FAIR, FESTIVAL & EVENT PROMOTION HANDBOOK

by Larry Ward
FORWORD

This handbook is an idea that has grown from a one or two subject pamphlet into a complete guide to events. It is a beneficial tool you can use.

As our stage, sound, and lighting crews would travel these past years, clients would ask the same questions: Where do we get this? How do you book that? Will this activity boost attendance? After we answered their particular question with experience, they would say, “You ought to write a book.”

So we did!

After much consideration, I decided not to write about what I saw people doing, but to invite them to write the chapters themselves. Now you can learn from the true experts, first hand.

Think of the old saying: “All of us are smarter than any of us!”

We first listed the chapters as answers to the questions you asked, and then searched for people with the background and experience to answer those questions. A common characteristic I found with them was excellent cooperation and a willingness to share their knowledge with others. To them we say, “THANK YOU.”

So there you have it, the best in their respective field sharing knowledge with you in this handbook.

Editor’s note: The above forward was written when we first published this book in 1987. Now here we are 20 years later. The world has changed, events have changed, technology has changed, but the basics have not. You still should not put the Porta Potties next to the food tent, and you still need to have the horses in the parade behind and not in front of the marching bands! We trust you will find that this newer version is updated, has new contributors, and is still, as the first paragraph says, a beneficial tool you can use.

Have a great event!

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1. Planning
Failing to Plan is planning to fail

Why a Fair, Festival, or Special Event?

Fairs, festivals, and special events are staged for many reasons. Besides being informative and enjoyable, they provide a number of important benefits to the community. Here are a few popular reasons to consider when planning or justifying a festival:

1. Events encourage a sense of community pride and cohesiveness. It’s not often that everyone in town gets invited to the same party. Fairs and festivals provide a rare occasion for the whole community to relax and have fun.

2. Events may have certain educational values. For instance, important historical events can be taken out of the classroom and brought to life through skits, costume contests, reenactments, and other commemorative events.

3. Events are ideal occasions for artists and craftspeople to demonstrate and exhibit their skills.

4. Events provide a showcase for new ideas in music, art, drama, and sports.

5. Events focus on the broad spectrum of the state’s culture.

6. Events stimulate travel to a community and the surrounding region. This encourages the community to grow and prosper by attracting dollars in the form of tourism, and in some cases, new industry.

7. Events can also be used to celebrate a holiday, season, or a historical event.

8. To raise money.

The key to the success of an event is that goals and objectives must be identified and defined. An undefined or vague purpose is a near guarantee of festival failure. “To celebrate the town and its people” is most often quoted as the purpose of an unsuccessful event. While this is permissible as an umbrella goal, event organizers need to clarify more specifically the measurable objective(s) of the event.

Tip: When things get tough, nothing keeps you going better than a strong sense of purpose.
Writing Objectives

An important step in planning a successful community-wide event is to write objectives or goals for the project. The list of objectives should basically outline what is going to be done, who is going to do it, who will benefit, and what specific results are desired. Having a written list of objectives will help planners keep within the boundaries of their goals and will help recruit individuals and groups who identify with the planners’ specific aims. The list of objectives also is an important evaluation tool—a yardstick by which to measure the event’s success. Objectives provide a focus for the entire planning process and should be determined before moving ahead with the project.

If you have multiple goals, list them in order of importance so your perspective will not be lost. By setting priorities, you increase your chances of accomplishing the most important goals. If you don’t set priorities, you can spread yourself too thin in an effort to reach every objective, and odds are you will wind up meeting none of them.

Your strategy needs to address long term goals and immediate plans—both at the same time. Do not put these off until the last minute.

Planning includes a realistic budget. Even though this will be a task for the finance committee, each committee needs to submit their individual budget.

Choosing a Theme and Name

It’s not good enough to hold a plain generic event anymore. The event must have a theme—a main idea or concept to provide a solid base for a variety of interesting and promotable activities. Develop a theme that gives your event a unique identity and prevents it from being a carbon copy of other events. The theme should be indigenous to the community’s personality, legends, natural beauty, or other attraction.

- The theme gives the event an overall focus.
- The themes give the participating groups a common point from which they can develop a cohesive program of activities.
- The theme gives the event structure.
- A catchy theme makes publicity much easier.

Whatever the theme, it must be something to which the local community can relate and that is either unique or has enough interest to attract visitors. Because events seldom are instant successes in drawing tourists from outside the region, planners need to ensure that the theme and activities of the event will attract local residents as well.
Event themes can be categorized into several general types:

- local history
- ethnic or cultural
- agriculture
- aquaculture
- holidays or seasonal events
- arts, crafts, and hobbies
- music and drama
- industry
- natural resources

An event’s name should be one of its best selling points. It needs to be catchy, memorable, and tied in with the event’s theme. The name also needs to be short, but that may not always be the case.

There’s something to be said for choosing an unusual or even bizarre name; people certainly seem to notice it. The “Irons Ox Market and Flea Roast” resulted when the words “market” and “roast” were transposed. No doubt this festival owes a good deal of its success to a rather uncommon title.

One last thing to remember about names: try to pick one that can be used year after year. It’s one way of helping the event become a local tradition and establish good public relations over time. Also, by sticking with the same name, many of the event’s signs, banners, and other promotional material can be used again. Do not overlook these money-saving strategies.

**Tip:** Don’t hesitate to contact other established event organizations who have already worked their way through the rules and regulations and know how to avoid the detours and pitfalls. Usually they are more than willing to share their expertise and contacts.

**Date and Time**

Timing is another important element to consider when planning an event. What time of year should the event be held to best meet the objectives and purposes for which it was organized? On what dates will the event least conflict with other local programs or those of nearby communities? What other local/nearby programs could be incorporated into (rather than in conflict with) a new event? Three nearby community events may be more attractive to tourists than one. How long should the event last—several hours, one day, several days or more?

Choose your date well in advance! Any successful event should be planned at least a year in advance, if possible. Lists of fairs, festivals, and special events are available from the Association of Fairs and Exhibitions, and the regional tourist associations. The sooner you choose your date, the sooner you can start spreading the word about your event.

The weather is a key factor and one which you cannot control. However, by playing the averages, event organizers can pick a time with a reasonably good chance of acceptable weather. Look over the weather trends and plan accordingly.
From the beginning, set an alternate “rain date” or alternate indoor site in the event that bad weather forces a change. Likewise, a lack of snow for winter festivals also requires a contingency plan.

The purpose, theme, name, and date are crucial items for any event, but the committee’s work is just getting started once these matters are settled. The budget must be drafted, entertainment planned, and publicity coordinated. The same goes for security, food and beverage sales, and sanitation facilities. These topics and others are discussed on the following pages.

Remember the 5 Ps of Planning: Proper Planning Prevents Poor Performance.

First decide what you want to accomplish and then organize.

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**Quick Tip:**
*Have Tons of On-site ATM Machines!*
2. Organizing

There’s no such thing as an event that’s too organized. Getting the right ingredients together to put on a successful event is no easy task. It takes preparation—months and months of careful planning and organizing.

Whether you call it a steering committee or board of directors, this group’s primary function is to set ground rules and choose officers and committee chairpersons capable of completing the project. The board is responsible for, among other things, drafting workable by-laws and periodically reviewing and updating them if necessary.

Once you have established your general guidelines and focus, start planning specifics. It may help to draw an organizational chart to show the chain of command and to visualize the various departments making up the festival.

System of Succession

A problem with most events is passing on the lessons and experiences from one year to the next. One solution is having the project vice-chairperson assist the chairperson one year, then move up to chairperson the following year. It’s a great method for making each event better than its predecessor. Change is good for everyone and refreshing for the spirit of the event.

A Look at Boards

by William Mulligan, Jr.
“The Practical Historian” Vol. 2, No. 2 & 3

Here are some frequently asked questions about boards. Who should be on them? How should they be selected? How long should individuals serve? How do you referee disagreements?

Before any questions can be answered, you need to consider the type of organization you have. Boards should operate differently when there is a full-time professional staff carrying out the work of the organization than they should when all the work is done by volunteers. If your organization falls somewhere in between—a few paid staff, but many or even in between, a few paid staff, but many or even mostly, volunteers—you’ll want a board somewhere in between. There is not one type of board that is ideal for all organizations.

Let’s start with the most common situation: the volunteer organization. If anyone is paid, it is a token sum and volunteers carry out the work of the organization. In this situation, you want what is best described as a working board. The board should be made up of the more active and involved members—the heads of the committees, for example. Who knows more what needs to be done than the people who face the challenge every day? Also, having separate groups of bosses who sit on the board make policy and volunteers who do the work nearly always causes trouble and, in fairly short order, a shortage of volunteers. In a volunteer organization, even one board member who doesn’t back what he or she says with time put in can cause trouble. If you
count on volunteers to do the work, count on volunteers to make the policies and run the organization.

Once you decide that active members should be on the board, many other questions are easily answered. Board members should be elected by the full membership to serve a fixed term. Terms of the board members should be staggered so that at least some carry over to the new year for continuity. One successful method is to have three-year terms with one-third of the terms ending each year.

How long people should serve is always a tough question. In theory, there should be a limit to the number of consecutive terms anyone should serve. In practice, it can be difficult to fill seats on the board of a small organization. What happens is that over time people become “indispensable.” Then, when they want to pass on the reins, there is no one willing to try to fill such large shoes. Or, worse, they come to see themselves as “indispensable” and the organization declines as they lose energy.

The way out of this is to not let anyone become indispensable, either in the minds of the members or in their own. Limit everyone to two consecutive terms, no exceptions. After a year, people can stand for election for another cycle of two terms, etc. During that year off, new leaders will be able to try their wings.

There are a few exceptions to these general points. If possible, find a lawyer willing to serve on your board. There are many small matters that a lawyer can quickly evaluate during a meeting and save the group endless and needless worry. Try not to take advantage of them if a major problem develops, but this is one situation when you can have someone on the board who may not otherwise be active in the group and gain far more than you will risk. If there are several lawyers in your community, rotate the position informally much as you would other seats.

You might consider other professionals—insurance agents, accountants, etc.—who can bring useful expertise to the board. However, never let these professionals make up a majority of the board or serve as president. Make sure the president is one of the more active volunteers. Remember, the best leaders lead by example.

Conflict on boards can be a real source of trouble. The problem is less with the fact of conflict than with most people’s desire to avoid it. One or two people can often get their way on a board, even quite a large board, just by being difficult. No one wants to make trouble or cause a scene, so they get their way, even though they may be a small minority.

This type of person can cause real trouble for an organization. First, if decisions are made to keep the peace rather than for the good of the organization, small problems will accumulate and grow into major problems. Second, people will stop coming to board meetings because there is no real discussion. Why should they give up an evening at home with their family? Third, eventually you will begin to lose your volunteers. The more active and involved they are the sooner you will lose them.
Though an extreme case, if there’s no real discussion people feel no commitment to implement the decisions. They simply find other things to do that give them more of a sense of involvement. In the end, the organization declines and finally becomes either a small clique around one dominant person, or it disappears for lack of interest.

Many people feel that the best way to deal with this problem is to wait for the person’s term to expire and then not reelect that person. Or, if he/she is reelected (they almost always do), limit the number of terms a person can serve and then never reelect that person. This sounds good, but it never works for the same reason these people are able to dominate and control a meeting—no one wants to say, “I won’t nominate you.” No one wants to say anything negative or be accused of playing politics because it will divide the group.

People have to accept the fact that there is nothing wrong with disagreement or with debating options and then deciding among the options available. To disagree is not to misunderstand; it is simply to see another way of doing what needs to be done—or even seeing something entirely different that might be done. The solution is to stand up for alternative views and resist the domination of the bullies, because that’s often what they are. If no one stands up, they will slowly, but surely, destroy any organization.

To repeat, a volunteer organization should have a board made up of the most active volunteers, elected by the membership for fixed terms, serving for a limited number of consecutive terms.

What about an organization with paid staff? Well, it is a very different situation. There is a separation between the day-to-day work of the organization and the responsibility of the board. This is very important to maintain. Board interference in day-to-day operations can create an array of problems almost too numerous to catalog here. If there is a paid staff, the board must let them do their jobs. If they aren’t doing their job, the board should communicate its concern to the director only and the director should deal with the situation. If he doesn’t, it’s easy: get a new director. If the board involves itself in the day-to-day operations, no one will be sure who is in charge, morale will decline sharply, and the organization will lack direction (and soon need a new director anyway).

In organizations with a paid staff, the board should limit itself to three things: selecting the director, establishing policies, and providing the resources necessary for the organization to function properly.

But that’s not all. Some of the board members (and the more the better) must have strong connections within the community. These are people who can go out and quickly round up all kinds of donations—lumber, sign space, printing, advertising copy, food and drinks for volunteers, staging supplies, sound equipment, and many other necessities for a first-rate event.

To be sure and represent all facets in the community, a reasonable balance can be maintained if the board membership includes the following:

- large corporations
- privately owned businesses
- professional groups
- ethnic groups
• service clubs
• schools
• churches
• local government
• any other group having a separate identity in the community that can provide moral and financial support

This list looks more cumbersome than it is. Remember, a single board member might represent two or more of the categories listed. Also, use this list when selecting committee members so that groups with little or no representation on the board will have the opportunity to participate in festival activities and functions.

Communication is important to the overall success of an event. Keep board members informed about what various committees are doing and make sure they have a voice in overall planning. Likewise, keep committee members and other volunteers informed of board decisions, changes, progress reports, and meeting dates and times.

**Brainstorming**

Brainstorming is a good exercise for an event committee or any other group trying to get things done. The word refers to an idea generation technique where any and all possible suggestions are flushed out and the wilder the better. Participants meet in a face-to-face setting and offer solutions for an identified need (e.g. getting good publicity for an event). Everyone is urged to be creative and to expand upon the ideas of others. All of these thoughts are promptly recorded and displayed on flip charts during the brainstorming session, thus encouraging even more ideas. Later, each suggestion is evaluated. Some—maybe most—will be discarded, but a surprising number will offer fresh insights for solving problems.

**Committees and Volunteers**

Just as an event cannot be put together in a few weeks; it cannot be produced by two or three people. Special events must be planned not only for the whole community, but also by the whole community. For this reason, event planners should strive to interest and involve a large number and variety of people to utilize their time and talents.

The one ingredient that experienced organizers find most essential to the success of a festival or special event is community involvement. All other matters discussed in this handbook—planning, objective setting, fund raising, publicity, evaluation—are important, but involving the community is often the secret weapon that spells the difference between success and not quite making it.

Try to get local government (city, township, county) involved as much as possible.

You can recruit workers in many ways—personal phone calls, talks to various local clubs, discussions with elected officials, or appeals at public meetings. A festival or special event becomes a civic celebration when a whole cross-section of the community is deeply and personally involved in its planning and execution. When recruiting volunteers, be sure to address the question, “What’s in it for me?”
Provide some kind of job description for committees so they will know what you expect. Recruit volunteers who share the events goals, have a genuine interest in the event, are dedicated and committed to getting things done, have a healthy respect for deadlines, and the time to spend on their assignments.

Also consider recruiting college and university students who are studying for careers in tourism, public relations, art, or journalism and are looking for hands-on experience. They can provide extra help and inspiration.

Don’t overlook the importance of involving the youth in your community. As tomorrow’s leaders, their interest and commitment may decide the future of the festival. One event schedules various athletic teams—dressed in their uniforms—to work an entire shift. Not only does this get students involved, it shows the public they are willing to contribute to their community’s event. The students have fun, too!

**Combating Critics**

Special events, especially downtown festivals, often draw criticism from local businesses because streets are sometimes blocked and festival-goers seldom buy anything except the arts, crafts, and foods offered at the festival. A festival can be a promotional tool for future local business. Stores can advertise sales, then hand out festival “rain checks” for the same sale prices good for two weeks following the festival date. This is a good technique for bringing regional residents back into a downtown, which may be suffering from shopping mall competition. The festival brings them in for fun and exposes them to the possibilities of downtown; the sales bring them back as shoppers, thus confirming those possibilities.

*Recreation, Travel & Tourism Institute*
Clemson University
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**Quick Tip**

*Have a Wheelchair and Stroller Rental Booth!*
3. **Fundraising & The Finance Committee**

“If you think breaking even is all right, you are doomed for failure.”

The themes for events cover a wide range, but most of these special events have an underlying purpose: to make money. While this commercial aspect may bother some purists, there’s no getting around the fact that events are excellent fundraisers. All kinds of good causes can be helped. In addition, some of the money generated can be set aside towards next year’s event. For many groups, the question is simply: What’s the best way to raise money? There is no quick answer. What might help is to look at some of the fundraising techniques used by other event promoters.

1. **Selling Booth Space.** This is one of the most popular (and effective) fundraising ideas, particularly with arts and crafts shows. No two groups seem to do everything the same, however. Many just sell a designated space and let the exhibitor provide everything else: display tables, backdrops, and chairs. Some groups supply these things and still others include electricity or even a tent over the booth. These different factors (along with projected attendance) influence booth fees as does the size and location of the spaces. In short, booth fees vary greatly from event to event.

Most groups collect these fees well in advance, usually at the time an exhibitor applies for space. They’ve also found that a strict refund policy is a good idea. It’s one way to insure that exhibitors reconsider before canceling at the last minute.

2. **Percentage of Sales.** Several organizations don’t stop with making money from rental space; their contracts with exhibitors stipulate that a certain percentage of sales—frequently 10 to 20%—be returned to the event organization. If the “cut” is kept reasonable and crowds show up, exhibitors don’t seem to mind sharing their proceeds.

This approach is not without its problems. Bookkeeping headaches can be expected, along with occasional doubts about the accuracy of sales reports. Its success for raising money though, is beyond question.

3. **In-Kind Donations.** Encourage in-kind donations of materials, supplies, and services instead of money. Assess each in-kind contribution and keep a record of what the cost would have been if you had paid for it out of pocket.

4. **Food and Beverage Sales.** People at gatherings consume vast quantities of popcorn, hot dogs, cotton candy, and drinks. Most event organizers do not need to be reminded of this. Their job is to figure out how to make the most of this demand.

Promoters can handle the food/beverage matter in two ways: a) selling the refreshments themselves; or b) allowing someone else to sell food and drinks on a concession basis. Many groups lean toward the former, but unless they have the necessary equipment and a good crew of tireless volunteers, they may be better off to work with an experienced concessionaire. Organizers know the food and beverage business is closely regulated by the Dept. of Health. Selling hot dogs, for instance, involves much more than placing a hot frankfurter in a steamed bun.
Requirements governing the floor, walls, doors, ceiling, and windows of concession stands exist and must be followed (for details, see the chapter on food and beverages).

5. Souvenir Sales. Event goers are frequently on the lookout for souvenirs. A lot of people have an apparent need to remind themselves (and friends) of their participation in certain festivities, so they purchase ball caps, T-shirts, plastic cups, souvenir programs, and other mementos. To take advantage of this element of human nature, festival organizers need to keep several things in mind.

The Target Audience: A key thing to remember is that different groups have different tastes. What may sell exceedingly well at a typical “funfest” may not move at all during an arts and craft fair.

Ordering the Souvenirs: Unless a silkscreen machine is in their possession, most groups have to order their commemorative souvenirs. Many of the firms handling this sort of merchandise can be found under “advertising specialties” in the yellow pages of a larger city’s telephone directory. While these companies can supply a wide range of items, they are governed by certain practices: 1) Minimum orders are a necessary part of business; 2) Camera-ready art is strongly recommended. If the specialty firm has to prepare the art work, costs go up and so do the time requirements; and 3) Production takes time. Depending on the item ordered, delivery may take from 10 days to six weeks.

Paying for the Merchandise: Even though the group may be able to sell dozens and dozens of shirts at a 100% markup, paying for them can be a problem. Here’s why. For the organization that is a first-time customer, the wholesaler will very likely require that 50% of the costs be paid at the time of the order, with the remainder due within 10 days of delivery. Established customers may be able to work out better deals.

6. Races. Many groups are cashing in on the jogging/running craze by sponsoring 5 or 10K races. For a modest entry fee ($5 to $10), runners participate in these events, and in return expect two things: a well organized race and a commemorative T-shirt or hat.

7. Admission Fee. This method can work provided two requirements are met: a) the grounds are somehow enclosed so that admission can be effectively controlled; and b) the event’s attractions are clearly worth the price of admission. If these conditions can’t be met, it’s probably unwise to consider an admission charge.

8. Parking Charges. The same rules apply here that govern admission charges.

In summary, events are good places to raise money but don’t let any of the events be overcome by commercialism.
4. Corporate Sponsorship
by Eileen Frye, Heart of Illinois Fair

First, present a confident and positive attitude when giving your proposal. Do not be apologetic about the event or “sell it short!” You have a very marketable commodity that you are offering to the potential sponsor. You are not soliciting or begging for help—you are prepared to offer a company an opportunity to showcase their product to thousands of festival goers during a short period of time in a productive manner. It is important to have a fact sheet or brochure to present to your prospective sponsor:

- How many years has the event been in operation?
- What is your attendance during the period?
- What attractions do you offer at the event?
- What will the sponsor receive for their dollar?
- Do you offer gate admission tickets to the sponsor to be used in promotion?
- Do you have an advertising program that will include the sponsor?
- How about space for a display of the sponsor’s product?
- Do you have a variety of events to offer? Are they priced realistically?
- Is the sponsorship package that you are presenting compatible to that company?

A company could be interested in a facet of the event that you had not considered. We have found that the best approach in securing sponsorships is to start at the local level and begin your campaign early. Advertising budgets are prepared before the start of the calendar year. In order to participate in their budget you need your facts and figures listed for presentation before that budget has been allocated. It is a selling market and does require effort on your part. When you have secured a sponsorship package, you should then prepare a contract to be signed by both parties. This can be a simple document but must clearly emphasize the basis of your agreement. It is also important to state when payment is to be made by the sponsor. We usually ask for one-half of the contract price approximately three to four months in advance, with final payment to be made two weeks before the start of the fair. It is also helpful to mail a statement to the company a week or so before the last payment is due. This serves as a reminder and eliminates misunderstandings.

It is very important to fulfill all that you have proposed to do. Never—but never—fail to provide every facet of your agreement. It may seem insignificant to you, but the sponsor has a right to expect everything that had been discussed in your initial approach. We make certain that the sponsor is happy with his or her commitment. It is important that sponsors feel that you have a strong sense of concern for the project and are anxious to see that they are satisfied and happy to be a part of the event.

When the event has ended—and it was a tremendous success, be certain that a letter of thank you is sent to each sponsor specifically commenting on their area of involvement. Ask for their comments and criticisms. We can all learn by listening!

I believe that you will find after the first year of a sponsorship program it becomes much easier to make your program a success. Satisfied companies are your best source of public relations and information for other companies. Everyone wants to be involved in a successful venture and each sponsor—whether soft drink or other entity—wants to participate in the action where their peer
groups are already established.

A sponsorship program benefits everyone: the event, the sponsor, and the community.

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**Quick Tip**

*Have Lots of Trash Cans!*
5. **Promoting**  
If they don’t know, they won’t come.

