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## Self help module 14: Event management

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# Introduction

## About this module

This module will introduce the imaginative, colourful and creative world of events and what they can do for your community. It explores the reasons why people put on events and provides a step by step process of how to create events that will achieve their objectives and excite their participants. It gives the tools to create a new event or to improve the process and outcomes of existing events.

The event management process described can be applied to small local events or it can be scaled up to more ambitious events that become flagships for their communities and regions. The key to deciding the scale of an event lies in identifying the needs and resources of your community and what is appropriate to its particular situation.

This manual is divided into six stages which cover the basic elements of events:

- introduction – what are events and why are they important
- getting the idea – researching and creating the event concept
- making it happen – planning and preparation for the event
- staging the event – the practicalities of putting it all together
- evaluation – measuring the success of the event
- key issues in event management – some important things to keep in mind when creating an event.

In practice many aspects of an event will be planned at the same time, rather like putting the pieces of a jigsaw puzzle together to make the whole picture.

The module can be used as a ‘how to’ guide to creating an event or as a resource to consult to improve a particular aspect of an event or to provide guidance. The module will assist economic development officers/coordinators, marketers and community groups to understand the role of events in their communities and how to make them successful.

## What is an event?

An event is ‘any organised presentation or activity that is consciously planned and conducted to achieve specific goals or objectives’. Thus a market to attract more customers to town is staging an event as is a festival to engender pride in a community.

Events have become popular as a means of entertainment and social interaction. In rural towns, they are a means of generating pride and a sense of place. Different organisations stage events for a variety of reasons:

- Main Street and similar organisations may hold events to engender pride in the local community, attract visitors, generate income, create employment opportunities, brand their area and possibly attract new residents.
- community groups stage events to promote their interests, eg an art society putting on an exhibition, or a car club staging a rally
- sporting groups stage competitions to test the sporting prowess of their members
- promoters stage events to make a profit, eg rock festivals or concerts
- businesses stage events to increase sales and promote products
- governments stage events to promote special occasions such as Australia Day, or to serve specific groups and issues such as Seniors Week and Heritage Week
- tourism organisations stage events to attract visitors, extend their length of stay and generate return visitation
- charities stage events to raise funds and profile.





When deciding to create an event there are a vast array of formats and ideas to choose from including:

- festivals
- fairs
- fetes
- markets
- carnivals
- historical commemorations
- re-enactments
- concerts
- theatre performances
- art and craft shows
- food and wine fairs
- kids activities
- parades
- sporting competitions
- contests
- sales
- auctions
- farmers markets
- exhibitions
- displays
- conferences
- promotions
- award ceremonies

The challenge is to select the activity that best serves the objectives and to produce it with passion, skill and flair so that it contributes to the vibrancy and fabric of the community.

The case studies illustrate a range of events that each serve the needs of their local communities, but which vary greatly in their size, content, impacts and resources.

#### ***Windale festival***

A small town of 3,000 people in the Hunter Region, Windale had the unenviable distinction of being identified as the most disadvantaged town in New South Wales for two years in a row. Spurred on by this, the town decided to put on a festival to showcase Windale and to improve the perception of the town. They decided on a spring theme, with a focus on family participation in community life. A committee was formed of 20 sports, garden and community groups, each organising their own component of the festival.

The festival program included a Touch Football Knockout Competition, Netball Carnival, Skateboard and Kickboxing Demonstrations, Garden Competition, Children's Rides, Markets and Entertainment. Over 10,000 people, including many ex-residents, attended the festival, which made a profit of \$3,000.

The most noticeable outcome of the event was an increase in community pride, with locals talking about how good it had been, and expressing the desire to do it again. This enthusiasm carried over into other activities of the community. A local newspaper set up alongside the festival has flourished and the Rotary Club donated over \$11,000 for a community noticeboard built by local unemployed people.

#### ***Music on the Podium, Warners Bay***

*Music on the Podium*, a series of Friday night concerts on the Warners Bay Foreshore of Lake Macquarie, is an example of a medium sized event that works well due to its simplicity.

