Tom Bisignano, CFEE, Meeting Biz

#### Remaining by Board Vote:

Pete Van de Putte, CFEE, dfest®/Dixie Flag Event  
Services Team

Bruce Erley, CFEE, APR, Creative Strategies Group

#### Serving Third Year, Second Term:

Tom Bisignano, CFEE, Meeting Biz

Tracy Becker, CFEE, Clarion Autumn Leaf Festival

#### Serving Second Year, Second Term:

Joe Vera, III, CFEE, Borderfest Association/City of  
Hidalgo, Texas

#### Serving First Year, Second Term:

Jim Holt, CFEE, Memphis in May International Festival

Becky Genoways, CFEE, ON THE WATERFRONT

Karen Scherberger, CFEE, Norfolk Festevents, Ltd.

Eric Martin, Esq., CFEE, Music for All

#### Serving Third Year, First Term:

Colm Croffy, Association of Irish Festivals  
& Events (AOIFE)

Kelven Tan, CFEE, Singapore Sports Council

#### Serving Second Year, First Term:

Muriel Anderson, CFEE, Hawaii Tourism Authority

Steve Rosenauer, CFEE, Fiesta Oyster Bake

#### Serving First Year, First Term:

Open

#### Foundation Board Chair:

Kay Wolf, CFEE, Borderfest Association/City of  
Hidalgo, Texas

#### Ex-Officio/No Term

Steve Schmader, CFEE, IFEA President & CEO



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[www.ifea.com](http://www.ifea.com)



**International Festivals & Events Association**

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# FOUNDATION



## We Have So Much to be Thankful For

How time flies! It seems like we were just in Boise and now another year has passed. It has been a true honor to serve you as IFEA Foundation Board Chairman this year. I hope everyone had a great Thanksgiving, as we all have so much to be grateful for.

The IFEA and the IFEA Foundation had a great convention in Indianapolis, Indiana this past September and after a memorable night at the Indianapolis Motor Speedway Museum, the IFEA Foundation is proud to announce that the evening and auction were a great success due to many dedicated and supportive groups and individuals including; the generosity of those who donated auction items and packages; those that bought tickets and participated in the Foundation Night event; those that bought items at the auction; and last, but certainly not least, the hospitality and help of Kirk Hendrix and the entire staff of the (Indianapolis) 500 Festival. A huge THANK YOU goes out to our donors, buyers, the IFEA Foundation Board, Steve Schmader & the IFEA Staff; and Marie Atwell & Heather Price with Shows, Etc. I also want to say a personal and heartfelt thanks to Kay Wolf, Mindy Rabinowitz, Eric Martin and Mike Berry, for all of their hard work and efforts in making this year's auction and Foundation Night event an absolute success. We are pleased to announce that through everyone's combined efforts, the IFEA Foundation raised a total of sixty-six thousand dollars (\$66,000) net, as the result of our event in Indianapolis.

As I mentioned at the IFEA Convention in Indianapolis, there is a direct and important correlation between IFEA and the IFEA Foundation. The IFEA Foundation's mission is "to ensure that the IFEA has the financial resources to fulfill its' educational mission," and since 1993 the IFEA Foundation has been working to accomplish that mission through financial grants of more than half a million dollars. These grants, as shown in the side text box, allow the IFEA to help support and provide:

- Affordable educational opportunities
- Outstanding convention speakers
- CFEE educational programs and the new CFEE *FastTrack* program
- Custom training seminars
- Library resources, including international content
- Sponsorship Forums
- Data research to further the festival and event industry
- Industry representation and advocacy on important issues and trends
- Over 100 scholarships to the IFEA convention
- IFEA webinars and social media efforts
- Professional development and encouragement of future industry executives.