Organizers of even the most successful events cannot afford to sit back and hope that crowds will continue to show up year after year. The results of inaction could result in no crowd at all. To avoid this disaster, appoint a Publicity/Promotion committee and make certain that its members develop an effective promotional strategy early in the planning process.

Remember, you are not selling a product; you are selling the benefits of the product. The benefit you are selling is entertainment! A festival is essentially show business. Consider these benefits as part of the entertainment package when creating the image for your festival:

- Excitement, fun, happiness
- Relaxation
- Social interaction
- Prestige, ego satisfaction
- Education

Members of the publicity committee need to be aware of the following concerns:

1. Much of what is promoted—entertainment, for example—will be arranged by other committees. Therefore the publicity people must have a good working relationship with everybody helping with the festival.
2. With so much to do, timing will be critical in many instances. Establish a timeline.
3. Be sure local and regional people whom the media are likely to contact for what is going on know exact times, dates, and your media contact’s name and telephone number.
4. Supply the local tourism sector (motels, service stations, restaurants) with printed maps and schedules so they know times and directions to events and can pass that information on to their customers and guests.
5. Media representatives are serious about deadlines. Make certain that press releases and other informational materials are in the hands of reporters on time.
6. Don’t be shy about calling in to or volunteering for local talk shows.
7. This committee should evaluate the effectiveness of methods and ideas used and suggest changes as required.

For example, a company might incorporate your message in some of their billboard advertising or cosponsor radio or TV ads.

Here are some examples of promotional methods used by event organizers. Most of this promotion can be done at little or no cost. What’s required are two things that money can’t always buy—creativity and imagination.

- Billboards
- Marquees
- Posters and Banners
- Placemats in Local Restaurants
- Brochures/Direct Mail
Brochure Design Tips

If your marketing strategy determines that brochures are an effective way to reach your target audience, then carefully design the best brochure possible. First answer these three questions: 1. What do you want the brochures to do? (Set your purposes and objectives.) 2. Who is your audience? 3. How will you reach your audience? (Decide on a distribution system.)

Points to Consider in Designing a Brochure

- Keep it simple and uncluttered.
- Have more open space than type.
- Be different, if possible.
- Full color is best but most expensive.
- Build an image through pictures and factual information.
- Remember your target audience.
- Stick to one selling message.
- The quality of your brochure reflects the quality of your festival.
- If using a brochure, always include a map with directions to your community and the location of events once the visitor arrives. Also, include how to get more information; a telephone number, mailing address and email address.

Tip: A good way to stretch your advertising dollars is to get businesses or organizations to cosponsor your ads.
Tips for Preparing a Media Release

Only one person from your organization should be in contact with the news media. This avoids conflicting reports and confusion. Your media contact person must be someone who is easily reached by telephone during working hours.

The most important rule of journalism is accuracy. Write everything down and double check dates, times, names, and places.

Be brief and to the point. Stick to facts. Avoid fancy adjectives and unfamiliar terms. Use active verbs and avoid changing verbs into nouns.

Make sure there is some tie-in between the information in the release and the readers, listeners, or viewers. Make it of interest and important to them.

Type media releases, double-spaced on 8 1/2” x 11” white paper. Include the contact person’s name, address, and telephone number. Also, include the current date and date of release or “For Immediate Release.” If your story takes more than one page, write “More” at the bottom.

Get your story to the media as soon as possible. Know their deadlines and, whenever possible, let the media know about your event in advance.

Write news releases in inverted pyramid style. Indicate the most important news at the top, the lesser in the middle, and the insignificant at the bottom. This format allows the news editor to chop the release almost at any point and still retain the essential information.

Sample Media Release (printed on your festival’s stationery which includes address).

American Fudge Festival Fun Run
June 15, 2007
For Immediate Release
American Fudge Festival

Cocoaville: Runners of all ages are invited to participate in the Second Annual Fun Run on June 30. The starting time is 11:30 a.m. at the city park. This event is sponsored by the American Fudge Festival.

The race route is a combination of city streets, gravel roads, and grass covered park paths. The route includes moderate hills and crosses two bridges.

Medals will be awarded to the top three winners in each of the six divisions for both men and women. There is a $5 entry fee which entitles all entrants to receive a specially designed Fudge Festival T-shirt and a one pound box of fudge.

Registration forms are available at the city library, Bob’s Sport Shop, and the Chamber booth.
6. Buying Media
by Orv Graham, Decatur Celebration

We often think only of newspapers when we use the term “media,” but it includes much more than newspapers. As you explore the various ways to increase public awareness of your event, include every available medium in your market. Billboards, signboards and marquees, house organs or company newsletters, even bumper stickers or imprinted ballpoint pens. But the mass coverage of radio, TV, newspaper, and of course the internet should put them first on your list. Your objective is to create “top-of-the-mind awareness” for your event, so be sure to use the mass media first and foremost.

How much should you buy is a tough question to answer? There are too many variables involved. Some general information might be of help to you though, so here are some points to remember, as you plan your media:

Develop a “specific” plan. We often “generalize,” but you need to be specific at this stage. Know what your “target market” is—who are your best prospects, how old are they, where do they live—any kind of information that would lead you to a correct advertising decision (you wouldn’t buy advertising in a media that reaches only rural adults if you were promoting a rock concert).

Know your budget. Every business or industry develops its own “yardstick” to determine the percentage of gross national average of all industries, which is something near 3%, but some industries spend much less than that, and some spend much more. Your budget should be designed around a plan that includes consideration for your total available dollars balanced against the necessity to reach the maximum number of prospective customers with an “effective frequency.” We are all “bombarded” with advertising messages constantly, and in order to have a message really “sink in,” we must hear that message repeatedly. Advertising psychologists frequently say that you must be exposed to an advertising message 8 to 10 times before it begins to “sink in.” So plan your budget with enough dollars to reach your target market more than once. Should you really buy advertising? Sure! It’s the only way to be sure you’ll have the exposure for the event. Find every avenue available for free publicity, but do buy advertising. And be careful to buy advertising from every medium you’ve asked to give you free publicity. Many groups go to their local newspaper and place paid advertising, then go to the local radio station and ask for free “public service” time. Be careful not to put yourself in that situation. DO NOT expect one medium to give you free the coverage you’re willing to pay for at another medium. You’ll want to look to all media for non-paid publicity, either in “news” or “public service” articles or programs. But, if you pay for advertising in one medium, be prepared to pay in the other.

Free “advertising” is available to you in most every market, and you should work hard to get it. News coverage, special feature stories in newspapers, public service spots on radio and television, telephone talk shows on radio where you or someone from your organization may be a guest.
They’re all examples of ways to get your message across without spending cash. To get them, first get to know the “players” in the media. Know the editor or reporters at the newspaper. Know the announcers, news director, program directors at the radio and television stations in your market. Then provide them information that can be of service to them. Remember that they are not in business to serve you; they’re in business to make a profit by serving their readers and listeners. If you have information that their readers or listeners would want, you’re helping them reach their objective. People in mass media are constantly asked for coverage. The person who gets the best coverage is the person who best helps the media by providing interesting information. And be sure that all members of the media have the same information at the same time. If you give a radio station some information on Monday don’t expect the newspaper to run it if you don’t give it to them until Wednesday. (And vice-versa).

Which media should you buy? First, remember “all advertising works.” Whether it’s yellow pages, matchbook covers, billboards, radio, television, or newspaper, it works. Remember that we all like to buy things, so we all enjoy more information. We “like” advertising! (Deny it if you want, but it’s true. You like advertising.)

For your special event, you’ll most likely be dealing with newspapers, radio, and television, so in the next paragraphs we’ll address some of the basics for buying each. In each case, you should call or visit the media and ask to speak with an “Advertising Sales Person.” That person should have complete information about that newspaper, radio, or television station, and will work with you to accomplish an advertising “buy” to accomplish your objectives.

When buying newspaper, you’ll be charged “per column inch.” If your ad is five inches tall and five columns wide, you’ll pay that newspaper’s rate for 25 column inches. Be sure to ask the sales representatives for their discount plans. At most newspapers, the sales representative will handle the layout for you at no additional cost. They’ll add borders, pictures from their “clip-art” books, graphics, all at no additional cost to you. But be sure you review a proof of the ad before it’s published to make sure the “thrust” of the advertisement is correct for your event, and the information is all free of typographical errors. Plan on visiting with the sales representative at least a week before publication date.

If you’re buying radio advertising, you may most likely buy either 10-, 30-, or 60-second spot announcements. Most special event advertisers most often use 30-second spots. A 10-second spot contains something like 16 words, the 30-second spot has 75 to 80 words, and about 150 or so words in a 60-second spot. The cost patterns will run something like this: 30 seconds is about 75% of the cost of a 60-second spot, and a 10 second is about 75% of the 30-second rate. The station sales representative will advise you as to placement of the spots. You may want “Morning Drive” spots (usually 6:00 to 10:00 AM), or midday, or evening. Or you may buy a TAP (Total Audience Plan) schedule, where the spots are rotated through the various day parts. Or an ROS (Run of Station) plan, where the station puts the spots in its most easily available spot position. Both the TAP and ROS plans usually offer discounted pricing, which may be of value to you. Radio is the least expensive of the mass media, so it gives you the ability to achieve frequency with your advertising.

In an earlier paragraph we discussed the question, “How much advertising should you buy,” and the importance of reaching the prospective customer several times with your advertising message. That’s what we mean by “frequency.” You must reach your prospective customer base with your
message with enough frequency to make an impact. Radio’s low cost gives you the ability to repeat your message many times, and that helps you achieve the frequency necessary to have an impact. After you’ve decided how many spots to buy and in what day part they should be broadcast, you’re faced with the question, “How do I write a commercial?” The answer is simple: you don’t have to. The radio station will write it for you. You certainly may do so if you prefer, but the radio station will do it at no additional cost to you. And who voices the commercial? In most cases, it’s up to you. You may have the radio station announcers voice it, you may voice it, someone on your committee may voice it... it’s up to you. To be effective it does not have to have the best voice in the market, it does not have to have the best-known personality in the market—it merely needs the ability to tell your story properly. Often a voice other than one normally heard on-the-air at the station will make the commercial stand out from the others. Generally there will be no charge for the production of the spot, and the radio station should have a complete library of background music and sound effects to help with the production.

When buying television, be prepared to pay a much higher rate for the advertising time, and a charge for production as well. Most television signals are regional signals. They cover a broad area... an area which may be much bigger than necessary for your advertising purposes. The result is what’s known as “wasted coverage” for the advertiser—you pay for coverage in areas which cannot be of benefit to you. Many advertisers believe that the cost of the wasted coverage is offset by the extra impact of the combination of the two human senses: sight and sound.

Remember that newspaper is strictly a visual medium; radio is strictly an aural medium. It’s safe to assume that if sight can work as an advertising vehicle, and sound can work, too, then combine the two to get the benefits of both. Often though, the cost of buying television and producing the spot prevents frequent use of the spot, so you cannot achieve frequency. In most markets, television will be most expensive during the 6:00 or 10:00 PM news, and least expensive during the early morning news programs such as *Good Morning America*, or in their late night movies.

The sales representative will work with you to build a schedule that fits your objectives and budgets. You may buy a 30-second spot, a 60-second spot, in some markets a 15-second spot, in some markets even a 5- or 10-second spot. The television station personnel will write the copy for you and provide a cameraman for visuals, or you may provide everything. But remember, producing a television spot can be expensive, so discuss it in advance with your representative.

You may have co-op available to you. “Co-op” is a term used in place of saying “cooperative advertising.” It means that the cost of an ad in radio, television, or newspaper may be shared by another organization. A national manufacturer, for instance, may co-op an ad with a local retailer. When you hear or see an ad for a certain brand of television set for instance, chances are that ad is paid for in part by both the local retailer and the manufacturer. If your advertising includes use of nationally distributed brands, you may have some co-op dollars available to you. Discuss it with the person from whom you purchase the national brands.

Your advertising should not be an after thought. Take it seriously, plan it carefully, and execute your plan.
7. Setting the Image of the Event
by Fred Puglia, Perfect Impressions

If you think all you have to do is gather a few exhibits, buy some entertainment, advertise what is going to happen... and the folks will bang down your door!

WRONG! It’s not that easy!

First off, today’s leisure-time market has more options with entertainment than “Carter has liver pills.” There are virtually dozens of events every weekend in Anytown, USA, tugging at your customer’s jacket. You have to fight sports on TV, Sunday shopping hours, the kids’ soccer games, and discount movies.

You need to razzle-dazzle them and promise ‘em the silver cup or else you’re just another ho-hum event. The only foreseeable problem is: If you don’t deliver the glitz and the silver cup, you might as well pack up and become “another thing of the past.”

Have you been reading the trades lately? I’m sure you’ll agree, events are changing. More commercialism. Festivals are now after the 30+ demographics, and motion picture producers are going for the 14- to 26-year-old.

Do you remember when we had the video boom? Record sales went bonkers. All those 45’s our children used to buy were put on the back burner; the new priority was to be a video jockey. Now here we are with records, cassettes, and almost CD’s a thing of the past. You can’t even buy a record player anymore. Music is now downloaded straight to our iPods.

And that’s what we event producers have to think about. Are we a passing fancy? There is no such thing anymore as “let’s wait a few more years”; it’s only our first year. If you don’t get them from get-go, you don’t ever have ‘em.

It all boils down to image and how we go to market. Don’t bother developing a new fad. Don’t bother creating a new event, festival, or county fair concept. If you don’t appeal to the masses, that 51% of the marketplace, you’ll just be ordinary. Your image comes from creativity:

1. Good ideas
2. Well thought-out plans
3. Creative marketing
4. Stylized themed graphics for brochures, signage, display ads, etc. Have you seen some of our colleagues’ dated clip art?
5. Clever radio spots. Have you heard some of the ho-hum stuff we all have been using?
6. Interesting entertainment.


8. Using good (very good) communicators representing you.

9. Knowing what trends are working.

10. Seeing what works over yonder and making it look fresh and new.

I can go on and on about renewal and packaging, but the most important concept we must remember is that the principles of marketing are the same for an air show, county fair, festival, arts and crafts show, or performing arts event. If you don’t understand marketing, you might want to ask for some help. Maybe the marketing department at your bank, corporate business sponsor, or ad agency might wish to volunteer.

Your total package is the image. Remember that today’s youth and baby boomers have been raised in an age of electronic media and flash advertising. We’re spoiled.

Give me something I want. Tell me you have what I want. And I’ll be there… also telling my fellow baby boomers you’re the best thing since sliced bread.

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**Quick Tip**

*Have Lots of Toilets!*

![Image of toilets at an outdoor event](image-url)
8. Operating
“Making Your Festival Festive!”

Entertainment

1. Festivals are supposed to be fun and for many people that simply means one thing: entertainment. But entertainment committees often find their jobs to be anything but simple. Fortunately, there are several general principles for keeping matters from getting out of hand.

2. Be sure to have some excellent workers on this committee. People just wanting to pad their resumes should look for other assignments.

3. Begin planning early for entertainment. Many performers are booked in advance and are unavailable on short notice. A professional sound lighting and stage company will often book a year in advance.

4. Know your audience and plan accordingly. A clown is probably more suitable for a group made up primarily of children, just as a symphony concert would be more appropriate for adult gatherings.

5. Put variety in the program. Nearly every community and certainly every region has enough talent to provide a wide range of entertainment. Barbershop quartets, ballet and modern dancers, martial arts groups, gospel singers, and square dancers are some that come to mind quickly. Other performances---like hot air balloons and magic shows---can be brought in from nearby locales.

6. Don’t overlook sponsors. Many groups looking for exposure perform without charge but others require a fee. If the committee decides on a paid performance but does not have the necessary funds, one answer might be to seek a sponsor. In many towns, local businesses frequently underwrite the costs of the featured entertainment.

7. Let festival goers participate in their own entertainment. Get them involved in events like tug of war, pet shows, kite flying contests, parent/child sack races, tricycle riding derbies and countless others. The closer the ties between the entertainment and the theme, the better.

8. Be creative. People seem to be especially attracted to unusual performances and often times the zanier the better.
The items listed above are some of the more general things to consider when developing an entertainment program. There’s more to it than that, though. Lots of details must be nailed down, too:

1. Staging. Make sure that the entertainers know what kind of accommodations to expect. Will they be performing on a wooden stage, flatbed trailer, the lawn, or under a tent? In this day and age a covered stage is almost mandatory to protect the expensive sound and lighting equipment from rain, dew, and sun.

2. Lighting. Evening performances may require artificial lighting. Will entertainers bring their own systems or will lights be provided?

3. Sound. Small groups usually furnish their own sound equipment but other entertainers may expect it to be supplied. Remember, a system consists of more than microphones, amplifiers, speakers, and the cables tying it all together; a dependable operator/troubleshooter makes the sound system complete. See the complete section on Sound and Lighting later in this book.

4. Dressing Rooms. Some performers entertain in their street clothes and others change into the appropriate dress before reaching the festival grounds. Still others—especially some of the costumed characters—will require dressing rooms.

5. Performance Contracts. As noted earlier, some entertainers perform for free and others must be paid. Always sign contracts with those in the latter category, specifying what services will be performed and at what cost. It’s not a bad idea to sign a similar agreement with the free entertainers so that the deal is spelled out and fully documented.

6. Scheduling. Determine early on how much time will be allotted to entertainment and how much is to be reserved for each performance. Make certain that each act is fully aware of the schedule and stick to it.

7. Emcees. Somebody needs to be designated emcee—or master of ceremonies. Use someone who is comfortable in front of large crowds. Local disk jockeys, television personalities, or legislators may be able to help out. If the entertainment program runs a full day, spread out the work among several emcees. Above all, give them complete information about the performers they’ll be introducing and ask them to review the material ahead of time.

8. Publicity. In many instances, entertainment is the major draw for the festival. Work closely with the publicity committee to ensure that promotional efforts fully reflect the entertainment program that is on tap. And finally, have some solid contingency plans. Build in a bit of flexibility. Things seldom go exactly as scheduled.
9. Buying and Booking Talent
by Tracy Childers, Ford Entertainment

Let’s take it from the top.

The decision of what the right show is becomes a battle in itself. Committees, fair & festival boards, corporate meeting planners, and marketing departments generally end up with this task. Of course, everyone is an expert in telling others what they think is best and what they like, as it should be. After all, they do know what they like and they should know what is best if given the responsibility of finding talent. The idea of knowing exactly what the right show is, staying in budget, securing the right production, filling the contract and rider requirements, promotion, ticketing, building rental, insurance, etc., is a breeze. After all, 80 to 90% of these folks do this once a year or even less. To think that an event would have to pay someone, or there is money on top of what the artist gets, is a tough thing to take in today’s performance fees.

Before we get any further down the road let me use the term “middle agent.” Who in the world is this guy or girl and why do I need this person? First of all, I don’t know that you do. The choice is certainly up to the decision maker. Those of us who have had to make a living out here seek to serve and I hope honestly represent the best interest of the decision maker, as we affectionately refer to as buyer. After all it’s your money we are striving to get the best value for. Here are some caught thoughts for your consideration, and some things I have learned in my tenure as buying talent and servicing shows on behalf several different events. If you are comfortable with what show to buy and where to get it and confident of the cost… go for it. If not, consult a talent buyer, yes, middle agent; after all, it’s what we do. We are plugged into the necessary sources and can get there very quick with the pertinent information.

When cost and web information became assessable on the internet, the consensus was, “Well, nobody is going to need any help with buying shows now.” As it turns out, there is no replacement for relevant experience and expertise. As you are probably reading this now on the internet, just take a little trip when you are done and go to http://www.radioandrecords.com/RRWebSite. Go to the charts and just take a look at how diversified the genres have become. In the old days, we had two kinds of music: rock and roll—just kidding. If you are seeking someone to help you get a show, and they have no idea of what you are looking for, they are not the right source.

A successful event is what it is: successful because someone has done some homework on the event and knows what the needs are. At the risk of giving away industry secrets (there are none), I would like to wrap up by numbering, not by priority; some things that can help ensure a more successful event.

1. Give the person you select full privilege to buy talent on your behalf for your event or events. This is confidence for everyone in the pipeline and keeps confusion, and most of all cost, down.

2. We are in the information business. If you don’t have or can’t do all the rider requirements, let the act know through the talent buyer all the details. There is nothing that can’t be worked out if you do it out front and get it in writing.
3. Know your market and know your media. You can’t have a successful event if you don’t let the customers know.

4. Barter, sponsorship, and trades with media can be very effective.

5. Never try to get a major act with minor production: sound, lights, staging.

6. Make the artist send the fully executed contract before your event.

7. Rain insurance is what it is called “Insurance.”

8. Load in and load out help is not just a request, it’s a requirement. Don’t skimp.

9. All catering requirements are not over the top (although most seem like it). Think of it like this. Leave your house tonight or tomorrow at midnight with two or three changes of clothes and a toothbrush. Climb on a bus with about 10 or 12 other people for a week or so, do nothing but ride and sleep. Stop in some town, get up starving, and go in to someplace and eat cold pizza. You will soon be looking for a road manager and a hot meal.

10. Aside from superstars, #9 can be addressed with a modest lunch, one hot meal for the band, some drinks, and a few towels. As for the superstars, if you are spending that much money, I see two options. If it’s a superstar, what is money—or refer to #2 in this list. Common sense goes a long way, but remember, buses don’t stop at liquor stores or Wal-Mart.

11. Your event has the right to ask for a percentage of merchandise sales.

12. Try to avoid meet and greets of more than 20. You will make more enemies than friends and just how valuable is that picture you have with Wayne Newton anyway. You can request some signed pictures on the front end works great.

13. A reasonable offer for a date is not there forever, put a date deadline on it. The last day, send a message that the offer will be gone at the end of business at so-and-so time and be firm.

14. The word “confirmed” means what it says, there is no show based on these words.

15. They want to do the date but… I can get this done… Management says they want to do it…

16. I will confirm if…

Thank you for your time and forgive the hoard of other details that were not mentioned in these words. I’m sure you will have the privilege and challenge of discovering them as all events are unique and have their own specific needs. I want to give thanks to God, my creator, for every town, every building, every sometimes grumpy artist, and even every whiff of diesel. Have a great show!

Larry Ward 29 Event Production
Quick Tip

*Have a “Lost Korral” for Lost Kids to Go!*
10. **Grounds Attractions**

by David Musselman, Capitol International Productions, Inc.
Call 330-227-2000 to book these type of events.

The use of free, on-grounds attractions has, for many years, been a very important ingredient in the fair industry. **Grounds attractions** not only increase business for the fair, but also for the concessions that are in the immediate vicinity. They also help place traffic in the areas going and coming to the entertainment location. If done strategically correct, attractions can help control the size, age, and demographic of the traffic as well. Most grounds attractions can perform in questionable weather and are capable of several shows per day, which gives them a distinct advantage over attractions on the main stage or name attractions.

Just to give an example, let’s place a spectacular thrill show at one end of the fairgrounds. For the sake of this example, let’s say this is a show that will draw mostly young adults between the ages of 18 and 45. Next, let’s say out of every 100 of these young adults, 50 of them have at least two children. This is an extra 100 minds that can be introduced to a product or service that the fair feels is important on the way to this attraction, leaving it in the general vicinity.