The Warners Bay Chamber of Commerce originally had the idea of starting a Friday night market, but this became Friday night music and has grown into a strong local attraction. Strategically located opposite the only shopping strip that directly faces the Lake, concerts are staged from 6.00 pm to 9.00 pm on Fridays during Daylight Saving from October to March. Family-style entertainment is presented including jazz, brass and pop music. The event is funded by an annual budget provided by the Chamber of Commerce, supplemented by occasional sponsorship of the bands by local traders on a one-off basis. Part of the attraction is the landscaped foreshore area, where people feel safe and can roller-blade or walk the dog, and have the option of bringing their own picnics so that it becomes a cost-effective family outing.

The event has increased trade for the local restaurants and food outlets, has enhanced the lifestyle of local residents and has promoted Warners Bay as a premier location for Friday night entertainment.

[www.warnersbay.au](http://www.warnersbay.au)



### **Surfest Newcastle**

Surfest was established in 1985 as a major event for Newcastle, drawing on the surfing history and tradition of the region, including several times World Champion Mark Richards. Around 100,000 people attend the event over two weeks. In 2002 it featured the Mark Richards Pro Championship, the Wild Surf Company Billabong Junior Championship, the Energy Australia Invite which included many of surfing's champions and ambassadors, and the Billabong Indigenous Classic, which featured aboriginal surfers.

The carnival atmosphere is enhanced by a full entertainment program in Newcastle's top night spots, the Newcastle Port Corporation Beach Break featuring family entertainment in a park near the beach, a photography competition, market stalls and a car show.

Over the 17 years since its inception, Surfest has continued to grow and develop, maintaining strong strategic relationships with Newcastle City Council, the Hunter Economic Development Corporation, the NSW Department of State and Regional Development, Hunter Tourism and NBN Television.

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

### **The significance of events**

Events can provide the means for a flow of money and other 'positives' into a community that would not otherwise have occurred. Events may have:

- a direct impact on the local economy through direct spending by visitors
- an indirect impact (multiplier effects) as direct spending leads to further rounds of spending, income generation and employment
- induced impacts through future spending, tourism, long term employment growth etc.

In addition to an economic impact, events can have a positive impact socially and culturally. Events provide opportunities for people to interact with one another, helping to create a sense of belonging and social cohesion. They help to strengthen pride in a community and provide opportunities for new experiences, learning and enjoyment.

### **Back to Gulargambone reunion 2001**

Gulargambone is a small rural community with a population of 500 half way between Gilgandra and Coonamble, 115 km north of Dubbo. Despite facing issues including the loss of population and services, the town has had a recent surge in enthusiasm and has seen a number of community wins including the *Back to Gulargambone Reunion 2001*.

The event began with a friendly Friday night discussion saying 'Wouldn't it be a great idea', and at the end of a bottle of red wine a committee had been formed. With a reunion invitation issued to community members to include with their Christmas cards, the event was under way.

The event attracted 2,000 visitors over the Easter long weekend, with more than half the town directly involved in putting on a wide range of activities. These included a street parade, gymkhana, shearing competition, ironman competition, country music bands, historical displays, arts and crafts exhibitions including one by local Aboriginal artists, a dance, charity auction, church service, golf, tennis, bowls and a farewell BBQ.

Coonamble Shire's Development Officer Emily Harrison described the impact on the town – 'In the few weeks before the reunion the feeling within the community was electric! There was an excitement in the air that everyone felt because it was not just another group putting on an event for the town ... it was the town putting on an event for the town!'

The event outcomes included an economic injection into the community, the community working to beautify and theme the town, increased media exposure, and possible relocation back to Gulargambone by some of the visitors.



### Getting businesses involved in events

Events create benefits for communities and their businesses by encouraging spending by visitors and local residents. As one means of maximising these benefits, some events have a policy of giving preference to local businesses and organisations when contracting goods and services for the event.