The IFEA Foundation has enjoyed a 17-year history of success due to the partnerships and support of IFEA members and donors. During that time we have gone through a period of transition, from a staff-driven organization to a solid volunteer-run foundation starting in 2007, when the IFEA Foundation found itself in a position shared by other foundations, where many were spending more (or just as much) to raise contributions than they were receiving (Source: *USA Today*). In August of 2007, the IFEA Foundation Board received the results of the Foundation's first audit, for the fiscal year ending in

### IFEA FOUNDATION GRANT HISTORY 2002-2006

2002	Las Vegas	\$44,461
2002	Louisville	\$41,006
2003	Anaheim	\$53,400
2004	Boston	\$65,386
2005	San Antonio	\$110,000
2006	Ottawa	\$ 45,247

The average profit between 2002 and 2006 granted to the IFEA: \$59,916.

### IFEA FOUNDATION NET PROCEEDS BETWEEN 2007 and 2009

2007	Atlanta	\$ 80,000
2008	Boise	\$ 60,000
2009	Indianapolis	\$ 66,000

The average profit for the past three conventions was \$68,667. An additional grant to the IFEA, for fiscal years 2006 and 2007, was approved and provided to the IFEA in 2008 for the amount of \$87,000.

2004 and we are now working on an audit for FY2008.

In July of this year, the IFEA Foundation Board met at the Kentucky Derby Festival offices in Louisville, Kentucky for a strategic planning workshop. During that workshop the IFEA Foundation Board again reaffirmed the serious and important commitment that we have to IFEA, both financially and through commitments of time and leadership.

The IFEA Foundation is **proud** of its commitment to IFEA; **proud** to help expand the IFEA network around the world; and **proud** to provide the resources we have been able to make available over the years to support IFEA's efforts to help our Industry remain current in today's ever changing and challenging environment.

Over the past two-to-three months, and during the IFEA Convention in Indianapolis, I've had a number of people ask, "How is the IFEA weathering the current economic challenges?" Like corporate America; our own business communities in many of our cities; many non-profit associations; and municipalities across the country and around the world, IFEA finds itself dealing head-on and positively with the impact and challenges of this worldwide recession and the economic responses that have resulted from it, such as travel restraints, budget cuts, membership dues freezes, etc. The City of Hidalgo can relate, as I have had to recommend to our own City Council that they cut our City budget by \$1.5 million dollars in 2008-2009 and again by another \$895,000 in 2009-2010 in order to balance our budget and continue to operate our City. BorderFest and the City of Hidalgo's Festival of Lights budgets also received allocation cuts from the City budget.

In light of these economic struggles that we are all facing, and to underline our support of the IFEA now and into the future, the IFEA Foundation Board is considering some new opportunities for providing support to the IFEA that I believe will prove to be a win-win for everyone involved - the IFEA, the IFEA Foundation, our members, and our donors. One of those opportunities includes launching a major fund-raising campaign beyond our auction events; a campaign that we will be asking everyone to participate in to help insure the continued success of the IFEA and our common industry well into the future. We will keep you updated as that decision is finalized.

As Board Chair of the IFEA Foundation, I am encouraged by the enthusiasm and leadership demonstrated by our Board over the last year, along with the generosity of all our supporters, who have been there even in a tough economy. I would like to thank each of you for your continued support. Please don't hesitate to contact me with any questions, comments or suggestions regarding the IFEA Foundation. I will be sure to pass them on to next year's IFEA Foundation Board Chair, Kay Wolf, and the Foundation Officers, who we all look forward to working with in 2010. I wish you and your families the very best as we prepare for the holidays and the New Year ahead.

Sincerely,

JOE VERA III, CFE  
IFEA Foundation Board Chair  
President/City of Hidalgo/BorderFest  
Email: hidjoevera@aol.com  
Phone: 1-888-443-2540



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# THE BOARD TABLE



## Ideas for the Future

As we begin a new year, and a new decade, it is time to reflect on the past and prepare for the future. There is no doubt we have all been faced with changes over the past several years that have re-shaped our lives and our festivals and events. Wars in Iraq and Afghanistan, H1N1, rising unemployment, bailouts, and the struggling economy are just a few of the challenges that have tested our resolve. Festival and Event Executives find themselves with multiple new hats to wear... therapist, superhero and psychic to name a few. It may not be a stretch to look at festivals and events as a good bowl of chicken noodle soup...a bit of holistic medicine the world needs to help cure some of the current woes. Now, more than ever, consumers and festival goers need an escape from the realities of our current state and depend on event directors to deliver their festivals and events with excellence even in the face of adversity.