Now surround that attraction with food and retail vendors, and each vendor will have significant increases in their business. Maybe the fair has a goal of trying to interest this age bracket and demographic in the agricultural business. Between the entertainment attraction that is drawing the patrons to a certain area, and the main gate, these same people have to pass through an interactive agricultural exhibit with many different aspects of teaching that are fun, interesting, and educational. The chances of reaching the goal of introducing a certain number of young adults and possibly the Future Farmers of America to the business of agriculture will be greatly increased.

The above is just one possible scenario. There are many more that can be proposed at board meetings or just brainstorming get-togethers. The main thing is to stimulate the members of the fair board to stimulate the public with interesting, interactive, entertaining, and educational attractions.

**What type of grounds attractions should we choose?**

Grounds attractions that are **unique, spectacular, and generate curiosity** have proven to be valuable assets in bringing entertainment, interaction, and in many cases education, to the fair.

**Choosing the right attraction is an important ingredient in the success of any event. The following are great goals in choosing grounds attractions.**

**Appealing to the public’s curiosity:** CURIOUS is defined by Webster as “exciting attention, as strange or novel.” ODD.

**UNIQUE:** In choosing any attraction, it is the obvious decision to seek the unusual. An attraction that cannot be
seen locally or something in which the community has shown interest.

**There are some excellent attractions that can turn a difficult building or an empty field into a lucrative piece of property.**

Attractions that have worked well are:

**Animal attractions** that promote conservation, education, and preservation. These shows must have a presentation that is impeccable in appearance and with trainers who show love that can be seen by patrons. Many times these attractions can run several years drawing bigger crowds each year, like a zoo or museum would build attendance. **CAUTION: NO PUBLIC CONTACT WITH WILD ANIMALS!** And remember, you are only asking for problems with animal rights activists and you are risking the public’s safety as well.

**Thrill Attractions.** These definitely fall into the unique and unusual. Many great circus families are still traveling, playing fair dates, and they always draw a crowd whether it is an outdoor thrill show with high acts and dangerous feats or a complete circus under the big top. These attractions normally will draw a very nice family crowd.

**Strolling attractions** are very valuable for driving a crowd and there are many fine ones available. *They can be used to direct people to other entertainment areas.* Obviously clean, courteous, and professional are important words with any strolling attraction.

**Static Displays.** Such as educational, entertaining, and interactive exhibits, sculptures, and displays of high interest such as cars, horses, and others.

Whatever the attraction chosen, it needs to be promoted like it was a major name star with good pictures and information in all media, including websites and all fair advertising.

Remember, these grounds attractions are doing more shows for more time than the name stars and by promoting them just as much, they can draw many more patrons to the fair and additionally help move crowds where you need them to go.

**Time Management:** The industry standard for show length in theme parks is 22 minutes. For any show, it is the belief of this author that fairs should use this proven standard but certainly not run any show over 30 minutes without a significant break to move the crowd. When there are multiple shows at any fair, the show’s times need to be staggered. This is to allow the crowd time between each show to move past the adjacent concessions with enough time to stop and patronize them. Every show also must be made to adhere to the schedule. Unless the grounds are huge, it is not a good idea to run two shows at the same time.
**Location.** Many times, due to lack of planning, the most popular attractions have been placed in a location where there is no chance for success. This author recalls one situation where the fair had placed one of the most popular fair attractions, **The Sea Lion Splash**, behind a cow barn where there was no traffic, **no concessions**, and the public could not find them. It is important that every attraction is placed in a location where the public can easily get to it, making sure there are concessions at the site, on the way there, and on the way back.

**Presentation.** Sometimes we can be “penny wise and pound foolish.” Don’t forget you get what you pay for. If an attraction is very inexpensive normally there are reasons why. Maintenance and appearance of equipment has been neglected, vehicles are in poor condition, or proper licenses have not been obtained. **It is equally important the attraction looks good when it is not performing as when it is.** Remember, the look of an attraction when it is not performing will either bring people back to see the show or say to them, “We don’t care if you come back or not.”

**You can be sure there are many concessions, throughout their years on fairgrounds, that have been placed next to an inferior attraction that did nothing to draw patrons and increase their business.**

**Give it a chance to grow and draw more.** There are certain attractions that develop a following and people will come year after year to see them if the quality remains high and the attraction is worth seeing again.

**Examples.** There are way too many to mention but here are just a few:

- **FL State Fair:** Welde Bear Show and Exhibit - 15 years
- **NY State Fair:** Dana Kunze’s High Dive Shows - 8 years
- **Dade County Fair and Expo:** Advanced Entertainment’s Ice Show - 12 years (out of last 19)

**Education, Interaction, Entertainment,** in that order, are vital components whenever possible with any attraction. These important ingredients will not only help traffic flow and sustain crowds, but will also be much more attractive to sponsors and will provide an all day exhibit to maximize dollars spent.

**Promotion on Grounds.** Programs and brochures as well as signage:

**A traffic flow map** is very important guiding the interested visitor from the main gate past every point of interest. Attractions can be numbered and visitors can be directed so they visit each attraction or point of interest as they go past the concessions.

**Signs** up at major intersections with the entertainment attractions noted and an arrow pointed in their direction would also be a great addition that would not be expensive and could even be sponsored by a local company costing the fair little or nothing.
ANNOUNCEMENTS FOR LOCATION AND SHOW TIMES FOR EACH SHOW OVER THE FAIR PA SYSTEM.

On Grounds Promotions by Inviting the Press to Experience All Shows and New Attractions. Example: Media races with the go karts competing radio against TV and newspaper. Experience the rides and write about them or film them. Do it live on the radio. Experience the shows Example: Swim with the sharks! (As a promotional stunt by a celebrity.)

Promote Each Attraction on the Website. Making sure it is user friendly. Have your friends try to navigate it and see how they do, and then make necessary changes.

Quick Tip

*Have a Kids’ Trash Can Art Contest!*
The following are letters received from fair managers who have been kind enough to share their experiences from which we all can learn.

Letters

Paul Schober
Erie County Fair, Hamburg, NY

*What works best for a constant crowd flow would be all day exhibits as opposed to shows with set show times. The bleachers are empty when those shows are not taking place, and consequently, the concessions in that area might be slow.*

*There’s also baseball cages and paint ball competitions that can be open all day as well. Sometimes it can be other concessions and not just entertainment that can be used to drive people to the concessions!*  

*Note: In these cases, these concessions need to be also promoted like entertainment.*

Susan Hayward, Manager
South Dakota State Fair

*We made a few changes in the past couple of years to address just this question. As people came in one of our main gates, we had a stage that was not always in use, and fairgoers had a considerable walk to the center of activities. This last year we scheduled entertainment on this stage and put a bike show on the street just in front of the main gate. It did two things: got fairgoers excited about the fair immediately upon entering, and got them to the street intersection where we wanted them so they would check out new exhibits on our main street.*

*We also moved one of our favorite stages to the west end of our fairgrounds two years ago. We wanted to add additional shows and vendors but needed a pull. The first year it worked well because we had a local act there that people knew, and then last year we put the tigers across the street from them. That gave us the ability to pull people to that end of the fair, and this year we plan on adding quite a few additional vendors because we know we can draw crowds with big attractions like the tigers, or this year, the bears.*

Melinda Parsons, Entertainment Director
Oklahoma State Fair

*One thing I think that has helped is the visual aspect of attractions. When I’m booking attractions, I am not only looking for a professional show but also an extreme visually exciting set. If you want crowds to be drawn to a certain area, try to put something tall and colorful where the public can see it from far away. A great example of this is a high dive show, and especially one with an awesome set. We opened up a new area last year and needed to get people to the area, so I placed a high dive show, which has a gigantic blow-up pirate ship, as its set. It was a huge hit and you could see it from afar. Vendors on that side of the fair were thrilled, and now everyone is requesting to be there.*
Another example is placing a popular animal attraction where the animals are out, all day, on display in an area that needs traffic. People will find those types of attractions and it will keep them in the area and coming back as well.

**Greg Kinder, Entertainment Director**  
**California State Fair**

Basically, we try things out, and if successful, we repeat them the next year, otherwise disavow any knowledge of such!

We do like to space our venues out throughout the grounds, and schedule the show times so we can spin the crowds between shows, and have each show promote other shows. It can keep a crowd flowing between each show. This stimulates repeat visits to the fair.

Also, we have a stage in our food court area and use it to entertain folks who are eating, and at about 9:00 PM, we place a higher energy act on this stage as the type of fairgoers change and are more into dancing, so we use a Motown type act at night.

We have our Blues and Brews venue. It is off the beaten path some and we have drawn in fairgoers with a high volume, which you’d expect with blues, and it works. Signage is critical to communicate when and where shows are located.

**Pam Edwards, Entertainment Director**  
**West Virginia State Fair**

Definitely the use of entertainment helps to move the crowds through the fairgrounds. When we are planning our event one of the most important things is how to attract people through the outdoor exhibit area. Although a great addition to the fairgrounds, our youth center visibly cuts our facility in half and makes it difficult to direct people through or around it to the concessions on the other side. Entertainment has helped to solve this problem. People look for the entertainment, and putting family-oriented attractions in areas that need traffic is a major part of our planning.

**Nancy Smith, Entertainment and Sponsors**  
**South Carolina State Fair**

**Roving Entertainers**

In the last several years, the SC State Fair has reaped the benefits of utilizing roving entertainers. We have found this to be very beneficial to draw folks in buildings or certain areas of the grounds where additional traffic is desired. In many instances, these areas are along the paths of the concessionaires.

This is off of the “entertainment” line, but I think something that all concessionaires would benefit from. Patrons love places to sit, especially covered places. (Guess what they are doing most of the time when they are sitting? You are right—EATING!!!) We have found the more hospitality/food tents you have for patrons, the better.
Buildings on Grounds

As we have done with “Baseball America’s Game,” “Presidential Exhibit,” and the “Barbie Exhibit,” we have used entertainment to draw folks into specific buildings on grounds. For the Cantey Building at the SC State Fair, this has worked extremely well. We have found it to be a good “family draw,” which is what the fair is all about.

It is true we haven’t yet thought of everything, and there are many more ideas, but that is why we are here sharing. We invite you to do the same, and let’s make each year a better year for the wonderful fair patrons.
11. Stage, Sound, and Lighting

by Larry Ward, Event Production and StageforRent.com

While it is true and accepted that this one book can in no way cover everything you need to know about putting on an event, this section can not cover much more ground than the basics to help you get going. We have to have such a wide inventory of equipment from the small amount needed by some events to the multiple semi loads for the larger events that the same rules don’t apply to all events.

Things have changed so much in the field of production. Back when this book was first written 20 years ago the standard package for a top of the line, national entertainer for a fair or festival was much less. If you had a stage that was 20’ by 30’, with a roof on crank up lifts, a lighting system with 24 Par 64 fixtures and a 24 channel sound system you could handle most any fair or festivals needs. It is not that way these days. Many small festivals only require one of our mobile hydraulic stages. The advantage of these is that they are 14’ by 32’ or 37’ or 40’ and are very quick to set up. From the time the stage is parked and the truck is unhooked it is only a 20-minute task for our delivery driver to completely unfold and set up the complete stage deck and roof. These stage units have built-in lighting, outlets, and are just the ticket for the small to medium festival, fair or political event. Often artists that provide their own audio use these stages; however, they can be used with one of our sound systems and can do many larger acts. If you only need to operate the built-in ceiling lights, then the power required is only a regular house type 20 amp plug-in.

When you get into the regional and lower level national acts, we would suggest a 25’ by 40’ that is higher off the ground; the roof goes higher and can have a front and back Par 64 lighting system with 60K of lighting.

Larger acts for bigger events need a much larger set up. The standard for a large act these days is a 40’ deep by 75’ wide or more. The riders the acts provide will want the roof to be able to hang at least 120 Par 64 fixtures at a height of 20-30 feet, special effect lights, and moving lights. These type setups require a sound system with 56 inputs, semi loads of speakers and many technicians to operate.

The standard rider for a national act I have shown below would be an average rider that most any act that a fair or festival would book might have. The problem in the industry is that in addition to the cost of the major entertainers, the additional cost to the event of the production outlined on the rider is expensive. The combined stage, sound, and lighting package required by this act would cost your production company well over a million dollars to purchase. It would require one to two semi loads for the stage unit: one semi for the lighting and one for the audio. Now add in the costs of semi trucks at $100,000 each, four drivers, several techs, and diesel fuel at around $3.00 per gallon. To do an outdoor festival with these specifications, plan on providing a 20-man...
crew for two days to set it all up. So you see why your local production companies, whoever they are, have to charge what appear to be big fees for their services.

Please take the time to read in detail the following rider. Yes, it is complicated and boring, but having to provide each and every detail is what you are committing to when you book the artist. This is what your production company is faced with in having to provide your event. If you don’t understand every single little detail of the rider then you must hire a production company you can trust and let them handle the million details on your behalf. (Hint: Hire us!)

In addition to the production costs for the big shows, you have what appear to be excessive electrical requirements. I can’t count the number of times an event just didn’t believe me when we told them how much power was needed. Here is some basic ohms law math. A standard Par 64 fixture is a 1000-watt bulb. If you take the standard 120 (minimum) number of fixtures, then 120 fixtures times 1000 watts, 120,000 watts will be needed. Next, if you take 120,000 watts divided by 120 volts, you find you need 1000 amps total. If you have single phase power, that is 500 amps per each leg. If you have 3-phase power, you are down to 333 amps per leg. Keep in mind this is just for the basic 120 fixtures, now add moving lights and other special effect lights and the needs go up. To make things more interesting, let’s now add in an additional source of 100-150 amps per leg on up for the audio, and you need a lot of power. It is usually recommended to run the audio from the power company supply and to rent a large diesel generator for the lighting needs.

The next expense for you to consider is the issue of stagehands. In order to save you the event, and a ton of money, it is common for the production company as well as the larger bands to bring a minimum of people and rely on you to provide the “grunt” labor. If we are to bring our own people for all aspects of the event, we would have to pay labor costs for the travel days, meals and motels, and the extra labor costs would have to continue during the event when they are not really needed for a few days. This would cost many thousands of dollars. So the common contract is written with the labor being provided by the local folks that can be hired by you, just when needed, and they can go home and sleep in their own beds each night.

Now, here is where the problem comes in. The vast amount of equipment needed to do these shows means the local labor is mandatory. When you hire a production company, you expect them to come to town and perform an agreed to list of duties. In exchange for their experience and equipment rental, you then pay them in the following ways. You give them money, labor, meals, and motels. Now, if you don’t provide the labor as expected, that is the same as if your check bounces. It is not something you do because you are being nice, or being helpful. It is an agreed to part of the contract. It is not optional, but rather a very important part of their bid. Remember, it saves you in the long run.

If the event is in a large city, you may have to provide union labor. In some cases, you can hire the local football team, or go to a manpower-type temporary service, etc. The days of relying on
volunteer labor is long gone; it simply won’t work once the volunteers realize how much work is involved. We have had excellent results using work release prisoners.

Another cost that is typical these days is a complete separate set of FOH and Monitor system for any opening acts. The days are gone where the headliner will allow any equipment to be moved or any knob turned after their sound check is finished. They just spent hours getting every little thing just like they want it, and don’t want anyone changing or using any of it. So… if you have an opening act, be prepared for additional charges for in essence, another complete sound system less the main speakers for them to use.

This large amount of additional equipment and complexity also means that between acts you have to allow anywhere from 30 minutes to an hour. The days of having one group start right after moving a microphone stand or two are long gone.

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**Quick Tip**

*An Inexpensive Way to Build PVC Barricades!*

![PVC Barricades Image]

Some common terms that new comers to your event will encounter are:

- *Rider* is the addendum to the contract you use to hire a band that tells you what is required for the act to perform, such as the stage, sound, lighting, food, motels, etc.

- *Par can* is a standard lighting fixture.

- *Follow spot* is the bright lights in the rear of the audience that shine the round circle of light on the singer and follow him or her around the stage.

- *FOH* means front of house and is where the front mixing console is. The operator that is out in front of the stage operates the half of the sound system that the audience hears.
• **Monitor deck** or **monitor world** is where the console and operator is that controls the other half of the sound system that controls only what the bands on stage hear. The monitor and house systems take completely different equipment and technicians.

• **Guitar world** is an addition to the stage area where the guitar tech will restring and tune the guitars.

• **Backline** refers to the guitar amplifiers, drums, and other instruments the band requires.

• **Load in** is when the band will arrive to start setting up.

• **Doors** is a term that refers to the time the general public will be allowed into the venue.

• **Sound check** is a time set aside for the adjustment of all the sound equipment.

• **Focus** is a time set aside to aim each and every individual light on the performers.

• **Deck** refers to the stage floor you stand on.

• **Top** refers to the roof above your head.

• **Wings** refer to the area added onto the stage on each side to hold the speakers.

• **Snake** refers to the cable that runs from the stage to the FOH position. This cable is full of hundreds of very small delicate wires. It is not a heavy duty electric cable with three or four big wires in it that it looks like. It costs many thousands of dollars and you cannot drive over it. EVEN WITH A GOLF CART.

• **Stage plot** is a drawing that shows where every band member, monitor speaker, microphone, etc. is physically located on the stage.

• **Lighting plot** is a drawing that will show what color each and every light needs to be, and what channel on the console it need to be patched into.

• **Gel** is the colored sheet that is placed in front of the white par can fixture to make it whatever color is needed.

• **Set** refers to the show time and length.

• **MC** is the master of ceremonies, or your announcer.
12. **Typical artist contract rider**

The following rider is not meant to scare you; it is really a very typical rider we deal with every day. If you only hire local, regional, or lower dollar acts, you will get an easier rider or no rider at all. Every event is different, but for those of you that want a nationally known artist, read the following very carefully.

— Name of the artist here —

**CONTRACT RIDER**  
(Revised January 22nd, 2007)

This rider is herewith attached to and made part of the contract dated ______________________ between Entertainer (herein referred to as “PRODUCER”) f/s/o (herein referred to as “ARTIST”) and ____________________________________ (herein referred to as “PURCHASER”).

All payments are to be made in the form of **Cash, Certified Check, or Cashier’s Check**. A deposit in the amount of ____________ is required upon the return of the contract to be made payable to______________________________________________________________________.  
Balance of monies due in the amount of ______________________ is to be made on demand by the Tour Manager. In the event balance is not paid in cash, please make certified or cashiers check payable to: Name of Entertainer.

There shall be twenty-five (25) complimentary tickets (in rows 10-20 center) for use by **PRODUCER** for each show that they perform available the day of show, in addition to any previously arranged tickets by ARTIST’S Record Label, local radio stations, press, or ARTIST’S Management Company.

**THIS ENGAGEMENT IS NOT FIRM AND NO ADVERTISEMENT CAN BE DONE UNTIL THE CONTRACTS AND RIDERS ARE FULLY SIGNED AND EXECUTED. PURCHASER WARRANTS THAT HE/SHE HAS THE RIGHT TO ENTER INTO THIS AGREEMENT AND IS OF LEGAL AGE TO DO SO.**

**INSURANCE AND INDEMNIFICATION**

**PURCHASER** agrees to indemnify and hold harmless **PRODUCER** and **ARTIST** from any cause, action, protest, or claim raised in relation to his services performed herein.

1. **PURCHASER** shall provide workers compensation insurance for all of **PURCHASER’S** employees engaged in the Production and shall supply **PRODUCER** with a certificate of insurance evidencing such coverage and naming **PRODUCER** and **ARTIST** as additional insured with respect to any claims arising out of services rendered in connection with the Production.

2. **PURCHASER** shall obtain and/or maintain, or cause the owner of the venue to obtain and/or maintain, comprehensive public liability insurance, of no less than $1,000,000 per occurrence, and $1,000,000 in the aggregate, covering any damage or injury to third parties in connection with the Production, naming **PRODUCER** and **ARTIST** as additional insured, and shall provide **PRODUCER** with a certificate of insurance evidencing such coverage.

**CANCELLATION**

1. **PRODUCER** maintains the right to cancel the engagement upon written notice to **PURCHASER** not less than thirty (30) days prior to date of event.

2. **RAIN OR SHINE**: In the event this show is not presented because of inclement weather and **ARTIST** is present and ready to perform, **PURCHASER** must pay **ARTIST** in full.
3. **FORCE MAJEURE: PRODUCERS** obligation to furnish the entertainment unit referred to herein is subject to the detention or prevention by sickness, inability to perform, accident, and means of transportation, Act of God, riots, strikes, labor difficulties, epidemics, and any act or order of any cause, similar or dissimilar, beyond **PRODUCER** or **ARTISTS** control.

4. **TAXES: PURCHASER** shall pay, at its sole cost, all taxes, fees, dues, levies, and the like relating to the Engagement and the sums payable to **PRODUCER** shall be free of the same. The foregoing shall not apply to any Federal or State income taxes imposed by law on **PRODUCER** or **ARTIST** for Engagements Performed within the United States (unless otherwise stated in this Contract) but shall apply to all other forms of taxes including, without limitation, any business occupations tax or any value added tax (“VAT”).

**BILLING/ADVERTISING-PERFORMANCE**

**NO RECORDING, TAPING, BROADCASTING, OR FILMING OF ARTIST’S PERFORMANCES WILL BE PERMITTED WITHOUT AN EXPRESSED WRITTEN AGREEMENT WITH PRODUCER, RECORD LABEL, OR CREATIVE ARTIST’S AGENCY. FINAL APPROVAL TO BE CLEARED BY ARTIST MANAGER.**

1. **HEADLINE ACT:** Unless otherwise stated to the contrary in this contract, **ARTIST** shall receive 100% sole headline billing in any and all press releases, advertisements and other publicity including, but not limited to, radio, television, ad mats, tickets, newspapers, programs, fliers, signs, lobby boards, and marquees. **PRODUCER** shall have approval over each of the foregoing. No other name or photograph shall (1) appear in equal or larger type with respect to size, thickness, boldness, or prominence than the type afforded **ARTIST**; nor (2) shall appear on the same line or above the name or likeness of **ARTIST**.

2. **SUPPORT ACT:** If this contract calls for **ARTIST** to perform as a support act, then **ARTIST** shall receive 100% special guest star billing in any and all advertisements and/or publicity including, but not limited to, stated in previous paragraph. **PRODUCER** shall have approval over all advertising and promotions. If requested, **PURCHASER** agrees to use all ad mats, photographs, and other material provided by **PRODUCER**. Upon sell-out of an Engagement, **PURCHASER** shall promptly stop all advertising in connection therewith.

**INTERVIEWS/PERSONAL APPEARANCES**

1. For Publicity and Special Promotions, contact Artist Management for approval. All interviews (advance and/or on-site), press conferences, special promotions, or other publicity needs or requests involving **ARTIST** must be cleared prior to engagement through Artist Management. **No One Else is Authorized for Approvals**

2. In the event this engagement will be presented, promoted, co-promoted, and/or sponsored by radio station(s), **PURCHASER** shall notify **PRODUCER** of any station playing this role prior to making the commitment for approval. **PURCHASER** shall coordinate with **ARTIST’S** manager for approval.