One of the biggest challenges over the past decade was not easy to pinpoint by an event or a date on the calendar. It was an intangible occurrence, but one that created very tangible results. The event was a dramatic slide in consumer confidence, the degree of optimism that consumers were expressing for the state of the economy. These trying times have had a profound impact on our audiences and their behaviors. When consumer confidence declines, there is a high probability that the bottom line growth of your event may decline as well. On average, guest spending is down at festivals. A good year, for most in the industry, was reaching break-even on their P&L statements or achieving flat attendance to the prior year. In addition to attendance revenue and per cap spending concerns, sponsorship spending is down in most areas. Municipalities have cut their budgets and raised rates on support services too. There is no denying 2009 was a very difficult year. While the worst of the storm appears to be behind us, the future will be dependent on consumers' perceptions of our economy and how we react to the new "normal."

At the IFEA, significant changes have been made to meet the demands of the industry today. We believe in a model for the future that puts the members first, one that understands their issues and needs in these changing times. We believe in shoring up our strategic plan to find diverse pathways to success with new sources of revenue which will help create new products for our association members. And lastly, we believe in making cuts judiciously while preserving the integrity of IFEA programs and services. In 2009 new resources were added to the IFEA lineup including Webinars, The Global Resource Marketplace, and on-line web tools like the redesigned IFEA site. For 2010, the Board of Directors is working with the staff of the IFEA to build on our core successes and create new assets for you, our members.

The IFEA Board, along with the IFEA Foundation Board, spent significant time in Indianapolis at the annual conference discussing ideas for the future. We talked about industry education like EMBOK (Event Management Body of Knowledge) and IEMS (International Events Management Standard) and how to best leverage these programs. As we are an International organization the board examined the "I" in IFEA and our position as a global leader in the Festival and Events Arena. Our focus was on how to best exchange ideas with our International affiliates. Another topic discussed was our relationship with Governments and the United Nations and how to strengthen existing bonds as well as establish new connections. The Board examined the important role events play in driving travel and tourism and how to increase our efforts with travel and tourism authorities. We took a look at ways to broaden our reach to our Festival and Event leaders, Colleges, Universities and vendors. It seems like the topics of social networking and technology are on the agenda at every meeting and how they continue to play a vital role for all of us as we move forward. Questioning our relevance to our audience and our on-line presence will keep us on the leading edge. We talked about our alliance partners and other industry associations and the logical relationships we could develop and grow. There is a lot to look forward to in the coming year, and we welcome your input on ideas for the future.

It has been my pleasure to be your Board Chair this past year. To sit at the head of the table surrounded by some of the brightest individuals in our industry is an honor and a privilege. The members of the IFEA Board are decisive professionals who bring a great mix of industry experience, business acumen, and creative skills to the Boardroom. I thank the Board for their input and guidance and their undying dedication to the advancement of the festival and event industry. I would also like to thank Steve Schmader and the staff of the IFEA. They have managed to produce more programs with fewer resources, make changes without sacrificing quality and keep our association on track. Finally, I would like to express gratitude to all of the members of the IFEA; it is through your participation and contributions that this organization continues to be a resource for all in the Festival and Events industry.

Wishing you all the best in the New Year!

**TOM BISIGNANO, CFEE**

2009 IFEA Board Chair

Meeting Biz

Tel: 407-275-0274

Email: [tombis@bellsouth.net](mailto:tombis@bellsouth.net)

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IFEA's key sponsors, like the sponsors of our member festivals and events, play a critical and much-appreciated role. They make our conferences, seminars, educational programming, social networking events, publications, Web sites, awards programs, and other valuable member benefits not only possible, but the very best in our industry. Their combined financial and personal support allow us to maximize our service to the festivals and events industry, and help us to position the IFEA as *"The Premiere Association Supporting & Enabling Festival & Event Professionals Worldwide."*

Please take a moment to say "Thank You" to these organizations that support the IFEA, our events and our industry, throughout the year. When the opportunity arises, we hope you will show your support and make use of the many great products and services they have to assist you.