**LICENSES/PERMITS**

**PURCHASER** shall secure, at its sole cost, all licenses, permits, certificates, leases, authorizations and the like required or requested by any union, guild, governmental authority, performing rights society, venue owner, or any third party in connection with (1) the Engagement; and (2) **ARTIST’S/PRODUCERS’** exercise of any rights granted herein. **PURCHASER** agrees to fulfill, or cause to be fulfilled, all terms, conditions, covenants, rules and/or regulations of such parties in connection therewith as well as pay all levies, dues, and fees applicable thereto. Upon
request, PURCHASER shall provide PRODUCER with four evidence of the foregoing; provided that PRODUCER'S failure to request or review same shall not be deemed a waiver of PURCHASER’S obligations or PRODUCER'S rights hereunder.

CREATIVE CONTROL-SOUND CHECK/SET LENGTH

**To be discussed with Tour Manager during advance**

PRODUCER shall have exclusive control over all creative elements of the Engagement including, without limitation, the creative elements of the following: sound check, sound and lighting systems, choice of performers (including opening acts, master of ceremonies, and welcoming speakers), and their length of performance, stage sets, curtains, backdrops, props, song selection, manner of performance, and any music, film, or videotape played to patrons at any time during the Engagement including prior to performance and during intermissions. ARTIST is guaranteed adequate time for sound check and a minimum, but not limited to, sixty (60) minute set.

INTERNATIONAL TRAVEL

**To be discussed with Tour Manager during advance**

If the Engagement is to be performed outside the continental limits of the United States, PURCHASER agrees to procure, at its sole expense, the necessary visas, work permits, customs clearances and any other documents of any nature whatsoever necessary or usually obtained to enable ARTIST, entourage, and their equipment to enter and leave the country of the Engagement and for ARTIST and ARTIST’S performers to render their services hereunder. PURCHASER shall cause the foregoing to be provided to PRODUCER (in writing) in a timely manner. To the extent, PURCHASER requests any information or documents from ARTIST or PRODUCER in connection therewith, such requests shall be in writing and shall be made in a timely manner.

MERCHANDISING

**To be discussed with Tour Manager during advance**

PRODUCER shall have the sole and exclusive right, without obligation to any party, to sell and distribute ARTIST’S merchandise of any kind at the Engagement including, without limitation, merchandise containing the name, voice, likeness, and logo of ARTIST and any member thereof (collectively “ARTIST’S MERCHANDISE”). Unless otherwise agreed to in writing, PRODUCER shall retain 100% of the gross receipts resulting from the sale of ARTIST’S MERCHANDISE.

PURCHASER shall provide, at its sole cost, well lit, securely covered, prime locations for vending including: lights, electric outlets, at least two (2) eight-foot tables, and adequate display space. Upon request from PRODUCER, PURCHASER shall provide competent, well able bodies to vend ARTIST’S MERCHANDISING at no extra cost to ARTIST.

PURCHASER shall, at its sole cost, prohibit the sale or distribution of all unauthorized or so-called “bootleg” merchandise on or adjacent to the venue. No “Event Merchandise” can be produced using ARTIST’S name or likeness without PRIOR APPROVAL IN WRITING BY ARTIST’S MANAGER.

DRESSING ROOMS

**To be discussed with Tour Manager during advance**

PURCHASER agrees to provide one (1) large room for ARTIST and one (1) large room for the Band (two rooms total). Both rooms shall be well-lit, clean, dry, heated and/or air conditioned with a shower, sink, toilet, AC outlets, and mirrors. Two (2) towels, two (2) hand towels, and a bar
of soap are required in ARTIST room, and twelve (12) towels, twelve (12) hand towels, and soap are required in Band room. Also, whenever possible, an outside phone line is appreciated in each room.

_Dressing rooms must be clean and ready for ARTIST’S use upon arrival time at venue. Dressing rooms must be capable of being locked with keys and presented to ARTIST’S Tour Manager upon arrival at venue. If locks are not available, a security guard must be present outside each room from the time of scheduled load-in until ARTIST has left the grounds._

**SECURITY**

**To be discussed with Tour Manager during advance**

PURCHASER is solely responsible for providing security in connection with the Engagement. Accordingly, PURCHASER shall provide and pay for the adequate security for the protection of all persons and property in connection with the Engagement including, without limitation, PRODUCER, ARTIST, (and each of their respective employees, agents, contractors, equipment, and patrons. PURCHASER shall guarantee security from thirty (30) minutes before scheduled load-in time until completion of load-out and any signing of autographs by ARTIST after show. PURCHASER shall provide a secured parking area for ARTIST’S Tour Bus. Area should be easily accessible to venue load-in doors, dressing rooms, and stage with “shore-power” available. At least one (1) uniformed security guard will be assigned to ARTIST’S vehicle from arrival on site until departure. This security guard will be assigned exclusively to this duty and not assigned any other second duty.

When ARTIST meets with his “Fan Club,” PURCHASER shall designate and provide a secure backstage area that is clean, dry, well-lit, air-conditioned, and/or heated, and with adequate security (at least two (2) uniformed or T-shirted men) for the duration of this meet and greet. **Time to be determined by Tour Manager.**

When ARTIST signs autographs for the public, it is usually at the merchandise stands, and takes place after each performance. PURCHASER agrees to supply the same as aforementioned. **Again, this also is to be determined by Tour Manager.**

PURCHASER must also provide adequate security guards for the following:

1. Dressing room area from load-in through load-out.
2. Mixing consoles for sound and lights.
3. All entrances to the backstage area.
4. The auditorium including both sides and center of the stage.

All security personnel shall function at the direction of ARTIST’S Tour Manager and should be present for a meeting with him at least thirty (30) minutes prior to the opening of the venue doors to the public. Backstage passes will be provided by ARTIST’S Tour Manager. **No other passes will be valid during load-in, sound check, show time, performance, and load-out.** All backstage passes and lists shall be subject to ARTIST’S Tour Manager’s approval. No other passes or lists shall be acceptable.

**CATERING**

**To be discussed with Tour Manager during advance**
PURCHASER agrees to provide the following catering needs at no cost to PRODUCER or ARTIST.

-One (1) hot catered meal to accommodate twelve (12) people upon arrival at venue. *This meal is to be considered lunch.*

-One (1) hot catered meal to accommodate twelve (12) people at a time set by Tour Manager. This meal is to be considered dinner.

*The following “suggested” menu requirements are:*

**Lunch (12) People:**
- Salad with assorted dressings (including low carb)
- Soup or chili
- Deli tray (consisting of turkey, roast beef, and assorted cheeses)
- Bread loaves (wheat and white)
- Assorted condiments (including low carb)
- Assorted soft drinks (including Dr. Pepper, Mt. dew, Coca-Cola, Diet Coke)
- Freshly brewed sweet & unsweetened iced tea
- Freshly brewed hot coffee (cream, sugar, splenda)
- Plenty of bottled spring water, Gatorade, and assorted fruit juices
- One (1) gallon whole milk
- Whole fresh fruit
- Assorted chips (Dorito’s, Fritos’s, Barbecue, etc.)
- One (1) bag kettle-cooked potato chips
- One (1) bag Tostitos brand tortilla chips (with salsa & cheese dip)
- Enough plates, cups, forks, napkins, etc.

**Dinner (12) People:**
- Fresh green salad with assorted dressings (including low carb)
- Soup or chili
- Rolls with butter
- Grilled chicken, fish, pork, or beef-type meal with baked potato
- Assorted grilled or steamed green vegetables
- *Or -*
  - Homestyle meal (meatloaf, roast beef, or chicken w/potatoes and green vegetables)
- Several choices of dessert
- Whole fresh fruit
- Freshly brewed sweet & unsweetened iced tea
- Freshly brewed hot coffee (cream, sugar, splenda)
- One (1) gallon 2% milk
- Assorted soft drinks (including Dr. Pepper, Mt. Dew, Coca-cola, Diet Coke)
- Bottled spring water
- Assorted bottled fruit juices
- All appropriate condiments with plates, silverware, and napkins
- Also please include a bottle of your local favorite hot sauce

**CATERING BUY-OUT**

On such Engagements where facilities are deemed “inappropriate” for catered meals, PURCHASER agrees to provide, at his sole cost, a cash buy-out for each member of ARTIST’S entourage (up to 12). Total amount will not exceed, nor be limited to, $300. This amount consists of a $15.00 buy-out per member for lunch and a $20.00 buy-out per member for dinner.

*All meal times to be approved by ARTIST tour manager prior to date of engagement.*
**DRESSING ROOM CATERING**

*All catering shall be in place at least three (3) hours prior to show*

1. **ARTIST shall receive in his respective dressing room:**
   - One (1) small fruit tray
   - Two (2) blocks various cheese (sharp cheddar, swiss, etc. – KEPT COOL)
   - One (1) large bag Chex Mix
   - One (1) loaf white bread
   - One (1) six pack Coca-Cola
   - One (1) six pack bottled water
   - One (1) six pack Gatorade
   - One (1) six pack Dr. Pepper
   - One (1) six pack Red Bull Energy Drink
   - Adequate amount of plastic cups and ice

2. **Band shall receive in respective dressing room:**
   - One (1) large fruit tray (consisting of sliced assorted fruits)
   - Two (2) blocks various cheese (sharp cheddar, swiss, colby, etc. – KEPT COOL)
   - One (1) large bag of either hot and spicy chips or BBQ Fritos
   - One (1) large bag Fritos Scoop Corn Chips
   - One (1) large bag of Doritos brand chips (any flavor – with salsa)
   - One (1) large can cashews
   - One (1) box Wheat Thins or Triscuits
   - One (12 pack) Red Bull
   - One (1/2) gallon orange juice and cranberry juice
   - One (1/2) gallon pineapple juice
   - One (1) six pack Hot & Spicy V-8 Juice
   - One (1) case bottled spring water
   - One (1) case bottled Gatorade (orange, purple, or cool breeze)
   - One (1) case assorted soft drinks (including Coca-Cola, Diet Coke, Mt. Dew, Sprite)
   - One (1) case domestic bottled beer (Budweiser, Coors Lite, Corona w/lime, Imported)
   - One (1) six pack Green Apple Smirnoff
   - One (1) liter Malibu Rum
   - One (1) Pineapple juice
   - Adequate amount of condiments, plastic cups, and ice

**BUS CATERING**

**PURCHASER** shall provide a small amount of “Bus Catering” following **ARTIST’S** final performance.

- One (1) large box of cereal (Cinnamon Toast Crunch, Honey Bunches of Oats)
- One (1) box Kellogg’s brand pop-tarts (frosted, any flavor)
- One (1) loaf white wheat bread
- One (1) small jar peanut butter
- One (1) small jar jelly
- One (1) box granola bars
- One (1) box Zesta or Premium Saltines
- One (1) package sliced Colby Cheese
- One (1) gallon 2% milk
- Two (2) six pack regular Red Bull Energy Drink
- Two (2) six pack sugar-free Red Bull Energy Drink
One (1) case of original Coca-Cola
One (1) twelve pack Diet Coke
Two (2) six packs Mountain Dew
One (1) case bottled spring water
Two (2) cases domestic bottled beer (Bud Lite, Coors Lite, Michelob Ultra, Corona w/lime)
One (1) six pack Green Apple Smirnoff
One (1) large bag of Ruffles brand plain potato chips (with french onion dip)
One (1) large bag of Tostitos brand tortilla chips (with spicy cheese dip)
Four (4) large pizza’s (1 supreme/1 plain cheese/2 pepperoni-sausage
Chicken wings for twelve (12) people
40 pounds of ice

INDEPENDENT CONTRACTOR
The relationship between PRODUCER and PURCHASER is that of an independent contractor. Accordingly, nothing in this contract is intended, nor shall it be construed, to constitute the parties as a partnership, joint venture, employee/employer relationship, principle agent relationship, or other relationship, and neither party shall represent itself to third parties as such. PRODUCER and ARTIST shall not be liable in whole or in part for any obligation incurred by PURCHASER in carrying out its obligations hereunder.

RETURN OF CONTRACT
PURCHASER agrees to sign and return this Rider and Contract to PRODUCER’S agent, Creative Artists Agency, within ten (10) days from the issue date of the Contract; otherwise, PRODUCER shall have the right to cancel the Engagement upon notice thereof without liability. PRODUCER’S failure to exercise its right to cancel the Engagement upon the completion of said ten (10) day period should not be deemed a waiver of PRODUCER’S right to cancel the Engagement at any time thereafter.

MODIFICATION/ASSIGNMENT/MISCELLANEOUS
This Rider and Contract is the sole and complete agreement between the parties with respect to the Engagement and supersedes all prior and contemporaneous agreements regarding the subject matter hereof. This Rider and Contract (or any part thereof) may not be changed, modified, or waived except by a signed, written agreement of the parties. Nothing in this Rider or Contract shall require the performance of any act contrary to the law or to the rules or regulations of any union, guild, or similar body having jurisdiction over the services of ARTIST or the Engagement. Whenever there is any conflict between any provisions of this Rider and Contract and any law, rule, or regulation, said law, rule, or regulation shall prevail, and this Rider and Contract shall be modified to the extent necessary to eliminate such conflict. This Rider and Contract may not be assigned without the written agreement of the parties; otherwise, any such attempted assignment shall be deemed null and void.

NOTICES/CONSENTS
All notices, consents, approvals, and the like given in connection with this Rider and Contract shall not be effective unless contained in writing, signed by the party giving same.

PARAGRAPH HEADINGS
2007 TECHNICAL RIDER

PURCHASER WILL PROVIDE “STATE OF THE ART” SOUND EQUIPMENT FOR PERFORMANCE. SOUND EQUIPMENT SHOULD ONLY BE PROVIDED BY PROFESSIONAL SOUND CONTRACTORS. ABSOLUTELY NO HOBBYISTS, MUSIC STORE PA’S, OR OPENING ACT SYSTEMS. PURCHASER MAY OBTAIN A LIST OF PREFERRED AND ACCEPTABLE SOUND CONTRACTORS FROM ARTIST’S PRODUCTION MANAGER.

Producer/Artist reserves the option to use any and all of ARTIST’S equipment when ARTIST is headlining. NO ASSUMPTIONS SHOULD BE MADE AS TO THE USE OF ARTIST’S AND/OR ARTIST’S BAND’S EQUIPMENT BY ANY OTHER ACTS. PRODUCER or PRODUCER’S REPRESENTATIVE will determine the placement of any and all equipment owned by, placed on the stage by, or used by any and all opening acts. PURCHASER shall ensure that the stage area is completely cleared of any and all equipment, except P.A. and lighting equipment, before PRODUCER/ARTIST arrival.

DETAILS OF THE FOLLOWING TECHNICAL RIDER SHALL BE APPROVED IN ADVANCE WITH ONE OR BOTH OF THE FOLLOWING PEOPLE:
(Production Manager)
(Tour Manager)

I. STAGE REQUIREMENTS
A. THE STAGE: Stage shall be of safe, solid construction, and be level so as not to hinder free movement of equipment and personnel. Stage should be clear of any equipment not being used in conjunction with ARTIST’S show.
B. MINIMUM STAGE DIMENSIONS: 42’ width x 35’ depth x 5’ height. In addition, a minimum work area of 12’ x 20’ x 5’ is required both Stage Left and Right (wings). Illuminated steps to be placed both Stage Left and Stage Right and a ramp placed at the rear of the stage. A toe-rail should run the outer edge of the up, left, and right sides of the stage.
C. THE ROOF: There shall be a minimum of 45’ above the stage of clear space to hang lighting trusses at 40’ from the stage to the bottom of said trusses. The roof of any stage must be secure and able to support the weight of the lighting system. Otherwise a ground support system, approved by ARTIST’S Production Manager, must be provided.
D. CONSOLE AREAS: A 24’ x 12’ space to be used in house area for house console and lighting console. This will be in house center approximately 75’ from center of stage. In the event of festival style seating (no seats), or any situation impairing the sight-line from house mix position, risers must be provided for sound and lighting consoles.
E. STAGE RISERS: Three risers should be carpeted, draped, level, and stable, and placed on stage. Dimensions and placement as the attached Stage Plot directs.
**F. OUTDOOR SHOWS:** The following requirements pertain to outdoor shows.

1. A stage cover must cover complete stage, wings, and work areas at a height of 45’ above stage. Cover shall be a professional seamless, waterproof roof.
2. A house sound and lighting console covering must be 24’ x 12’ at a height of 8’ above platform. In the event of a night show with no signs of rain, front of house covering should be removed.
3. An adequate supply of visqueen must be made available in the event of rain.

**G. UNSAFE CONDITIONS:** ARTIST shall have the right to refuse to perform if water is standing on stage or ARTIST otherwise deems performance conditions unsafe. Despite such refusal to perform, PRODUCER shall pay full contracted price as shown of the face of contract.

**II. MINIMUM POWER REQUIREMENTS**

**A. SOUND POWER:** 100 amps, 120 volts per leg, single or three-phase service to supply sound power distro only. (Lighting and sound cannot be on same service.)

**B. LIGHT POWER:** 400 amps, 120 volts per leg, three-phase service that is used solely for lighting equipment.

**C. STAGE POWER:** For ARTIST consisting of two (2) 30 amp, 120-volt services, terminating into three (3) professional quality quad boxes. Services to be supplied by sound power and positioned on stage according to attached Stage Plot.

**D. SHORE POWER:** For one (1) 45’ bus, consisting of a 50 amp, 120-volt service to be located within 30’ feet of the bus parking. House electrician must be available to connect this service to ARTIST’S equipment during load-in, and available to disconnect during load-out.

**E. GENERATOR POWER:** If power is provided by generator, two (2) separate generators must be provided for lights and sound separately. Generators must be properly grounded with adequate fuel for operation from lighting company’s load-in till post show load-out. A qualified technician must be onsite for the entire duration of both generators use.

**III. MINIMUM MANPOWER REQUIREMENTS**

**A. HANDS:** The ARTIST requires a minimum of four (4) able-bodied people to assist with the unloading, set-up, loading, etc., of ARTIST’S production. Hands to be made available at production managers specific call times, and their services will be required from load-in through load-out.

**B. ELECTRICIAN:** One house electrician is required at load-in and load-out to connect and disconnect the PRODUCER’S sound and lighting equipment and the ARTIST’S shore power.

**C. TECHNICIANS:** are to be provided at no cost to PRODUCER or ARTIST, including at least a lighting director and pre-show focus crew, and two (2) or more competent technicians for both house and monitor system. Technicians are to be available for load-in, sound check, performance and load-out.

**D. LIGHT OPS:** Two (2) follow spot operators are required from one-half hour prior to scheduled show time until the ARTIST show is concluded. In addition, one (1) person to control house lighting. Spot and house light procedures are determined by ARTIST’S Lighting Director.
E. TRANSPORTATION: PURCHASER shall provide one (1) eight- (8) passenger van or limousine with driver to be used for transportation of ARTIST, Band, and Crew at Tour Manager’s request.

IV. MONITOR SYSTEM
Currently ARTIST carries his/her own monitor system. In the event the ARTIST does not have their monitor package, please follow the requirements below. Contact Production Manager before ordering monitor system.

A. MONITOR CONSOLE: 40-channel mixing console for on-stage mix with 12 independent mixes and four (4) auxiliary sends. Acceptable consoles include Midas, Yamaha 4k, Soundcraft MH. Monitor mix position must be stage left and at stage level with clear sight lines to stage.

B. MONITOR ELECTRONICS: Five (5) Shure PSM 700 or 600 wireless, and three (3) PSM 600 hardwired personal ear monitor systems. In the event that personal ear monitors cannot be provided, monitor wedges must include a high quality 1/3 octave equalizer (all same brand and model) with appropriate two- or three-way crossover on each mix. Cue system must contain the same wedge, components, and crossover as other mixes and be wired so that the operator has a post EQ signal of all 12 mixes.

C. ON-STAGE MONITOR WEDGES:
1. Ten (10) professional bi-amped monitor wedges with single 12” woofers and single 2” horn.
2. Amplification, for each wedge, to be no less than 650 watts (8 ohms) for low-end, and no less than 125 watts (8 ohms) for the high end.
3. A separate 3-way drum fill must be provided, or a system consisting of a sub speaker box with either 2 x 15” or a single 18” and a bi-amped high-powered wedge, with adequate power of no less than 1000 watts (8 ohms) minimum.
4. All monitors must be able to provide clear, undistorted musical program of frequencies from 60 Hz to 16 kHz at (+ or – 3 dB) handling peak levels of 120 dB (c weighted) 5’ from cabinet. For this reason, passive wedges are not acceptable.
5. See attached Stage Plot monitor placement and configuration.

D. OUTBOARD GEAR FOR MONITOR MIX POSTION:
1. REVERBS: One (1) high quality digital reverbs (SPX 990, 90, REV 5, 7 are acceptable)
2. GATES: Six (6) channels of noise gates (Drawmer, Apex).

E. SEE ATTACHED STAGE PLOT AND INPUT LIST for positions of monitors, microphone specifications, and configurations of system inputs. Sufficient microphones, direct boxes, stands, sub-snakes, and cables are required to support all inputs, house, and monitor needs for both ARTIST and opening acts separately.

V. HOUSE SOUND SYSTEM
A. HOUSE CONSOLE: A FOH console with a minimum of forty-eight (48) channels is required. Separate console(s) will be needed for any other acts. YAMAHA (PM5D preferred, PM1D, M7CL, PM4K) MIDAS (Heritage 1k, 2k, 3k, XL3, XL4, XL 200, etc.) Digico (D5, D1) Digidesign (Venue, Profile) consoles are preferred and only those of similar professional quality will be accepted. Digital consoles are preferred. House mix output must be from matrix send. House Position must be 75’ from stage, Slightly to the right of center with clear sight lines to entire stage.

B. HOUSE ELECTRONICS: Should be set up in stereo with two (2) matched 1/3 octave equalizers and high quality crossover. Any center cluster, front fills, or subs should have a separate EQ and matrix send/aux send. EQ’s and crossover must be accessible to FOH engineer.
C. SOUND SYSTEM: High quality horn loaded three-, four-, or five-way sound system capable of providing clear, undistorted, evenly distributed sound throughout the venue. System must be able to sustain musical program of frequencies from 20 Hz to 20k Hz (+ or – 3 dB) at a main level of 115 dB and handle peak levels of up to 110 dB, measured (c weighted) 75’-100’ from front of stage.

D. OUTBOARD GEAR FOR HOUSE MIX POSITION:
1. REVERBS: Four (4) high quality digital reverbs. (SPX 990, REV 5/7, LEX 480/224, PCM 70, SPX 2000, T-CM-1, M-3000/5000, ET-H 3000)
2. DELAY: One (1) digital delay (Roland SDE 3000 or 330, TCD2, 2290)
3. COMPRESSORS: Ten (10) channels of compression (Klark, BSS, DBX, or Drawmer)
4. GATES: Six (6) channels of noise gates (Klark, Behringer, BSS, DBX, or Drawmer)
5. RTA: One (1) Real Time Analyzer Klark, Teknik DN60, or Goldline)
6. CD PLAYER/BURNER: One (1) CD player/burner patched to open matrix or aux send

E. AUDIO CLEAR-COM: Two (2) positions of intercom, house mix position, and stage monitor mix position. Clear-com flasher must be at eye-level, visible to operator at each station. This system must be independent from the lighting intercom.

F. HOUSE SNAKE AND SPLIT: House snake must be capable of sending stage inputs (40+) to house mix position and return sends to stage. Snake must be of a length (150’-250’) to reach from stage to house mix by a path that meets house fire-code regulations. Splitter should have ground lift capabilities and at least 40 lines splitting to monitor console.

G. SOUND LEVEL MAXIMUMS: House Engineer has the right to make decisions regarding appropriate Sound Pressure Levels at Sound check and during show. No HOUSE VOLUME MAXIMUM will be heeded without prior signed consentment by Tour Manager.

VI. LIGHTING REQUIREMENTS
A. LIGHTING CONSOLE: 60-channel lighting console with at least three scenes of pre-set and three separate programmable chases (Celco Gold and Avo are acceptable consoles). All lighting equipment should be patched to appear on the console’s channels as indicated on the attached lighting plot.

B. SIGHT LINES: At ground level, console must be on a secure riser allowing an unobstructed clear view of the entire stage. Height must allow sightlines above persons standing in their seats.

C. THE LIGHTING SYSTEM: Should consist of two (2) 40’ box style trusses. Trusses must be secure and it’s support system, whether chain motors or ground support, sufficient to lift and hold all lighting instruments and additional ARTIST provided lighting equipment and scenery.

D. TRUSS HANG AND TRIM: The front truss shall be hung even with the downstage edge of the stage, the rear truss edge 30’ from the downstage edge of the stage. Trim for both trusses shall be set at 30’-40’ above stage. In addition, a black curtain or black backdrop is to be hung from upstage truss extending the length of the truss and from truss to stage.

E. INSTRUMENTS: The following instruments are to be provided by Production Company.
1. FRONT TRUSS: a. Sixty (60) 1-kilowatt fixtures; b. Six (6) Leko’s; c. Two (2) Mole lights.
2. REAR TRUSS: a. Sixty (60) 1-kilowatt fixtures; b. Two (2) quad bars of ACL’s
3. FLOOR MOUNTS: a. Two (2) quad banks of ACL’s on stage beneath rear truss.

F. SPOTS: Two (2) Super Troopers (Xenon) shall be provided solely for ARTIST’S use. They shall be in good operating condition and placed in an elevated environment that must allow a clear sightline of entire stage above persons standing in their seats. Each spotlight should be equipped with such gels as specified in the Lighting Plot. All spot operators must be experienced, capable, and sober.
G. LIGHTING CLEAR-COM: Five (5) positions of intercom (independent from audio clear-com).
1. Lighting Console
2. Dimmer Racks
3. House Lighting Controls
4. Spot Light Operator #1
5. Spot Light Operator #2

EXISTING SYSTEMS/PLOTS: Venues with existing lighting systems may compromise above mentioned lighting system. **All changes with system/plot must be approved in advance by PRODUCTION MANAGER.**

PURCHASER/PRODUCTION COMPANY shall provide appropriate dimmer racks, cabling, rigging, and focusing crew for PRODUCER/ARTIST’S equipment. ARTIST’S Lighting Director shall have Full Creative Control over all aspects of the Lighting System throughout the duration of ARTIST’S performance including House Lighting.

SEE ATTACHED STAGE PLOT FOR DETAILS.

VII. PURCHASER AGREES
A. PURCHASER agrees that any sound and/or light companies, being independent or other, hired for Engagement shall be a professional, competent, and experienced Production Company with current quality equipment and properly insured for damage of equipment or personnel. It is understood that PURCHASER assumes **full responsibility** for any liability arising from physical/internal damage to equipment, life, or limb. PURCHASER also agrees that any such damages are not the responsibility of the PRODUCER or ARTIST and his or her crew.

B. **RESPONSE REQUIRED:** Any and all changes made to this Technical Rider by PURCHASER and/or any third parties directly involved with said Engagement (such as Production Companies) must be provided in writing to ARTIST’S Management for approval no later than **30 days prior to date of Engagement.**

**AGREED AND ACCEPTED BY:**

Purchaser ___________________________ Date __________________

Now that you see the awesome amount of equipment these acts require these days and the vast amount of details don’t get scared off, just hire a production company with years of experience in dealing with these items. Many of these can be negotiated out of the rider BEFORE you sign on the dotted line. It is mandatory to show this paperwork to your production manager or company before you hire the band.

It is so much more involved these days to put on a national artist and you can really get in a bind if you don’t have everything just right. In fact, the band can refuse to perform.

*If in doubt, may I recommend you phone 1-800-844-9173 and visit with us about handling these details for your event? We have been doing it for the past 32 years.*
13. From the Entertainer’s View
by Katie Brooks, Nashville, Tennessee
For booking information: www.katiebrooksonline.com

There’s No Business Like It

It’s been my privilege to work as an entertainer for 30 years. With that privilege has come the education that only “Hard Knocks” provide. Here now are some thoughts from the stage that might make the difference between mediocrity and standing-ovation success for an event with live entertainment. I hope that some of these ideas will be helpful to you and your staff.

At the time of booking:

Consider the interests of the audience you want to draw. Hire the best act for those interests that you can afford. There are numerous entertainers on all levels in all parts of the country. Use the Internet to peruse talent. Spend the time it takes to find the appropriate act. Don’t be afraid to ask for recordings, video or DVDs, and recommendations. If you have opportunity to go see this act live, do it. This first step will go a long way toward your success in this event.

Keep in mind that most legitimate entertainment agents can contract with almost all professional acts. These agents may add a bit of cost to your final tally, but their value is tremendous. They will be able to help you match your budget and audience to good entertainment, and they will make contact with the acts for you. They will also have information about the reliability and the current status of the entertainment you are considering. You’ll save time and headaches by using their services.

As an entertainer, I like to work with agents because it keeps all of my contracts in one office. If I have a problem, I only have to go to one place for a solution. I can only assume that this would work as well for individuals booking entertainment.

Once you have chosen your entertainment and established a verbal agreement, secure a clear, signed contract with the act or its agent. This saves time and confusion… even with your free events. Deal with the following questions:

- What type of venue do you have?
- What’s the date and time of the entertainment?
- How large will be your expected audience be?
- How much sound/lighting/staging will you provide, or is the act expected to provide these things?
- What time will the stage be available for setup?
- By what time MUST the act be set up to make room for other events or other work on the stage?
- What time can a sound check be expected?
- How much money will be paid to the act, with the expectation of how much entertainment?
- In what form will payment be made, when will it be made, and who will make the delivery?
• What is your policy on CD and other promotional item sales? Do you expect a “house” percentage? If so, please put it in writing up front.
• Will housing be part of the contract… either before or after the event (or both)?
• Will any meals be provided?
• Will water and/or snacks be available?
• Are there liability issues you wish to address?
• What are the parameters for cancellation?
• Who will be the Point of Contact person between now and the event?
• Who will be the Point of Contact person at the event?
• What is your “dress code” or expectation?
• What is your policy on free or discount passes for friends and family?
• Check that you have correct spelling and billing information, and that you have current pictures, before your publicity goes out.

If you receive a contract from the act, be sure to read all of it, and be sure that you are willing and able to meet each part of it.

Two weeks before the event:
• Send detailed directions to your event location, and to the stage and backstage areas.
• Send names and phone numbers for those individuals who will be present to meet the act on the night of the show, and who will help the act to set up for the show. Be sure this is someone with knowledge about the stage, lighting, and sound.
• Send out all necessary parking passes and/or gate passes.
• If at all possible, prepare a clean, private, well-lit, secure, dressing area near to the stage. If needed, have two available—and mark one for men and one for women. A mirror on the wall is a real treat, and can make a difference in your entertainment’s looks and attitude. A sink and towels are wonderful! (Proximity to a restroom is also very helpful!)
• Check your contracts (and/or theirs) again to make sure that you’re in compliance with all needs and requests.

A week before the event:
• Make a quick phone call to be sure that there are no additional questions, and to remind the act of dates, times, and contacts. If there are any changes in times or directions, clarify and agree on these.
• Place any necessary food or drink orders, and make arrangements for deliveries. Secure any needed coolers, bottled water, and other drinks, snacks, or food.
• Find out travel plans, if possible.
• Find out how much, if any, parking space will be needed near the stage.
• Arrange any needed transportation from the airport, hotel, etc.
• Confirm contracted needs with your stage/lighting/sound company.

The day of the event:
• Arrive early. Walk through the stage and backstage areas one more time to check compliance with contracts, general cleanliness, and security. The more prepared and relaxed you and your staff are, the more confident and relaxed your entertainers will be.
• Inform those posted at all security points from the main road to the backstage door of who is coming and about what time they can be expected. A clipboard with a typed list works...
very well. Include the names of caterers, etc. Show examples of all of your passes, and see that security knows how to direct acts as they arrive. Give the security personnel your cell phone number or your identification on your event’s communication devices.

- Having a local phone book backstage can be an event saver!
- Make sure that ample parking is available, near the stage, for all entertainers.
- Keep your stage and shows on schedule. Period. This is good for everyone.
- Have an emergency plan in case of bad weather or other uncontrollable factors that might cause you to cancel or interrupt your promised programming.
- Whether contracted or not, keep some water available for your stage workers and your entertainers. Replenish this supply as needed.
- Do all that you can to help with setup. (This might include simply staying out of the way.)
- Protect your entertainers. If they express a need for privacy after a certain time, don’t bring back “just one more board member” or anyone else. Most entertainers (not all, granted) need a bit of breathing room before a show to collect their thoughts and to dress. Most (not all, granted) will try to be congenial and welcoming to you and your guests… even when it may not be in the best interest of their performance.
- Have payment ready to hand to the act in whatever form and at whatever time your contract states.
- Remember that if the act was successful and well-received, a letter of congratulations and praise is always a nice follow-up. Most entertainers keep these for their publicity needs, and they create a general feel of goodwill which will likely benefit everyone if you want to have the act return.

A few final thoughts...

I realize that this discussion places a heavy responsibility for success on the venue. In my opinion, that’s only right. When entertainers are allowed to focus on what it is that they do, entertaining, instead of trying to find someone to let them in the building, turn on the lights and sound, clear the stage, etc., then the show benefits. If you do your homework and preparations, and if you hire the appropriate acts, your event will be successful.

Trying to “save” money by using poor sound, stage, or lighting equipment will not give you a better show. These are the necessary tools for the entertainer to work. With good tools, the performer is able to approach the show with confidence and enthusiasm. With bad ones, the focus is taken away from entertaining and is put squarely on logistical matters.

Some quick notes on contracts, clauses, and nuances. Entertainers have real needs before a show. These may include sound, lights, a specific power supply or adapter, etc. Missing these details might lead to a poor performance, a panic, or a delay of the program. Sometimes frivolous details (like seven Butterfinger candy bars and 25 Hershey kisses) are written into contracts so that the entertainers can easily see that the contract has been read and that the details have been honored.
Other, more general, requests, such as vegetarian meals, are made because of specific dietary needs, and because of a lack of time and opportunity for the act to manage these things on the night of a performance. After driving all night and day, arriving just in time to set up and do a sound check, there is often no time to get out of the venue and drive around a strange town looking for decent food, find the way back, and prepare for the show to start on time.

Bringing an act all the way to your event and then trying to renegotiate payment on the spot is not fair and will not create a better show. It’s not the fault of the entertainer if ticket sales were slower than expected, or if your event happens the same night as a long awaited concert on the other side of town.

Entertainers have a built-in need to “entertain.” They want the show to be successful at least as much as you do. If you will do the things that you agree to do, then it is probable that the entertainers will make your event a rousing success.

Finally, enjoy the show!

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**Quick Tip**

*Sponsorship Area!*

![Image of a sponsored area with a sign that says DODGE]
14. Backstage Hospitality
by Tara Byrd, Portfest, Newport, Arkansas

When you mention this part of any festival, the first thought to most people is, “Wow, I want to work in that area!! You get to meet all the stars and only have to work a couple of days—put me on that committee!!” The first part of that statement MIGHT be true, and the second part is never true!

Having chaired this committee at our local festival for over 20 years, this section is hopefully going to help explain some of the issues involved and how to deal with most of them.

From the very beginning, my approach to this committee was that it would be run professionally (meaning we would NOT act like groupies, etc.), but we would always enjoy what we were doing. I have stressed this to any new members; therefore, we now have a very good reputation in the entertainment area of the business.

The first important step is to try to get a diverse group of people who are energetic, sociable, and extremely dependable. The core of my committee has been together for most of the 20 years, and of course, that makes it much easier. One of the committee loves to cook and the rest of us do the other work. (If you are having a certain entertainer and you have someone who just LOVES that person, it is always fun to let one or two of those people help each year, as long as they abide by the rules and don’t act like groupies. They also need to understand that they may not even see the star, and if that happens, the work must go on.)

Our festival is located about three miles from town in a state park by a river and is a beautiful location. However, we do have some serious issues about accommodations and availability for food, etc. There is only one road leading to the park, and on festival days, traffic is extremely heavy. Therefore, we have to get everything to our location before the festival begins and have it worked out now into a pretty good system. You will need to examine your facilities and plan accordingly, i.e. are you close to restaurants, motels, etc., or what accommodations will have to be made.

After the directors, leaders, or whoever is in charge of deciding on the entertainment have made their decisions, contracts will be signed with each entertainer or group. Once all the appropriate people sign the contracts, everyone will get a copy explaining each area and what is needed. The part that we need is called the Hospitality Rider (or sometimes Catering).

Sometimes when you first see this rider you are a little overwhelmed and think, “We can’t do all of that.” Don’t panic—the important thing to remember is that almost all of the riders are written for concerts that are held in a large indoor arena, so you might see things like “four private dressing rooms with full mirrors, two outside telephone lines, private baths,” etc., etc. Those kinds of issues usually don’t apply to most festivals and can be discussed with the Road Manager. You will just need to tell them what is available and work with them. I am listing one of the riders we received this year as an example:
Load-In:

**BUYER** agrees to provide the following for the artist and band 30 minutes prior to the schedule load-in.

**TO BE DELIVERED TO THE DRESSING ROOM:**

- One (1) hot coffee setup with cups, sugar, fresh half & half, stirrers
- Three (3) cases of Mountain Valley type bottled water (NO Dassani/Aquafina)
- Twelve (12) 20 oz. Gatorade
- One (1) deli/cheese Tray w/condiments to feed 10 adults
- Three (3) Lean Cuisine type frozen meals (chicken & vegetable w/pasta)
- One (1) gallon fresh squeezed orange juice
- One (1) 12 pack each Coke, Diet Dr. Pepper, Diet Coke
- One (1) 6 pack Mountain Dew
- Fresh whole fruit (apples, bananas, oranges, etc.)
- One (1) jar Planters type sunflower seed kernels
- One (1) box Nature Valley type granola bars (peanut butter)
- Chips and salsa (Frito’s), bean dip (Ruffles), French Onion dip
- One (1) loaf wheat bread
- One (1) small jar crunchy peanut butter
- One (1) Small jar squeezable Smucker’s grape jelly
- Large Solo cups, napkins, plastic ware
- One case (24) Budweiser
- One case (24) Miller Light
- One case (24) Sam Adam’s
- One (1) large bottle Grey Goose vodka
- Two (2) bottles Pinot Grigio type wine
- Two (2) 20 lbs. bags of ice
- Ten (10) large bath towels
- Six (6) travel size bars of soap

**TO BE DELIVERED TO THE CREW’S DRESSING ROOM:**

- One (1) hot coffee setup with cups, sugar, fresh half & half, stirrers
- Two (2) cases of Mountain Valley type bottled water (NO Dassani/Aquafina)
- One (1) 6 pack each Coke, Diet Dr. Pepper, Diet Coke
- Six (6) large bath towels
- Three (3) travel size bars of soap

**DINNER:**
Hot, healthy, (low-fat) meals for twelve (12) persons will be provided for ARTIST’S band and crew immediately following sound check or at a time agreed to upon advancement of the date with Tour Manager.

Also included two (2) hot side items and (1) cold side item, one (1) gallon of 2% milk and one (1) gallon of skim milk, soft drinks and bottled water.

If dinner is not to be provided, a buy-out at $15.00 per person shall be substituted and to be paid to Tour Manager at time of load-in.

AFTER SHOW DELIVERED TO BUS:

- Ice: 1 bag (20 lbs)
- Pizza: Three (3) large pizzas (types to be discussed day of show)

Once you have received all of the riders—usually a couple of months before the festival, someone has to be designated to purchase the items on the rider for each entertainer. I usually do that here and start about three weeks before the festival. Our festival is the week after Memorial Day, so I try to buy as much as I can that weekend to save money on drinks, etc.

Because of the location of our festival, the committee begins its work on Wednesday before the concerts on Friday and Saturday. The crew that brings in the stage, sound, and lights begins the process of putting up the stage on Wednesday so we start feeding them and the other workers that day. We usually feed about 50 people two meals on Wednesday, Thursday, and again on Sunday when it is all being dismantled. On Friday and Saturday, we usually feed from 100-125. Some of these meals are donated by local restaurants, i.e. Hardees, McDonalds, Subway, and sometimes parts of meals are donated, such as meat from one place, slaw from another, chips from another, etc. In return, all of these donations are listed on the sponsor boards in the hospitality area. Other meals are cooked at home or at the park by our “resident cook” and her helpers. For the past three years at our festival, Pepsi has had an exclusive on the sale of drinks—and part of that agreement includes their furnishing drinks and cups for the hospitality area. That has helped us a great deal on our budget. This is a committee where you usually don’t have an opportunity to leave your area much once the entertainers and the buses with all the equipment start arriving. It is pretty hectic all day, but lots of fun, too.

As I mentioned above, we work five days because we have to be there for the “putting up and taking down.” That’s why a lot of people don’t want this committee when they find out it’s not just the days when “the stars come out.” I don’t let people choose to work just the “fun” days—it’s all or nothing!! (HA!)

Hopefully this will give you a little insight into the world of hospitality. It takes a lot of time, is physically tiring and always a lot of fun. All of the examples and suggestions would, of course, need to be adapted to your specific festival – some areas will be more difficult than others, and each year gets easier (if you have a good committee).
15. Talent Contests
by Bob Dempsey, Pike County Fair

Here are some important questions I have been asked about how to sponsor a talent contest for a fair or festival. I hope they will be the answers to some of your questions.

How could we promote a talent contest?
I would use local newspapers, radio, music teachers, and dance instructors.

What age bracket should we use?
I would suggest two divisions, 14 years and under for Jr. Division, 15 years to and including 21 years for Sr. Division. Just a thought, you could also have an open division 22 years and up. This could be used if you needed to fill the evening program.

How do I decide on order of appearance?
For a first time talent contest, do not categorize, such as voice, dance, vocal, and/or comics, etc. Leave categories open. To help entertain your audience, DON’T put all dance contestants together, all vocals, etc. Mix them up for a variety.

What about prize?
That would depend on your budget. Kids always love trophies. If possible, I would give trophies and money. It is always good to give all entries a participation ribbon. If your budget is limited contact some businesses to sponsor your prizes.

What do I do about judges?
Always have three judges. One voice, one instrumental, and one dance instructor, if possible. Take the judges to dinner before the contest to give them a chance to get acquainted and to review the judges’ sheets. It is advisable to give them mileage reimbursement because you will want them to come from a distance so that they are not familiar with the contestants to be judged.

How much time should be allowed per entry?
Five minutes is the accepted time for presenting each act. Always allow set-up time for bands and groups, which are large. Set-up time is not considered participation time. If an act runs over five minutes, they are disqualified. Have a TIMER with a stop watch to verify time. Time starts when act starts entertaining.

What do I do when I have too many entries?
Always state in your rules that a process of elimination will preside if numbers warrant it. Use more local judges for this. Qualifiers will be notified next day.

Can the same person compete as a single entry and then compete in the same division in a group entry?
That should be a decision of your local committee. On the state level they cannot compete against themselves in both divisions.
What if I have a Jr. age contestant and a Sr. age contestant entering an act together?
They must go in the Sr. Division.

Can 1st place winners come back next year?
On the local level, it’s best to have them lay out one year before they compete again. On the state level, once they have won their division, they cannot come back to compete to win that division. The Jr. winner can later compete for the Sr. division when age allows.

Could you help with suggestions on Judges’ Sheets?
I would suggest a total of 50 points:
- COSTUME: 10 points
- ADAPTATION: 10 points
- CROWD ACCEPTANCE, AUDIENCE APPEAL: 10 points
- ABILITY: 20 points
- TOTAL: 50 POINTS

Some suggestions in general:

Have a good professional sound system, equipped to handle CDs, MP 3s, and iPods. DO NOT ALLOW CASSETTEES, as they are 20-year-old technology and hard to cue. It is wise to have extra microphones and any necessary emergency amplification.

1. A practice would be helpful, if time allows.
2. Have an experienced MC to put contestants at ease.
3. Award Jr. division winners before the Sr. contest begins.
4. Stage size should be approximately 500 sq. ft. If possible, covered top and backdrop for better voice projection.
5. Try to supply a dressing room for costume changes and make-up. (A camper, trailer or small tent.)

Two final thoughts:

“Trooper can perform under any condition.”

“Your child didn’t do anything wrong, the winner did his act better.”
16. Steps in Putting on a County Fair or a Festival Pageant
by Viola Suits

1. CONTESTANTS

a. Find out who the most popular DJ’s are in your area and urge them to talk about your upcoming contest. Also, have plenty of publicity in your local papers to create interest so that you will have lots of contestants.

b. Be sure all contestants can conform with the state rules which you will receive.

c. Have at least two rehearsals before the pageant so that the girls will gain confidence and be able to perform well. I strongly suggest that both rehearsals be on the actual stage on which they are to appear.

d. Make sure the contestants appear in one-piece swimsuits, and have a formal for the competition. They must avoid wearing the new extremely high platform shoes; they should wear pumps or sling pumps with swimsuits.

2. PRODUCTION

a. Find a stage director who knows how to direct a show. Be sure to find a person who can teach the girls to properly walk and make simple turns and how to stand correctly. Posture is very important. I suggest two rehearsals unless the girls need more help. Your director should have all details firmly set down so that no time is lost at practice. She should mark the stage with masking tape so that the girls will know where to turn and how to stand in a semi-circle.

b. Your director should be a person who will teach the girls grooming and grace so that, win or lose, each girl will have gained from the experience. This is important. She must make each girl feel like a Queen on that stage.

c. You should have someone standing by each girl as she enters the stage for her solo appearances.... you will need a crew of at least three women to help in the dressing room and with make-up. Find a woman who can help the girls with simple make-up.

d. Music. I believe a good organist playing during the entire show makes the best pageant. However, many fairs prefer a band. Make sure they play with a good beat, easy to walk to, and make sure the director has them play low when the MC is talking. The director should give a complete sheet of directions to the organist or band so that they can perform well. Let them know when and when not to play. Music is important. If at all possible, the music should not be onstage with the girls, below the stage, or at side; however, if impossible, put them to the side, back out of the way, or they will distract from the girls.

e. Master of Ceremonies. A good MC will make or break your show. Pick preferably a man who knows how to keep a show moving along. Make sure he and the director are in constant contact so that he knows what’s going on backstage. There should be not one lull or dead spot in the show, and make sure the MC is not a “wise-cracker” who can easily...
cause a second-class pageant. Ask him to make no remarks about swimsuits and the like. Insist he stick to announcing names, etc., and stay away from the jokes. Parents certainly frown on this. If he’s high class, so will be the contest. Also make sure he has the same complete sheet of directions like the one enclosed so that he knows exactly what will be next.

f. Stage. Many events go into detail and create fantastic scenes onstage. However, I have seen many beautiful shows where the only decoration on stage were the girls. If you have money, make it fancy. If you’re broke, count on the girls!