# MARKETPLACE

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## EDUCATION

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## INSURANCE

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**SCHED LLC** - SCHED LLC is the interactive event calendar and personal agenda builder for conferences and festivals. We give your event a clean, intuitive, community-building calendar and personal scheduler. Contact: **Marvin McTaw**; Address: 5818 33rd Ave N, St. Petersburg FL 33710; Phone: 352-262-3664; Email: marvin@sched.org; Website: http://www.sched.org.

## PUBLISHING/INTERNET

**TRIPinfo.com** - TRIPmedia group is a multi-media information company in Atlanta. It produces one publication, two websites, three newsletters, and regional road maps serving travel professionals and the public. Its widely recognized database drives the print and online media, constantly updated by travel destinations who submit their information updates online. Contact: **Mark Browning**; Address: 3103 Medlock Bridge Rd., Norcross, GA 30071; Phone: 770-825-0220; Fax: 770-825-0880; Email: mark@tripinfo.com; Website: www.tripinfo.com.

## SPONSORSHIP

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People Profile

Continued from page 10

### What do you do to relax?

Because we travel and work together we make a point of really "living" the cities that we are in. Living a city from every vantage point and exploring each for all they can offer. We have been able to experience the best of our nation and the world. We enjoy food and wine, hiking, backpacking and snowshoeing, card games, board games and golf games and as much music and theatre as possible.

### What's the Best Advice You've Ever Received?

- Be Your Authentic Self
- *You can't eat the elephant whole, and we have faced not just one, but herds of elephants - every project can be separated into manageable bites.*
- *The only true evidence of life is growth, if we aren't growing stick a fork in us, we're done.*

### Personal Philosophy

Our personal and professional philosophies are the same. We live and lead with a philosophy that creates a culture of communication, collaboration and community. We firmly believe that: Communication is key! - Relationships rule! - Active Citizenship is a responsibility and an honor! - Leadership is a two-way street! - There is only one first impression! - Creativity counts! And Engaged audiences *feel* the message and Take Action!

President's Letter

Continued from page 6

- Provide highly visible public relations opportunities for city facilities and services (i.e., police, parks, fire, transportation services, paramedics, and venues), building a community-wide appreciation and understanding of their value to all.

It would be hard to put a price tag on such a tool; and yet that is exactly what our industry and events already provide (and more); we just haven't presented our case strongly enough in that role, but recent world challenges have caused us to re-evaluate our value. In a constantly changing and complex world, our 'communities' will need everyone to feel a personal buy-in toward identifying creative new solutions - people who already feel like they are part of the community; part of the team; part of the solutions; and I am convinced that our industry will be at the forefront of bonding our 'communities' together to that end, providing unparalleled investment value for all of our partners.

Given that goal, the power of the IFEA brand to affect change, build credibility, and create new opportunities for our industry - whether it is in Norfolk, Nebraska or Boryeong, South Korea - does not lie in a single person, event/organization, or location; it lies in the strength of the whole, working together. It lies in all of us: every event and every event professional, in every community, state, province, territory, country, continent or region around the world; working every day to produce the highest quality events possible, exemplifying the credibility of our peers, participating on behalf of something larger than ourselves and our own organizations, and sharing visions that can change communities, change people and change the world for the better.

Now that sounds like a New Years resolution worth going to work for! I wish you all the brightest future that you can imagine and look forward to working with each of you to achieve those.

# PARTING SHOT



Photo credit: Charlotte DeWitt

Street performers known as “buskers” animate Edinburgh, Scotland’s “Royal Mile” during August each year. Known as the world’s largest arts festival, the Edinburgh Festival Fringe sold a record-breaking 1.85 million tickets in 2009, an increase of 21% over 2008 according to The Fringe Society, its organizing body.



International Festivals & Events Association

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