3. JUDGES

Judges are usually chosen in accordance with the number of contestants. I suggest two men and one woman for eight to 20 girls, and three men and two women for a contest with 21 or more girls. Try to pick judges that are not familiar with the area or the girls. This is not always possible and may not be feasible. Some contests give the judges a modest payment, some will give them a dinner and a payment and always pay for travel—this is up to your committee. Make sure the judges are people of the highest respect and ask them not to discuss their decisions, before or after, with any of the contestants.

I suggest you have tea or dinner before the pageant so that the judges can informally visit with the girls. Also, a two- or three-minute private interview set up in a separate room for each girl is good. This will give the judges a chance to score the girls’ ability in conversation—her personality, etc.

4. LAST YEAR’S QUEEN

Be sure to ask last year’s Queen to assist and be present at every practice. You may want her to time the interviews, etc. She should play a big part in helping. She will also be able to help the girls with their talk or one minute little speech they have to give. We usually let them say what they wish.

5. VISITING QUEENS

Many fairs invite surrounding Queens to attend. They introduce them onstage and it makes for good public relations. This is all up to you.

6. PRIZES

Prizes and trophies are given in accordance with how much a fair or festival can afford. Try to get the local merchants, banks, insurance companies, etc., to give gifts—the more the better—and make sure each contestant gets something for all her effort. Invite them to take part next year if
they do not win; one more year’s experience can make a girl a winner. Many of our Queens have competed more than one time. It’s a great experience.

On the next pages we are including a sample sheet of how you may want to produce your pageant.

**Fair or Festival Pageant**

(Music will play for a short time before contest begins.)

- **GROUP IN FORMALS.** Call girls quickly to stage for appearance. Call each girl by number and name. She will take a step forward then back as her name is called.
- **INTRODUCTION OF RETIRING QUEEN.** She will parade across the stage in front of the girls and quickly greet the crowd, then off, then dismiss the girls with a thank you.
- **INTRODUCTION OF JUDGES.**
- **FORMAL COMPETITION.** Each girl will appear and model onstage alone.
- **GROUP IN FORMALS.** Bring girls back, call off their numbers and names, then dismiss with a thank you.
- **ENTERTAINMENT.** About 10 minutes is needed for girls to change. A good local act or group.
- **SWIMSUIT COMPETITION.** Each girl will appear and model by herself.
- **GROUP IN SWIMSUITS.** Call girls quickly back and call off each number and name, have them step forward and back, then dismiss.
- **ENTERTAINMENT.** 10 minutes needed, at least.
- **GROUP IN FORMALS. QUESTIONS AND TALK.** Call girls quickly to stage. Have each girl tell the audience something about herself. She goes to front center stage, MC steps away and gives her the spotlight. After she has given her speech, you may have her take a question from a bowl—this is optional—then dismiss group after all have given a speech.
- **INTERVIEW LAST YEAR’S QUEEN OR SPECIAL GUEST.** While judges are making their decision, the Queen or Guest can give a talk and possibly more entertainment.
- **GRAND FINALE.** When all scores have been totaled and a winner has been chosen, call girls onstage in GROUP. Have Queen stand side-front.
- **ASK FOR ENVELOPE.** Call person who has envelope to come forward and hand it to MC.
- **WINNERS.** Call off 2nd runner up (have trophy and gift). Call off 1st runner up (have trophy and gift). Call Queen front center, then name NEW QUEEN.

She will step front center and the retiring Queen or dignitary will crown her. Retiring Queen or dignitary will put on ribbon and the new Queen will receive trophy and gifts from MC. (If you have special gifts for all the contestants, good time for them to be given is right before the MC asks for the envelope). IF POSSIBLE, HAVE NEW QUEEN TAKE A LONG WALK EITHER UP OR DOWN STAGE AND GREET HER NEW SUBJECTS
17. **Parades**

by Sheri Rich, Parade Chairperson, Shepherd Maple Syrup Festival
(with additional comments from Kalamazoo CVB)

A parade can be a colorful and exciting addition to a festival and an event that attracts out-of-town people to your community. The key to creating a parade that people want to watch or participate in year after year is organization.

With foresight, your parade can be a successful mix of music, marching units, cars, festival queens, and more, carefully blended to please both the eye and ear. Without organization, the event could be a disappointing combination of music groups spaced too closely, unattractive entries, animals accidentally placed too close to loud vehicles that could frighten them, and so forth. Organization will reduce this sort of mistake. What follows is a suggested method for organizing a parade that can be altered to suit each festival’s needs.

1. Select a parade chairperson and a small committee that has the authority to make parade policy. A high level of enthusiasm and the ability to carry out responsibilities are extremely important for committee members.

2. Settle on a parade budget. Some possible costs include flowers for V.I.P.’s, postage, photocopying costs, long distance phone calls, and paying for a band or banners.

3. Select the parade time and route. Will your parade be your festival’s “kick-off” event or “grand finale?” As you organize your parade, be sure to drive the route. What will people see? Check out street width and clearance for tall units. Will you need streets closed and traffic control? Be sure to inform your local police department of parade details.

4. Talk with your local police department about acquiring a parade permit. Apply for your permit early.

5. Set an entry deadline. Leave enough time between the deadline and parade day to create the lineup order and then mail out lineup information to the participants. Advertise the deadline in newspapers and on radio stations’ community calendars.

6. Decide on parade guidelines. For instance, some parade officials do not allow “for sale” signs to be displayed in car windows. Will your parade be for the locals or will it be designed to attract people from other cities and states? Will you allow units from outside your community to participate? What is your policy on allowing politicians and/or candidates for political office? Will items such as candy, gum, pencils, etc. be allowed to be thrown from a float?

7. The theme of your parade should determine what units to include. Will it have floats? If so, determine what kind of floats and how big. Will it have clowns, animals, or children on bicycles? Remember, variety keeps the spectators’ interest.

8. Ask potential participants to complete an entry form that includes their name or the organization’s name, contact person’s name, complete mailing address and telephone number. Also ask what the entry is. One way to do this is to offer a list of possible entry
types like queen (car or float), antique car, float, marching unit, horses (how many?),
marching band, car, musical and other.

9. Also ask for a brief description of the entry. Include the deadline on the entry form along
with the names and numbers of people to call if the entrants have questions. It is a good
idea to also include the parade guidelines on this sheet.

10. Keep track of entries by recording each one on a 3 x 5 card so all entries can be organized
alphabetically. Include all the information that was on the entry form.

11. Set up the lineup. This is very important so take time to do it right. One method is to cut
text pieces of business card size paper. Write the name of each entry on a piece of paper. Use a
highlighter to mark the musical entries. On a large table lay out all of the cards so you can
quickly look them over and begin lining up your mock parade.

If you have a lot of entries, don’t feel overwhelmed. Pull out all your highlighted music groups
and divide the parade into units with each one beginning with music. For example, if you have
three bands, you would have three units. BandxxxxxBandxxxxxBandxxxxx.

Now you can fill in with a nice blend of entries that might look something like this (VFW color
guard, police cars, and fire trucks have been added to the front of the parade).

Unit One: (1) VFW (2) Police Cars (3) Fire Trucks (4) Band (5) Queen (6) Mayor (7) Parade
Marshall (8) Car

Unit Two: (9) Band (10) Scouts (11) Float (12) Queen (13) Car

Unit Three: (14) Band (15) Car (16) Float (17) Horses

Ideally, there would be many more entries between the bands. The above serves only as a model.
Once organized, each unit can be assigned a number, which will make lineup easier.

Some Tips:

- Start with a big opening, something spectacular, your showiest band with police cars and
  sirens and banners telling what parade it is.

- Don’t place similar entries next to each other.

- Spread out musical entries evenly.

- Put marching groups that include small children close to the front so they don’t have so far
to walk.

- Keep noisy entries away from animal entries.
• Put horses at the end and make sure there’s someone to follow directly behind them to clean up messes. Marching units don’t like to follow horses.

• Place fire trucks near the beginning so they can leave quickly in an emergency.

• Look over the mock parade lineup and visualize the parade. Does it “look” right?

• Design the parade route so that it circles back to the starting point. This allows participants to return to their awaiting vehicles, prevents participants who have completed the route from flowing back through the parade while still in progress, and allows you to establish one central command post.

• Make the parade more special by providing boutonnieres and corsages to the day’s V.I.P.’s—the mayor and his/her spouse and the parade marshal. A parade marshal is usually selected by the community because of outstanding community work or service.

• Contact Shriner groups; they often have very entertaining parade units. They do accept donations.

• Invite other local festival queens to participate.

• If the parade is to last 50-60 minutes, it should have 60-70 entries including 5-7 musical groups.

• Send out lineup information to entrants that includes their lineup number and when and where to lineup.

• On parade day, have extra people to help lineup the parade. If possible, have the lineup crew wear identifying clothing such as caps that say “parade.” Make sure each crewmember has a copy of the lineup order and have them spread out on the lineup route to direct entrants. Parade officials along the route with walkie-talkies can help keep things moving smoothly, and the walkie-talkies come in handy in case of an emergency.

• A videotape of the parade is a great way to analyze areas that need improvement.

• Ask for criticism after the parade and set new policy for future years. With one parade under your belt, next year’s event will be even better.

• After the parade, send thank you notes to participants and crew.

Remember, the more fun you have with the parade, the more fun your spectators will have.
18. Horse Events
by W.G. Colburn, Logan County Fair

Many classes of “Horse Events” are available for fairs and festivals. A sampling of suggestions would be: Society Horse Shows for Juniors and Adults, Rodeos, Horse and Mule Pulls, Draft Horse Shows, Morgan Horse Shows, Appaloosa Horse Shows, Quarter Horse Shows, Cutting Horse Shows, 4-H Horse Shows, Thoroughbred Horse Races, Quarter Horse Races, and Standardbred Horse Races, just to name a few of the many possibilities you have if you should decide to have a horse event at your fair or festival.

Once you decide a horse event is the program you want for an afternoon or evening show, you must then get in touch with the particular affiliation for the type of event you want to have. Perhaps you have someone in your local community who has the type of horse for the event you choose or can put you in touch with the correct affiliation. A phone call to your state Department of Agriculture would be the next step in locating the correct organization to contact. In some places, there are groups who put on a show on their own, although most people, I think, belong to a sponsoring organization. Horse events that award points, such as rodeos, should be booked through booking agencies handling rodeos. Thoroughbred and Standardbred races would require a track, usually one-half mile.

Now that you have contacted your affiliation group and know what is expected of you to sponsor this event, you may want to find various businesses or individuals to sponsor trophies for your event. Being a sponsor of a trophy helps to interest local people in your show, especially if the sponsors are allowed to present the trophies to the winners. Having sponsors also helps to defray some of the cost of a show. During the event, sponsors should be mentioned or “plugged” every chance you get, because they are helping you to make your show a success.

The next step would be to obtain officials for your horse event. No matter what the event you choose to have, a judge is a necessity. Other officials who could be needed, depending on what affiliation you choose, would be a clerk to keep the records, someone to take your entries, collect your entry fees, time your event, be your announcer, and if the event is a race, you would need someone to start your races, either a starting gate for the Thoroughbreds or a mobile starting gate in the case of the Standardbred horses. Also needed is a photo finish service, which takes photos of the horses crossing the finish line, so that a winner is established without any doubt. If your event is Standardbred Racing, a licensed charter is also needed; their purpose being to make a record of where each horse was at the quarter mile, half mile, three quarter mile, stretch, and finish line, and what that horse was doing. All of the charter’s work goes on the Eligibility Papers for each horse and that paper follows that horse wherever it goes to race. The affiliation you choose usually has a list of officials and will help you to obtain the ones you need. There is normally a charge for the officials and you would want to check on this to be sure you have this in your budget.
Your local fair or festival may have their own rules for any event they sponsor. When you choose your affiliation for your horse event, their rules may supersede your rules. This is something you would want to get established before your event starts.

Any horse event you elect to have requires you to give your time and thought to it—do you have stalls for the horses? Are they sturdy enough to hold them? Will people come to your show the day before in a motor home or trailer that requires an electrical hook-up and do you have that available? Do you have a place where water is available for both the horses and the people? Are there restroom facilities available? If the event you choose will take place in one afternoon, do you have ample room for the show and room for the trucks and trailers to be nearby to be used as tie-ups for the horses? If your event is a rodeo, do you have ample room for the chutes and pens, with plenty of space for the event to take place? Most important of all, do you have a safe, well-located spot for spectators? After all they will be paying for their spot and you do hope to have them back for next year’s show.

Now we have all the groundwork laid for our horse event except for one little matter—how are we to get entries? If no one knows about your show, we won’t have anyone there to participate. Advertising your show is the only way to attract entries; but where to advertise? Most of the horse affiliations publish a magazine or a newsletter to their members. Be sure to put a timely ad in the current issue giving participants time to enter their horse or horses. Your local and surrounding newspapers and radio stations can be a big help with advertising. Among horse people, word of mouth is another way of getting the word out about your show or race. Posters or letters sent to those who show the type of horses you are having is another way of getting entries. Some shows or races have early deadlines for entries. Make this clear in advertising if that is the case with your event.

Another thought. Through the years, we have noticed, in horse events, there is a trend for the whole family to participate. When you schedule your events, try to include events for boys, girls, moms and dads, young and old alike. Try to come up with some original events of your own. That will make your show special and the participants will remember it next year when it comes time for your show.

If you should decide to host your very first horse event, don’t hesitate to ask people who have had some experience for some suggestions and help. Always remember, hands-on experience is still the best teacher.
19. Rodeo’s and Horse Shows
by Tad Whitten, Promotion Associates

We all as children dreamed of owning a horse or being a cowboy. This common fantasy has preserved the interest in horse events and will continue for many generations.

A horse show or rodeo is an event where horse enthusiasts compete against one another by comparing their skills. This definition just about covers all equine events: racing, rodeos, jumping, trail rides, equitation, and breed shows.

Ever since the first horses, men have gathered to compare their animals. As civilization progressed, so did the number of uses, which the horse was put. This led to more comparisons, which sparked the very beginning of horse shows and rodeo events, comparing one horse and rider against another.

The first horse show of breeding classes, as we know them, took place in June, 1853, at Upperville, Virginia. In October, 1883, the first modern horse show was held at Gilmore Gardens, now known as Madison Square Gardens, in New York City. The first rodeo in the history books dates to 1882, held in the small town of Pecos, Texas.

With the turn of the century, there have been many changes in horse competition. Today, horse shows and rodeos combined total 17,400 annually. These figures convert into 327 million dollars worth of economical impact to our country each year.

The present-day events are a pleasing form of entertainment. They are fun for the riders, owners, and the spectators. They can also be fun for the people who coordinate them if everyone knows his job and fully carries it out. A poorly planned show disturbs the spectators, exhibitors, and management.

Successful events depend on competent managers, assisted by knowledgeable committees, willing to carry out the smallest detail. From the largest shows down to the one-day informal events, someone has the job of organizing and carrying it out. This may be one individual, a large committee or a professional manager. That brings us to the point, how does one put on a horse show or rodeo?

Before a club, organization or individual decides to put on a horse show or rodeo, there are four key considerations involved: available experience, exhibitors, location, and finances. Each of these must be thought out very carefully. These factors will determine what type of event can be held and if it is feasible.

It is almost a necessity that someone in the group has had some experience with this type of event. This experience may have been as an exhibitor, manager, secretary, or in any position where he or she has been able to observe event operations. If no one has had any past connection with a horse show or rodeo, it is very advisable to consult an experienced manager. The type of experience a manager has will be very helpful in planning all areas of rodeo and horse show production.

In choosing what type of event you will want to host will also depend on your area. You will have to look at what type of exhibitors you feel you can attract with your budget. Exhibitors range from
backyard horsemen to specific breed professional trainers. Also you will need to check conflicting show dates. More shows have failed due to date conflicts than poor management.

Your location will also affect what type of event you can host. You must have a flat area with seating for spectators nearby. Racetracks with grandstands work out very well for outdoor events. With the invention of portable fence panels, temporary arenas can be very easily constructed.

The fourth key is financing. There are several sources for the initial money needed. If it is a club or other organization, you may have to dip into your treasury to cover such things as printing, advertising, insurance, trophies, etc. The event may be subsidized, such as a show held in conjunction with a state or county fair. The list of available sponsors is never ending. A few are local western stores, soft drink companies, and car-truck dealers. These are organizations that would support your event, provided your audience uses or has a use for their product or service.

The single most important factor to remember is that you will be marketing a form of entertainment to your spectators. They will be expecting to be entertained and you must do just that. On this depends the future of your event. Managers in conjunction with a professional rodeo stock contractor can do just this; they are experts at keeping the crowd on their toes and in suspense, making every second breathtaking. If your spectators are not enjoying themselves, they probably will not be back next year.

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**Quick Tip**

*Make Your Entrance Attractive and Impressive!*
20. Farm Youth Program
by Jerry Bullock, Mid South Fair, Memphis, TN

The Farm Youth Program is made up of organizations such as 4-H, FFA (Future Farmers of America), FCCLA (Family Career & Community Leaders of America), Skills U.S.A. VICA (Vocational Industrial Clubs of America), HOSA (Health Occupations Students of America), and any agricultural project involving young people.

4-H Programs are worked through the county extension offices and the University Extension Service. Here at the Mid-South Fair, we work cooperatively with Extension in Arkansas, Kentucky, Mississippi, Missouri, and Tennessee. This helps provide leadership and participation to more than a thousand young people. Some 4-H events that a young person might enter and be judged prior to fair opening are 4-H Poster Art, 4-H Photography, and 4-H Entomology. The posters and photography entries are judged prior to opening of the fair and the winners are displayed all ten days of the fair. Entomology boxes are brought in, judged, and all boxes are displayed all ten days of the fair. Poster Art pays first through third places in a junior and senior category, photography pays first through fifth places, and Entomology is placed blue, red, or white with money being paid on the Danish system for each entry.

Events that take place on 4-H Day (the first Saturday of the fair), involve individual and team participation competition. Examples are Hippology, Foods & Nutrition Judging, Home Furnishings, Seed Identification, Poultry Judging, Livestock Judging, Fashion Revue, Bicycle Rodeo, BB Shooting, Poultry Barbecue Contest, Forestry Judging, Food Bowl Quiz, Public Speaking, Consumer Judging, Career Pursuit, Linnaean Games, and Wildlife Evaluation. Individual participation pays first through third places and judging events pay first through fifth place. In each judging event, the high scoring individual receives a ribbon, plaque, and an additional monetary award. Judging events have a junior and senior category.

Chairmanship of the different events is rotated between the states. By rotating, the burden of securing judges, tabulating scores, etc., doesn’t become a burden on any one state.

When a contest no longer draws good participation, the 4-H Committee evaluates and will either update the event or eliminate and replace the event with another. It is the intent of this committee to have programs that focus on the current interest of 4-H’ers.

Skills U.S.A. VICA, HOSA, FCCLA, and FFA are coordinated with the State Departments of Vocational Education and the schools within the five states previously mentioned. Again, I work with them to implement and conduct those events that will provide a learning experience.

Skills U.S.A. VICA has two events at the Mid-South Fair. They are Cosmetology and Promotional Bulletin Board. Both contests are held on the first day of the Mid-South Fair and are for Tennessee
contestants only. This was offered to all states, but travel constraints prohibited their participation. Each entry in Cosmetology (6) receives a ribbon and some money. Promotional Bulletin Board contestants (5) receive money, ribbon, and their entry stays on display all during the fair.

HOSA is a demonstration only at the Mid-South Fair. If a school wishes to bring their students to the fair to take blood pressure, etc., it is the responsibility of the Farm Youth Department to provide a place and publish time for visitors to have this service done. We have no competitive events at this time.

To begin any vocational program, you first determine which events you will offer and decide the rules and regulations for entering and conducting the event. It is the responsibility of the Farm Youth Department to secure sponsorship for awards and secure judges for the events.

FCCLA has three competitive events for students in our five state area. Those events are Fashion Construction, Quick Bread, and Poster/oral.

From my experience, there seems to be more change in this organization than in others. When participation begins to dwindle, I go to the vocational people, and together we redirect the focus by updating events to meet today’s opportunity, or change to a new program completely.

FCCLA contests are conducted by State Advisors and they select their own judges. Awards are paid first through third in junior and senior for Quick Bread, first through third in four categories for Poster/oral, and Fashion Construction is paid on the Danish system with each contestant being placed blue, red, or white. Special rosettes and award money is paid the top entry in each of four categories.

FFA has eight competitive events at the Mid-South Fair. They are Dairy Judging, Livestock Judging, Poultry Judging, Soil Judging, Welding, Floriculture, Nursery/Landscape, and FFA Prepared Public Speaking. Each of the five states send their state winner to compete for the Mid-South Fair title. Because of the time of our fair dates, this is the last practice before going on to National FFA Convention.

Each contest is managed with state vocational staff, teachers, and qualified judges with expertise in certain fields (e.g. Welding and Soil Judging).

Awards are given to each team competing with special awards given for high scoring individual. Prepared public speaking contestants are each given monetary awards and plaques.

In 2004, there was some conversation about discontinuing the youth horticulture program at the Mid-South Fair. I felt so strongly that we should provide more opportunities and not take away, I asked for and was given permission to establish a “Youth Agriculture/Horticulture” program for the Mid-South Fair. Local Extension personnel and teachers were contacted to plan such an event. Rules and regulations were written and mailed to surrounding states. The response was most favorable. This is open to all youth and not just those involved with 4-H, FFA, etc.

There are four lots named for this competition: Lot-1 Horticulture, Lot-2 Gardening, Lot-3 Field Crops, and Lot-4 Shop Work. Awards are paid on the Danish system with a “Best of Show” named in each Lot. This earns an extra cash award and a rosette.
Events and contests for youth are always exciting. They are easily begun and professional assistance is readily available. If the event you select doesn’t grow and involve youth as rapidly as you want, simply change to another. There are so many different opportunities you can use that an average fair couldn’t possibly offer each event.

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Quick Tip

A Self-serve Ticket Booth is a Great Idea!
21. Choosing a Carnival, Food and Beverages

Choosing the right carnival is one of the most important things a concessions manager will do. The carnival is a very visible aspect of your event. People are attracted to a bright, colorful, clean-looking, well-run carnival. A carnival with a good safety record is a must.

When choosing a carnival, you should visit other festivals and fairs and talk to their boards. Ask questions about their carnival’s safety record, the success of the fair while this particular carnival has been playing there, what kind of relationship exists between the carnival owner and the board, how does the carnival handle its personnel on the grounds, is the carnival clean, equipment in good repair, are the rides up-to-date? Carnival games, sometimes called hanky-panky games (high pressure games designed to prevent a person from winning), should not be a part of your carnival. Spend time looking and watching the overall operation of a carnival before booking them into your fair or festival.

Food and Beverages

Festival-goers are difficult to categorize. Some are retired; others are still in their strollers. Some come to watch people; others are much more interested in the arts and crafts. But there’s one thing that seems to hold true for nearly everyone in the crowd: an inordinate desire for food and beverages.

Like the other committees, the one handling food arrangements need to get to work promptly. An early order of business is to become thoroughly familiar with requirements issued by the Department of Health. This event booklet cannot possibly address all the points covered by the manuals but it can quickly summarize their point objective: to keep people free from disease.

The food regulations don’t end with what can and cannot be served. They also cover such things as hand washing facilities, wastewater disposal, and permissible tableware. In addition, there are specific requirements concerning the construction of concession stands. Floors are to be of certain cleanable materials; walls and ceilings must keep out bugs and the weather; doors must be self-closing; and counter-service areas must be designed “to restrict the entrance of flying insects.”

There’s even a minimum standard for screening materials: at least 16 mesh to the inch. To make sure their food service arrangements are in order, many event organizers involve the county sanitarian department in their planning from the onset.

Beverage sales also are governed by state regulations. In addition to those of the Health Department, the Liquor Control Commission has certain rules that must be followed if
“spirituous” drinks are to be sold. Nonprofit organizations, for example, can obtain an “on-the-premises retail beer permit” if they meet certain requirements. Since the permit application takes several weeks to process, submit all the paperwork (and the fee) well in advance of the event date.

Important as they are, government regulations are but one part of the food/beverage picture. There are also several other things to consider. One concerns variety. Just as the entertainment program is improved with a mixture of performances, refreshments serve a wider and more appreciative audience if the selections are diverse. In fact, several very successful events owe a great deal of their popularity to the tempting dishes made available to a hungry public.

An earlier chapter noted that the food and beverage business can be handled either by the event organizers themselves or by concessionaires. The decision on which to go with is influenced by the amount of start-up funds available, food service equipment, and volunteers. One piece of advice, however, applies to both alternatives: ask for bids. If the event promoters are selling the food, bids are a way to get the best prices on buns, hot dogs, soft drinks, and other foodstuffs. If concessionaires are to be used, solicit bids to find one offering the best return (percent of gross) to the organization. And, have everything—menu, hours of operation, location, and the financial arrangements—clearly spelled out in any contracts with vendors.

**Quick Tip**

*Have a Huge Wooden Tractor for Kids to Climb On!*

Larry Ward 77 Event Production
22. Concessions
by Don Frenkel, Pensacola Interstate Fair, Pensacola, FL

Concessions and Fairs
“A True Partnership”

Having handled the sales and operations of concessions for the Pensacola Interstate Fair for 26 years before being named manager of the fair, I feel that I have acquired a vast and extensive knowledge of what to expect in dealing with these wonderful people.

One getting started into this phase of the fair business has to enter into every transaction with the “Golden Rule” foremost in his mind. Learn from the very start that people like to be treated with kindness and respect.

As concessions manager, it is your responsibility to create an atmosphere where concessionaires, from every walk of life, know that they will be treated professionally and fairly. Building trust is something that does not come automatically, but is something that is developed over time and with repeated dealings with each concessionaire. It should be the desire and goal of every concession manager to have concessionaires that will not only be a one-time participant, but to build a relationship with all vendors so that you can look forward to their returning for many years.

Most concessionaires, you will find, are professional people. This is their livelihood and they are in the business, like you, to make a profit. That’s the bottom line. At the same time, it is important to make everyone feel welcome and comfortable at your event. The object is to create an atmosphere where each individual can enjoy themselves while at the same time keeping in mind, “we have a business to run.”

Don’t make things so difficult that even though they may find your event profitable, they don’t look forward to, nor enjoy, being a part of the event. You have to realize, without a shadow of a doubt, that they are a major and a very integral part of the success of your event. That is why I emphasize that the fair manager and the concessionaire are partners. I’m not going to look good if they do not look good. They have a one-on-one relationship with the fairgoer that you don’t have, and you have to consider so many factors as you handle the many requests for space at your fair.

So, now that you realize the relationship that is to be created here, how does one go about making it happen? Well, I’m glad you asked!

Your initial contact with your concessionaire or vendor will probably be either by phone or written correspondence (either letter or e-mail). This is your chance to open a positive dialog with a stranger that hopefully will become a friend and partner. There is an old adage that states, “There is only one chance to make a first impression.” Take every advantage of that opportunity. I don’t care how busy you might be or what kind of day you have had. You hold the reputation of your fair in your hands. You want to make this person feel perfectly at ease and happy that they chose to call you.

Of course, there are many questions that you have to ask that can seem to be long and laborious, but are totally necessary. You have to know the nature of the operation that they desire to bring to your event. This would be questions pertaining to the product sold, dimensions or front footage...
required, electrical requirements, etc. These questions have to be asked in your original conversation so that you can make a decision as to whether you can allow this particular concession or vendor to take part in your event. It is quite probable that you already have your quota of the product being sold. If that is determined, after these issues have been satisfied, that you would like to have this particular concession at your event, you then would send them an application. This application seeks basically the same information, but in more detail, and actually gives you a written record for your files.

I am enclosing a copy of the application that is used by our fair. It is concise and asks the necessary information. Please note that it is not a contract for space, but rather an instrument to get all of the necessary information for you to make an informed decision. One might ask, what is the reason for the application, after you have already asked relatively the same questions while talking to the prospective vendor.

- You can have the correct contact names and addresses.
- You have on record a description of menus and products offered to eliminate any misunderstandings.
- You can ask for references.
- You can ask for pictures of their operation.
- You can get accurate information concerning their needs or special concerns including front footage (awnings, doors, tent stakes, hitches included, electrical requirements, camping needs).

One of the major concerns of management in the placement of your vendors is to make sure that you do not have concessionaires selling the same product right next to each other, or to have too many selling the same products. Your concern should be the satisfaction and profitability for all concerned. Variety is the spice of life and the fairgoer wants to find and experience things at the fair that he cannot find everyday in his city.

Another great concern of management should be the condition, appearance and upkeep of the concession operation itself. One thing you must constantly protect against is keeping the integrity of your fair intact and foremost in your mind. You don’t want your fairgrounds looking like a flea market. If they look good, you look good. You and the concessionaire know that “location, location, location” is the name of the game. But most of those that you will deal with will recognize the reality of being a first time participant in your fair, and that it might take a year or two to work their way up to a better location and, eventually, a great location.

Management should try very hard to build a friendship and trusting relationship with those involved. By accomplishing this, you try to assure that you will have a concessionaire that recognizes the possibilities present at your fair and will want to return again in the future. Nothing is more important than a satisfied concessionaire or vendor. These people travel and work different fairs all over the country. If treated with respect, they can be great ambassadors for your fair as they travel the circuit. Word of mouth is the best form of advertising. It feels so good to receive a phone call saying that your fair was recommended by one of their peers. Fair people are among the greatest people in the world. It is like a “brotherhood” and the grapevine between these people is swift and true. That is the reason that you want to work hard to build strong relationships. They will go throughout the country spreading the news that you and your fair are respected and a good place to be.
It is most important that there be a complete understanding between management and the concessionaire in order to prevent any surprises, and possible unpleasant situations which might arise upon their arrival for set up. The last thing you need, at your busiest time especially, is to find that you did not get adequate information from your concessionaire, only to find that they would not fit into the appointed or contracted space.

Honesty is always the best policy. Be completely honest with your proposed concessionaire and let him or her know of situations that might affect his or her operation while at your fair. There are many concerns to consider such as:

- Health requirements
- Fire codes
- Licensing
- Inspections
- Exclusives
- Taxes
- Complete understanding of the rules and regulations at your establishment. (These requirements should be clear and well explained in your contract).

Some in management get the attitude that they don’t have time for the questions and concerns of the concessionaire. Always make yourself available. Have an open door policy and let them know that you appreciate them and the trust that they have placed in you. Make time. Get out of your office and visit with your concessionaires, vendors, and exhibitors. Listen to their concerns and suggestions, and always remember that you are not doing them a favor by letting them be a part of your fair. They are doing you the favor and trusting you to put on the best show possible to make it a success for everyone involved. Listen and be concerned, and you will be surprised at what you can learn from these professional and wonderful people.

In conclusion, let us always remember that it is your job and the responsibility is on your shoulders to create an atmosphere where the welcome mat is always out and that all those taking part in your fair, regardless of their capacity, is made to feel part of your “FAIR FAMILY.”
2006 Pensacola Interstate Fair, October 19-29th
Space Application

This is an application for space… NOT A CONTRACT! This application does NOT guarantee you a space.

Name of Exhibitor: ______________________________________________________

Date: _____________________________            Phone: ________________________

Address: _________________________________________________________________

City: ________________________________ State: ______________ Zip: _______

Type of Operation:

___ Promotional Exhibit. Space used for the purpose of advertising, promoting, or educating.

___ Exhibit Concession. Space used for the purpose of selling merchandise or services.

___ Food Concession. Space used to sell food and beverage.

___ Non-Food Concession. Space used to sell photos, T-shirts, novelties, etc.

Description of Display, Menu and Total Footage needed:
_______________________________________________________________________________
_______________________________________________________________________________

Note: A photo of your display or stand must accompany this application for approval.

1. Inside Commercial Exhibits. Space is inside permanent, climatized buildings, and sold by the booth. Each booth is 10x10. The cost for a 10x10 booth is $900.00. One 110-volt electrical connection is furnished per booth. Any exception must be approved and paid for in advance. How many booths do you need? ______________

2. Outside Midway Area. Outside space is sold by the foot with a 20-foot minimum. The cost for a 20-foot spot is $1,875.00. What are the measurements of the total space needed? Please be sure to include awnings, doors, tent stakes, hitches, etc.

What product will you be selling? ____________________________________________

Front footage ____________ ft. Depth _____________ ft. What are your electrical requirements: amps_____

If space is not currently available, would you be interested, should we have a last minute cancellation? _____ If so, how many days notification would you require? _______
Please complete and return promptly to:
Natalee Brooks, Concession Manager
Pensacola Interstate Fair
2172 West Nine Mile Rd., PMB 210
Pensacola, FL 32534-9413

Please check out our website at www.pensacolafair.com.

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Quick Tip

*Don’t Put the Toilets Next to the Food Tent!*
23. Legalities & Risk Management

The complexity of your festival will probably determine which permits and licenses you need. Put one person in charge of tracking them down. Licensing raffles and other types of gambling was mentioned earlier in this booklet. The need to obtain necessary permits associated with the sale of food and beverages, and to follow health department regulations was also discussed earlier.

Event organizers may want to consider registering with the state as a non-profit corporation. Reasons for doing this include protecting individual board members from lawsuits against the event, and registering as a non-profit corporation may be required for certain permits and licenses.

A separate and additional consideration is to apply to the Internal Revenue Service (IRS) for tax exempt status. The IRS has prepared Publication 557, “Tax Exempt Status for Your Organization,” that will answer most questions about filing requirements.

Risk management involves identifying and eliminating or reducing potential claims through and in-depth risk assessment. Insurance policies can be purchased to cover known and unknown hazards such as weather conditions (wind, rain, hail), fire, personal injury, property damage, general liability, concessionnaire’s liability (you can have a policy to insure them), theft, workers compensation, and performer “No-Show.” This is not a complete list. Consult legal council and/or an insurance representative for further details.

Do not overlook security plans. Chances are police protection will not be needed. However, if some incident should arise and law enforcement officials are miles away, a situation could get out of hand very quickly. Because of this possibility, local governments frequently have regulations addressing police patrol at public events.

Liability insurance is a critical issue for most festivals. The risk of accidents or damage with almost every aspect of your festival opens it up to litigation if an accident occurs, no matter how insignificant it may seem. Review and update your liability insurance policy on an annual basis. You may wish to require additional coverage for some events and you may require certain vendors or entertainment to carry their own separate policy.
By definition, “special events insurance” is liability protection for organizations that host activities on or off premises for a specific time period. The special events policy provides liability coverage and legal defense for claims of negligence brought on the grounds of mismanagement, improper security, misleading representations, or failure of equipment and fixtures, just to name a few. It is a sobering and true fact that there are persons out there that plan their entire future on mistakes made during your event. Even if claims are unjustified, defense costs can be significant.

Event organizers face potential claims from spectators, vendors, entertainers, and even contractors. Some events pose a high probability of loss such as fireworks, vehicle races, liquor sales, large amusement rides, animal shows or petting zoos, or rodeos. These risks should be transferred away from your event by contracts with vendors or sponsors who are insured or with insurance purchased specifically to protect you from these risks. A standard Commercial General Liability policy is not going to cover these things. It is imperative that a special events policy be purchased and each event be disclosed to your underwriter. Special events policies are priced according to the length of the event, the special hazards of the event and the number of spectators estimated. Applications are required and usually ask the following. Some are very simple, and some applications are very detailed. They may even include a warranty clause which voids coverage for anything not specified in the application. Talk over with your agent or underwriter what you are planning and be very specific.

- Name of event
- Mailing address
- Type of event (festival, concert, fair, horse show, etc.)
- Dates of event
- Types of risks to be covered (fireworks, concert, golf carts, parade, etc.)

It is probably best to send your agent a complete list of events to be forwarded to your underwriter so as to not overlook anything.

- Estimated Number of spectators
- Where event is to be held

Other pertinent questions will be asked and some places allow the festival to purchase the coverage directly online. Minimum premiums are as low as $350.00 and increase accordingly with the risks.

One option to minimize exposures is to contract as much as possible to an independent party such as an event coordinator. Generally, the festival is not liable for negligence of an independent contractor; however, evidence of insurance is necessary from that contractor. Avoid hiring or assigning an event to an independent party and then retaining control of specific details of planning and work. Outline with the independent party the goals of the event and the specific items you want to include, but leave the independent party the discretion to decide how to accomplish those goals. Contracting with an independent will not relieve the festival of all its liabilities.
responsibilities. Situations could still occur that require the festival to have their own liability coverage in place for proper protection.

**Guidelines for Festivals Requesting Certificates**

Minimum liability requirements should be received from each vendor, sponsor, or independent contractor.

Commercial General Liability. This policy pays amounts for which you are legally liable for bodily injury or property damage arising from your event. It is usually an occurrence policy which means it covers incidents that happened during the policy period even if they are reported after the policy has expired. These policies will have a general aggregate and a per occurrence aggregate.

Example: A spectator fell at your festival after trying to get out of the way of a worker riding a golf cart. The accident happened during the event dates outlined on the policy, but she did not make a claim for medical bills until two weeks after the festival was over and the event policy had expired. The policy would respond to the loss because it occurred during the time of the policy being active.

General Aggregate: The most the policy will pay for all claims filed during the policy period.

Example: You have a huge concert with a big name band and many people are injured and trampled by fans trying to storm the stage. You have a total of 415 claims reported for various stages of injury. The general aggregate states the most the policy will pay regardless of the number of claims reported or paid.

These policies also have the following coverage available and they can be included or excluded at the underwriter’s discretion:

- Products & Completed Operations Aggregate
- General Aggregate (other than products/completed operations)
- Per Occurrence Limit
- Personal and Advertising Injury
- Damage (to premises rented to you)
- Medical Payments (per person)

Our festival requires limits of $1,000,000 for bodily injury and property damage combined from each vendor or sponsor of an event; however, we would increase limits depending on what specific event the vendor was handling. Your board needs to have a clear picture of each event, what its risk is, and set your requirements accordingly.

It is also important that your vendors carry workers’ compensation coverage. Most of them own businesses and use the festival venue to advertise their product and to obtain new customers. Their workers’ policies cover them during that time they are off their premises and if you allow someone without that coverage to display at your event, you may be liable for their injury. At the very least, you could incur defense costs in the event of a suit. If you have someone who does not under law carry workers’ compensation, and does not want to purchase it, but whom you believe to be an
asset to your festival, you could write a waiver of liability and have them sign it prior to entering your venue that simply states that the person is there at their own risks, and understands that no bodily injury coverage extends to them while they are on your premises.

These have been upheld and overturned in court and there is no way to know whether or not yours will be honored, but is always best to have it in case. It is impossible to determine all risks involved and suits happen all the time. I decided in closing to name some of the more recent suits reported by insurance carriers to have happened during special events:

1. Tripping over electrical cords running to vendor booths.
2. Mini car in parade hit child that jumped into street.
3. Amusement ride failed to function properly and toddler was thrown out.
4. Festival BBQ was done as fundraiser, and meat was not cooked properly causing sickness to consumers.
5. Golf cart being driven by festival board member hit the side of a booth trying to avoid people in the street, and damaged the tent poles resulting in a loss of income to the vendor.
6. City power could not support vendors, and several with frozen product loss their entire inventory before power was restored.
7. Horse in parade went crazy when the fire truck horn blew and ran through crowd injuring several spectators.
8. Venue could not support power for the band and they blew all the circuits to the venue. Stores on premises at this outlet mall lost power and revenue for the two hours it took to get it fixed and the festival lost money because all the spectators left. (We have had this problem at our festival and have learned to always have backup generators on hand.)
9. Lawn mower racers overturned and went into crowd injuring several, and the driver of the lawn mower sustained back injury during festival.
10. Child fell off float when leaning over the side to throw candy.

Festivals should be fun and provide entertainment to the community or the venue where you are. They can be safe if all risks are determined in advance and measures are taken to avoid or transfer the risk away from the festival. The most important thing is—BE SAFE AND HAVE FUN! For questions about special events coverage or to obtain a quote, call me at 800-922-5536, ext. 110.

Tricia Adams
Allen Insurance Group
Fort Valley
www.allenins.com
Almost all published music is protected by copyright and enforcement of these copyrights is growing more stringent. Organizations like ASCAP (American Society of Composers and Publishers) are beginning to police festivals and similar special events to ensure compliance with the law.

While most professional musicians are already covered by dues to ASCAP, most amateurs are not. If they perform any music which has been previously published and/or recorded, royalties must be paid or the performer and the festival are liable to lawsuits. The same holds true for playing recorded music. Royalties must be paid regardless of the non-profit status of the festival or its organizers, a change enacted in the 1978 revision of the copyright law. Ignorance of the law, once considered an excuse by the courts in music copyright matters, is no longer acceptable.
26. Location/Physical Facilities

Lumped together in this chapter are many other matters that must be attended to make your festival a success. A few words about the site: it must be large enough to accommodate the crowd, but not so big that there are vast distances between the various areas of activity. City parks are commonly used as are county fairgrounds. Some groups have even had success with downtown areas, particularly around squares.

Location is another consideration when it comes to site selection. Not only should events take place fairly near their prospective attendees, these events need to be easy to get to. Areas along the route with potential bottlenecks—narrow roads, one-lane bridges, and the like—should be avoided. Likewise, property subject to flooding is not the best choice for an event. And, of course, there’s no getting around the fact that event-goers arrive in vehicles, which somehow must be parked. If 10,000 people show up and they average three to a car, then a little over 3,000 vehicles must be parked. It’s no wonder the sole responsibility of some event workers is arranging for parking. Among other things, their plans should include handicapper spaces.

Once the site is chosen, sketch it out on a big sheet of paper. Draw property to scale, if possible, and include roads, trees, sidewalks, drainage, fire hydrants, power lines, and any other important characteristics. When the “base map” is completed, identify tentative locations for restrooms, a first-aid station, concession stands, exhibit and entertainment areas, and whatever other features the festival will include. There are several rules to remember:

1. Locate restrooms so that they are convenient for the crowd, not just where they can be conveniently set up. Keep the restrooms in clusters. It’s confusing if the men’s facility is at one end of the festival and the women’s is at the other. Make sure they are clearly marked “Men” or “Women.” It has been recommended to have more restrooms designated for women than men.

2. Remember electrical needs when pinpointing stage locations and arts and crafts areas.

3. Establish some distances between entertainment and exhibits. Otherwise, an artist may be unable to explain his or her techniques because of loud music.

4. Provide benches and even picnic tables in some shady spots for those visitors who may need to sit and rest a while.

5. Consider visitors with special needs. How accessible is your festival to people with physical handicaps? Just as important as structural features is your attitude in dealing with handicapped visitors? Be sure to accommodate them.

6. Consider establishing an information booth. It’s a great place to answer questions, distribute programs, and handle lost-and-found items.

7. Put some serious thought into the physical arrangement of booths, stands and stages. Traffic—human traffic—must somehow flow between these attractions. Minimize points of resistance.
8. Finally, after everything is placed on the map, take the plan out to the actual site. Visualize what is going to go where. Be certain that the property can accommodate each item that has been mapped.

9. Cleanliness is a must and cannot be stressed enough. Provide an adequate number of trash containers, conveniently and appropriately placed, and be sure to monitor and empty the containers on a regular basis.

**Lost People?**

Know that few things are more terrifying for a child than being lost in a crowd; some festival organizers have devised a way to quickly reunite families. It’s the “Lost People Tree”—a small tree decked out with clear Christmas tree type lighting—where counselors are stationed. Children who have become separated from their parents are taken here and so are adults who have lost their children. It’s a great success.

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**Quick Tip**

*Car Dealer Sponsors Can Post Fair Specials!*

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![Car Dealer Sponsors Can Post Fair Specials!](image-url)


27. Grounds and Facilities
by Marvin Perzee, Iroquois County Fair

Many county fairs work year round in preparing for their annual event. Thousands of volunteers across the state donate labor, equipment, and necessary resources in anticipation of opening day. When the gates open, we know that COMPANY IS COMING and that our appearance and the impression we create will dictate how many people will come and whether or not they will return. Let’s make our company feel welcome by remembering the following:

“C” Construction of the grounds and facilities should be safe, efficient, and attractive. Much thought should be given to the layout and design of your grounds to accommodate the needs of your guests and to provide ample space for your traffic, exhibitors, and service providers.

“O” On-going maintenance and repair not only saves you money in the long run, but enables your association to better utilize volunteers. We do annual inspections and use check lists of what needs to be painted, repaired, or replaced. This is done prior to the fair and directly after.

“M” Manpower is an essential ingredient to the upkeep of your grounds and facilities. We have long enjoyed a good working relationship with our county 4-H clubs and trade facility use for manpower. 4-H members pledge their “hands” to larger service and many hands make light work. In addition to learning responsibility, our 4-H members take pride in the appearance of their county fairgrounds. We utilize the services of numerous other local civic and social organizations. In addition, we have the support of the Township Road Commissioner, County Board, and State Highway Department.

“P” Park benches and rest areas in strategically planned locations are an important factor to consider. Those with special needs, the elderly and young families, appreciate having a place to rest during their tour of the fair. Bulletin boards and directional signs are also beneficial. Scheduled activities and other announcements should be updated daily.

“A” Ample parking, in an organized manner, which recognizes the needs of the elderly and handicapped, is essential. Overnight guests appreciate camping accommodations, equipped with water and electricity. When space is limited, parking for campers must be carefully planned and policed.

“N” Necessary rooms, such as restrooms and showers, must be strategically placed, well equipped, and constantly maintained. Your guests deserve a clean and sanitary environment, and, if you want them to stay, you must provide it.
“Y” Yard and grounds upkeep on a year round basis attracts off-season rental. It also enhances the fair association’s reputation. Flowerbeds, trees, and shrubbery add to the beauty of the grounds and tell our visitors that we want to make their stay more enjoyable.

“T” Investment is a key word to a fair association. A large sum of money is invested in your land, buildings and accommodations. The monetary investment is not as large as the investment of time, energy and dedication provided by volunteers. Volunteers are our greatest asset and help us produce the best fair possible while maintaining a good image and well-deserved reputation.

“S” Sanitation is imperative in all phases of the fair, whether it is the rest rooms, inside building cleanliness, livestock areas, manure disposal, insect control, garbage, or grounds clean-up. Be prepared and plan ahead. If anything can go wrong, it usually does during fair week.

“C” Command respect for your grounds and facilities. Insure that adequate security is maintained on a 24-hour basis during fair week. The Iroquois County Law Enforcement Association provides excellent assistance during the fair in exchange for the use of a sanctioned-shooting range in the back section of the fairgrounds and used off-season. Year round security is on-going due to the State Police utilization of the shooting range. This arrangement has been beneficial to their association as well as ours.

“O” Operate the building, maintenance, repair, and upkeep of your grounds and facilities as a business. It is a “BIG BUSINESS” and the success or failure of your operation depends upon the time and commitment you are willing to give. We use the talents of numerous retired individuals who enjoy working at the fairgrounds. They take great pride in their work. They mow and manicure the grounds, fix and fiddle and feel that they are as much a part of the fair as lemon shake-ups.

“M” Money making is crucial to the longevity of any not-for-profit association, but we must also be mindful of the need to provide “People Pleasing” facilities on the grounds. Some buildings do not generate huge revenues during the fair, but the contents bring people through the front gate and a large attendance spells success.

“I” Initiate long range planning to meet your needs. Instill pride in your community for past accomplishments and impress upon all local civic, social, and governmental agencies how important it is to insure future growth. Incite enthusiasm in your ground and facility improvements, by generating interest and including everyone who makes a contribution. Press releases should be written to identify donations and recognize any volunteers involved. Remember, “I” is singular, and one person cannot be nearly as effective as an inspired team.

“N” Neatness is contagious. If your grounds are clean and well kept, visitors are less likely to litter. Provide ample receptacles for garbage. Schedule garbage and manure pick up at times that will not obstruct or interfere with your traffic.

“G” Glitz, glamour, and glitter belong on the midway. Your buildings should be practical and constructed for multi-purpose use. Off-season rental is necessary to defray ever increasing operational costs. Uniformity in color and construction adds to the overall appearance of your fairgrounds.
In closing, keep in mind that “COMPANY IS COMING” and we want them to feel welcome. If our “house is in order” they will be comfortable, well fed, entertained, and educated. We would be remiss if we failed to recognize our dedicated fair board members, county 4-H leaders, and members, state, county, and local co-operating governmental agencies, media, church, social and civic organizations, business community, law enforcement association, Red Cross, and the host of volunteers.

Quick Tip:

*Make Event Schedules Prominent!*
28. Fair Office and Staffing
by Keith Kesler, Champaign County Fair

County Fairs, regardless of the size, are big business and often times the most important event in the area. The image a fair office portrays to others is an important factor in the success of a fair. Usually the first contact visitors, exhibitors, and others have with your fair is through a personal visit to the office or a telephone conversation.

There should be someone in the fair office that is knowledgeable about the fair operation to answer questions. There will always be special problems or questions; however, they can be greatly minimized if the staff is familiar with the rules and regulations governing the fair.

The fair office is an extremely busy place long before the actual fair begins. There should be someone of authority in charge, a “Hub,” with knowledge and expertise in the fair field. It is helpful if this person is also involved in the State and International Associations. This involvement will bring an awareness of what is happening throughout the fair industry. Information received from these associations can be very helpful and should be put to use in each fair organization.

Considering the amount of money, time, and number of people involved in the making of a fair, there are really no “small” fairs. Each fair should be run like a business. One of the most important things in running a successful fair is being prepared for the peak period of time when the County Fair actually takes place.

Analyze and determine the parts of the preparation work that can be done ahead of time to help level off the activity. A great deal of the paperwork can and should be done in advance; in order to create a more relaxed atmosphere when additional people become involved at fair time. Accurate records of every aspect of the fair operations should be efficiently kept, filed, and be readily accessible. Efficient files, records, and check-off lists are vital. In the event of an emergency, the fair operation would continue with a minimum amount of interruption. Look ahead and be ready.

Fairs depend on “Volunteer Help” and these volunteers are a very important part of any fair. Volunteers are interested in the success of the fair, giving of their time to help make things happen. Let them know they are appreciated and are considered an integral part of any fair.

It is important for the surrounding community to attend and participate in the County Fair; therefore, it is helpful when County Fair Board Members are involved in community affairs. By being involved, they are able to draw people from various community groups into the fair activities. Board members should be interested men and women, who are dedicated to making the fair an event of which we can all be proud. As stated earlier, the County Fair is a business and should be conducted as such. A professional attitude should be developed. Good public relations will be created by a smooth functioning County Fair.
29. **Tractor Pulls**  
*Courtesy of Wikipedia*

History

It is said that around the 1850s when farming machines were pulled by horse, farmers would boast about the strength of their horses. They would claim that their horse could tow large loads, such as a fully loaded hay cart or wagon. Farmers would challenge one another to contests to prove who had the strongest horse. A barn door was removed and laid flat on the ground, the horse was then hitched to it and the farmer ushered the horse to drag the barn door along the ground. One by one, people jumped on the door until the horse could no longer drag it; the horse pulling the most people the greatest distance was judged the strongest. This event, called draft horse pulling, is still carried out today with specially bred horses trained to have high strength and low stamina. Instead of people, fixed weights on sleds are dragged as far as possible. Whilst it is said that the term horsepower is derived from this event, in reality the term was coined by James Watt.

It wasn’t until 1929 that motorized vehicles were put to use in the first events at Bowling Green, Missouri, and Vaughansville, Ohio. The sport was recognized then, but didn’t really become popular until the 50s and 60s, and it was realized that there were no uniform set of rules. The rules varied from state to state, county to county, and competitors never knew what standards to follow. This made the sport difficult for new entrants.

In 1969, representatives from eight states congregated to create a uniform book of rules to give the sport the needed structure, and created the National Tractor Pullers Association. The NTPA’s early years were events that used standard farm vehicles, with the motto “Pull on Sunday, plow on Monday.” Pulling remained basically the same through the 70s, with only stock and modified tractors. Stock tractors were commercially available tractors produced by manufacturers, and modified tractors were the basic tractor chassis with another non-tractor engine mounted on it. Tractors remained single engine until two Ohio brothers introduced the crossbox which could allow multiple engines to be attached to a single driveshaft. Subsequently, modified tractors with four engines were common, while stock tractors tried to catch up by adding intercooled turbochargers, but both retained the appearance of a tractor. Soon, tractors became single use machines that were not used on the farm, making the “Pull on Sunday, plow on Monday” motto obsolete. Throughout the 70s and 80s, the modified division continued to thrill crowds by adding more engines, and soon the tractors lost their tractor appearance and turned into high spec dragsters. The limit was reached in 1988 when a tractor with seven engines was built. As well as piston engines, jet engines appeared in 1974, with a four jet engine unit in 1989. The growing popularity of the sport caused the creation of a new four-wheel drive division in 1976, which captured a large fan base. The engine sizes in these vehicles continued to increase, from 450 cubic inches/7.3 liters up to...
700/11.5, and probably would have continued, but the NTPA limited it to 650/10.6 naturally aspirated and no blown engine in 1989. Blown engines were allowed, but only in the new 1986 division of two-wheel drives, or “funny cars” as the NTPA called them.

Three other divisions were created. The super stock, pro-stock, and the mini-modified, which is a garden lawn mower mounted with a supercharged V8. Super Stock Open class uses primarily methanol fuel (some are diesel versions). The Super Stock Open machines can generate over 5,000 horsepower. Super Stock tractors may use more than one turbocharger. Pro Stock Tractors are limited to one turbocharger and diesel fuel is the only allowable source for power, in keeping with the spirit of the original tractors.

Organizations

There are many different organizations with different rules in tractor pulling. Some include:
1. ATPA - American Tractor Pullers Association
2. NTPA - National Tractor Pullers Association
3. ETPC - European Tractor Pulling Committee
4. ATPA - Australian Tractor Pullers Association Inc.
5. BTPA - British Tractor Pullers Association
6. NTTO - Netherlands Truck and Tractor Pulling Organization

The Sled

In the early days, two main techniques were used. Either a dead weight of fixed mass was dragged, or the step-on method, where people stood at fixed positions and stepped aboard as the sled passed. Another rule which has now been dropped was that a speed limit should be observed because of injuries resulting from the increased speed at which they boarded. Today’s tractors can achieve theoretical speeds over 125mph.

Today’s sleds use a complex system of gears to move weights up to 65 000 pounds/29 000 kilograms. Upon starting all the weights are over the sled’s rear axles, to give an effective weight of the sled plus zero. As the tractor travels the course the weights are pushed forward of the sled’s axles, pushing the front of the sled into the ground, synthetically creating a gain in weight until the tractor is no longer able to overcome the force of friction.

Sample Rules

All events have their own set of rules, and the following is just an example.

Tractor Pull Rules

1. Tractor must be operated in a safe manner at all times.
2. Driver must be seated in a safe manner when pulling or will be disqualified.
3. Driver must observe the flagman and clutch immediately on the red flag or will be disqualified.
4. When hooking and unhooking from the weight transfer, tractor must be in neutral and the driver’s hands must be free of the tractor.
5. Drawbar must have a 3” opening of ¼ turn clevis with a 3” opening. Hook must swing freely. No free floating hitches.
6. Tractors will weigh before pulling when a portable scale is present.
7. All weights must be in solid form and securely fastened to the tractor on brackets, not on three point hitches.
8. Any parts falling off the tractor after being hooked and until the tractor is unhooked will result in disqualification.
9. Next puller must be on deck and ready to pull.
10. Full pulls and ties will repull.
11. No front weights farther than 24” from the farthest front casting of the tractor (includes weights). For two-cylinder standards, 24’ from the front grill.
12. Stock model block numbers or replacement blocks, ONLY.
13. No homemade manifolds.
14. Original type or carburetor that came with the tractor.
15. All original major parts must be intact: hoods, radiators, fenders, front ends, etc.
16. 1957 and older by serial number. If series started prior to ‘57 but ran ‘58-’59, it will be allowed, but cannot start in ’58. Exception—Farm Stock, current and older.
17. Gas, diesel, or LP fuels only. No alcohol or nitrous oxide fuels may be used in tractors. Tractors manufactured to use diesel fuel cannot be converted to gas or LP. Tractors will be naturally aspirated—no fuel injection or gas under pressure is allowed unless factory equipped. (Example: LP tractors.) Electric fuel pumps are allowed with a needle and seat in carburetor.
18. Trophies for 1st, 2nd, and 3rd places.

FARM STOCK CLASS AND OLDER

Weight classes: 3500, 4000, 4500, 5500, 6500, and 7500

1. Must be stock appearing and equipped (PTO, hydraulics, air cleaners, front and rear rims, wheel types, widths and diameter). No stripping of parts. Must have factory covers for removable parts.
2. Stock RPM.
3. Must have an unmodified stock farm drawbar for that tractor. Hitch height as close as possible to 18” without altering.
4. Wheelie bars are not required but strongly recommended. Without wheelie bars a 3.0 speed limit.
5. NO CUT TIRES of any kind.
6. All tractors must have a positive throttle stop.
### TIRE SIZES FOR FARM STOCK & CLASSIC

<table>
<thead>
<tr>
<th>Weight Class</th>
<th>Tire Size</th>
<th>Surface Area</th>
</tr>
</thead>
<tbody>
<tr>
<td>0-4500# CLASS-170 SQ. IN.</td>
<td>13.6 x 38-168 sq. in.</td>
<td>170 sq. in.</td>
</tr>
<tr>
<td></td>
<td>14.9 x 28-170 sq. in.</td>
<td></td>
</tr>
<tr>
<td>4501-6500# CLASS-229 SQ. IN.</td>
<td>14.9 x 38-200 sq. in.</td>
<td>229 sq. in.</td>
</tr>
<tr>
<td></td>
<td>15.5 x 38-189 sq. in.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>16.9 x 34-229 sq. in.</td>
<td></td>
</tr>
<tr>
<td>6501-8500# CLASS 300 SQ. IN.</td>
<td>18.4 x 38-300 sq. in.</td>
<td>300 sq. in.</td>
</tr>
<tr>
<td></td>
<td>16.9 x 38-252 sq. in.</td>
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</tr>
<tr>
<td></td>
<td>18.4 x 34-250 sq. in.</td>
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</tr>
</tbody>
</table>

#### ANTIQUE/CLASSIC COMBINED 1957 AND OLDER

- Weight classes: 4000, 4500, 5000, 5500, 6000, 6500, 7500, 8500, 9500, and 10500

1. Maximum drawbar height 20”: minimum length from center of axle is 18”.
2. RPM—10% over stock.
3. No radials, no duals, no chains, and no turbos.
4. No cut tires of any kind.
5. Low gear ONLY.
6. No external engine modification is allowed on the outside of the engine. Examples: external oilers, hemi heads and spacerblocks.

#### OPEN CLASS 1957 AND OLDER

- Weight classes: 4600, 5600, 6600, and 7600

1. Universal joints and drive shafts must be covered at all times.
2. Must have deadman throttles.
3. No radials, no duals, no chains, and no turbos.
4. Must have side shields. Flywheels must be covered with blankets or steel guards. Must be an acceptable cover.
5. Maximum drawbar height 20”. Minimum length from center of axle is 18”.
6. All tractors exceeding 10% over RPM will be required to have all safety equipment.
7. Maximum speed of 6MPH or less.
8. Cut tires are allowed.
30. Estimating Crowd Attendance

Many festivals have it easy if they are paid or ticketed events. They simply count the tickets sold or add up the turnstile counter total. For the majority of the free events the task is much tougher. You can guess, as many do, but your sponsors require and the media and vendors will want to know. The more folks you have through the event, the easier it is to attract sponsors and other vendors.

1. The grid method is a tried and proven way to count the crowd, but works best for events where the crowd is sitting and watching a concert and not moving around. You take an aerial photograph and then mark off the picture in 100x100 foot squares. If sitting on the ground or in lawn chairs, there are usually a fixed number of people in a 100x100 area. Simply count the number of folks at your event in one square area, add up your squares, and multiply to estimate your total. This method requires an airplane or helicopter, but that is a different problem, isn’t it?

2. The Wal-Mart method is more accurate as it is a well-known fact that everyone that visits your town will go to Wal-Mart to buy sunscreen, chairs, coolers, etc. Enlist the help of someone to count the number of people going through the front door of the local Wal-Mart during your event. Then at some other time count the number of folks not during the festival. The larger number during the festival less the number on a regular day is exactly the number at your event. Now you may point out that 4% will go to K-mart instead, that is true, however exhaustive studies show that 4% is offset by the folks that visit Wal-Mart more than once during the event.

3. By far the most accurate way is to weigh the contents of the porta potties. This gets a little complicated due to its scientific nature but try to follow along. The average festival attendee, if healthy, will urinate ½ gallon of liquid per day. The weight of one gallon of water is seven pounds per gallon. Have your toilet clean out crew weigh the empty weight of their truck. Once they clean out the toilets each night, weigh the trucks full. The average pump truck holds 600 gallons. If the truck is full and weighs, for example, 4200 pounds full of, well, you know, then each truckload full represents 1200 people. Now it gets a little trickier. You have to compensate if you sell lots of beer. Of course folks will pee more if they are drinkers, so you have to about double the amount of volume pumped or half the attendance results. Also you need to have a temperature allowance. If it is a really hot day, the normal person will sweat out a lot of moisture through their skin and not go to the toilets near as much. You should add about 30% to your attendance figures due to this variable. After applying the variables of beer verses no beer and the temperature compensation, there is the well known style of music factor. We have yet to figure out the reason, but it appears that Blues festivals in particular attract attendees that have trouble finding the porta potties and simply go behind a building or fence. If you have trouble following the extensive math, we will loan you our patented SEWER SUCKER CALCULATOR as long as NASA doesn’t buy it from us first.

I trust you have by now figured out this chapter is written in jest. We thought that much of this book is too serious and you needed to grin somewhere along the way. It is also a way to test you to see if you are really reading it, if you did read this, email us at stageforrent@aol.com and let me know.
31. Evaluating

The management process consists of five main elements: planning, organizing, staffing, directing, and controlling. This final step includes evaluating. Most organizations concentrate so much of their energy and effort on the other four elements of management that when it comes to evaluating, it is often overlooked or avoided.

Evaluating loops the management process back to the planning stage. It measures the proposed goals and objectives against the actual outcome or results. What did you do, who did it, and how was it done? What worked, what didn’t, and what do you recommend for next year?

You may also want to find out more about the visitors to your event and ask for their opinions on various topics. Make sure you have a reason or use for each and every question and that the information you collect is useful for making future decisions.

Quick Tip

*Put Barricades with Banners around all High Voltage Areas!*
32. Event Impact

Recreation, Travel, and Tourism Institute, Clemson University
(Reprinted with permission.)

Event assessment or analysis has historically been accomplished in a cursory manner. As long as promoting agencies generated the money they wanted, everyone was happy. More and more, however, organizers are looking for more formal studies of festivals. These studies can assist in determining prime markets and how to reach them with limited advertising budgets, and in determining economic impacts of events.

So called “input-output” studies to account for every dollar brought into a community by a festival and every dollar taken out are tedious, expensive, and generally not really necessary. Clemson University, in South Carolina, has developed a simplified procedure for assessing the economic impact of local festivals and other special events, which should satisfy all but the most fastidious of accountants.

Economic Impact Flow Chart

Some state tourism offices provide both financial and technical support to festivals as part of their mission to attract out-of-state visitors; but before they commit funds, they want to see convincing evidence that the event really does draw from across state lines. Evidence that often influences funding comes from economic impact studies that show proof of positive economic benefit.

Event survey instruments (questionnaires) should be kept to a minimum length. Festival-goers do not want to spend a half-hour being interviewed or filling out a questionnaire. Usually, local residents can be exempted from many of the questions asked of non-residents. Properly setting up the questionnaire makes this difference easy to implement.

One final note on such surveys; they should be dated and times noted. While most information sought is in the form of averages or totals, time lines are also important for future festival planning. For example, if spending appears to decline dramatically after certain hours or on certain days (and this can be double-checked with vendors), then planners may consider curtailing event operations during these times or shifting the event to other days of the week. Group or individual types attending the event may also change during various hours or days of the event. This knowledge helps schedule entertainment or other attractions within the event. This information can be especially useful and even critical if the event attracts group tours.

(Reprinted with permission.)

Lifecycle Recreation, Travel, and Tourism Institute, Clemson University

It has been known for some time that products have life cycles. This is why product marketers are continually offering the public “new” and “improved” versions. More recently, it has been discovered that tourist destinations—especially resorts—appear to experience similar lifecycle fluctuations. Fairs and festivals are no different. If an event is strictly local in nature, it must invariably saturate the local market, unless the locality is experiencing real population growth. If the population is stable or declining, event attendance will follow suit and either stabilize or decline. Even if attendance stabilizes, yearly cost increases caused by inflation, if not matched by

Larry Ward 100 Event Production
local population’s salaries, will cause event net income to decline. Locally marketed events usually reach this point within five to six years after their initiation.

To counteract this cycle, event operators must either 1) expand the promotional efforts beyond the local population; and/or 2) improve the product, i.e., add to or redesign the event. Either usually calls for additional funding and certainly for creative thinking. Either or both efforts should begin before the event reaches its “mature” stage. A “ho-hum” reputation is difficult to overcome and more costly than prevention. Three relatively inexpensive ways to expand an event’s market are through radio and television public service announcements (PSAs), travel writers, and familiarization (FAM) tours.
33. Conclusion

Even after the last visitor leaves, the event is not over—at least not for its organizers. Some late details must be handled.

One matter that must be taken care of promptly is to extend thanks to individuals, firms, and organizations that helped with the event. A personal note mentioning specific contributions is strongly recommended; the mass produced “thank you” doesn’t really carry much sincerity. Including a photograph of the person “caught in the action” or a sponsor’s contribution is a nice addition to the thank you note.

Many organizers also prepare an event notebook including a complete report from every committee. By featuring all kinds of information—budgets, telephone numbers, outlines, news releases, contracts, and even a list of mistakes to avoid—these notebooks pave the way for next year’s event crew. It’s also a great way to preserve event histories and traditions.

The event board should continue to meet with the finance committee to make a final accounting of all revenues and expenditures. Be sure to pay bills as soon as possible.

Finally, it may be a good idea to schedule an after the event party to reward everyone that helped with the event. People have a chance to relax and share the experiences of a long and interesting day.

Quick Tip

Be Sure to Offer Shuttle Rides!
A Final Word

Throughout this pamphlet it has been suggested to observe other fairs, festivals, and special events of all types, and talk to the organizers for new ideas and solutions to problems. Refer to the bibliography at the end of this publication for a list of resource materials that will be quite useful to most festival planners, organizers, and workers.

In addition, consider contacting other civic or volunteer organizations such as 4-H, Scouts, Jaycees, or YMCA to get a different perspective on organizational skills and working with volunteers.

Small Business Administration can be adapted for your uses. Running a festival has some close similarities to running a small business.

We welcome your comments regarding this handbook on fair, festival, and event management. Please let us know if the ideas presented here have been helpful to you or if you have discovered additional tips that you would like to share.

Thank you.

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Twelve Ways to Kill a Fair, Festival, or Special Event

1. Rest assured that everything will fall into place. There’s no need to organize.

2. Begin your planning tomorrow. These events are a piece of cake.

3. Ignore Health Department regulations. After all, the inspector was once on your bowling team.

4. Give everybody equal authority. There’s no need for leadership.

5. Assume that publicity is under control. The local newspaper is sure to provide front-page coverage.

6. Draw up rigid plans. Flexibility is for gymnasts, not event organizers.

7. Forget the idea of a simple event. Get your money’s worth and start out with a weeklong event.

8. Demand help from local businesses and organizations. They owe you some cooperation.

9. Don’t worry about extra help. You and your six helpers can handle any crowd.

10. Move the event date around from year to year. There’s no reason to establish a traditional time for it.

11. Discard receipts, invoices, and other records. These things just get in the way.

12. Let somebody else worry about start-up money. Spend your time auditioning the entertainment.
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Acknowledgements

A very special thank you to Phil Alexander, District Extension Tourism Agent, Gaylord, Michigan, who compiled the popular book Managing Festival and tourism Events Building A Festival: A Framework For Organizers. Arkansas Department of Parks and Tourism, One Capitol Mall, Little Rock, AR 72201.

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