Events can be organised specifically to promote retail trade, for example stock taking sales and retail promotions. At other times the benefit may be more indirect and long term, as the event may be more about encouraging participants to visit and feel good about the town. This may encourage return visits. The benefits to business may not be apparent on the day of the event. This needs to be explained to local businesses, so that they are supportive of the event even though the benefits to them may be long term.

Local businesses need to be well informed and understand the benefits of being involved in local events. Time and effort needs to be devoted to conducting retail promotions that link local businesses strongly to the event. Incentives will encourage patronage of local businesses. Dressing their shops with bunting, window displays and special offers for the event are all ways that businesses can demonstrate they are part of the event.

*Making Dollars and Sense of Community Events: A resource kit for business owners and event organisers*, is an invaluable resource kit prepared by Lake Macquarie City Council. The kit gives businesses the steps required to make additional profits during events. A copy of the kit can be obtained by contacting Lake Macquarie City Council or it can be downloaded from the NSW Department of State and Regional Development's [www.regionalcommunities.nsw.gov.au](http://www.regionalcommunities.nsw.gov.au) website.

Another economic benefit of events is that of job creation and employment. Large events create direct jobs in the coordination/staging of the event and in the flow on of business to providers of goods and services to the event. However the number of jobs created in the community by events is often modest. Many of the workers may be community volunteers, or tasks may be undertaken by local service clubs such as Lions, Apex and Rotary. However, events can provide vital opportunities for skill building and invaluable experience which can be particularly important for young people.

### *Examples of involving local businesses in events*

**Toronto Supa Cruise event**, organised by Toronto Chamber of Commerce, is based around American classic cars and is the only event of its type in the Hunter Region. Business workshops were held prior to the 2002 event to assist businesses to capitalise on the increased crowds expected as a result of the event being expanded from one to three days. Tourism and retail businesses (especially food related businesses) reported very strong trade and accommodation businesses enjoyed full occupancy for the event's duration. Businesses now feel better positioned to benefit from future community events.

**SnowFest at Gloucester** has a novel way of encouraging the participation of local businesses in the festival. The Snow Dollar promotion encourages sponsorship by retailers, and encourages spending in those retail outlets. Only businesses who sponsor SnowFest are entitled to receive and give out Snow Dollars. For every \$5 spent in a sponsoring business the customer receives 1 Snow Dollar ticket. Customers accumulate their Snow Dollars and at 4pm an auction is held for customers to bid for a donated ski holiday. Unsuccessful bidders place their Snow Dollars in a barrel for lucky draws. Some businesses also provide gift vouchers for the first ticket drawn with their name on it. The tickets are kept for market research as they contain demographic details, and left over Snow Dollars are collected from shops to calculate the economic benefit of the promotion to Gloucester. Spending in the Gloucester CBD during the 2000 festival was calculated at \$119,000. In another innovative approach by SnowFest, all local schools, pre-schools and day care centres are invited to 'Adopt a Shop'. Participants decorate shop windows in the main street on a snow theme, which are judged by a local personality. The school that wins is provided with a tour of event sponsor NBN's Studios in Newcastle.



### Tourism benefits

Not all events are suited to tourism, and some events exist primarily, if not exclusively, for the benefit of their local communities. However for communities that want to develop their tourism potential, events can be the major drivers. They can demonstrate the unique features of a town, help to enhance the town's image and promote it as a tourism destination. By working in close co-operation with tourism operators, events can:

- attract additional visitors
- extend their length of stay
- increase visitor expenditure
- counter seasonal variation by attracting visitors in low and shoulder seasons
- showcase and promote the unique features and attractions of a town
- enhance the image of a town as a tourism destination
- help to build brand awareness of a town or region.

#### *Blessing of the Fleet Festival at Ulladulla*

Based on a centuries-old Italian rite which safeguarded ships and their crews from the perils of the sea, the *Blessing of the Fleet* has been staged annually in Ulladulla since 1955. The traditional Easter Ceremony is accompanied by a weekend-long festival of cultural and entertainment events, and attracts 60,000 visitors to the region each year.

Highlights of the festival include the Princess Parade and Ball, Showtime on the Harbour family entertainment program, fireworks display, talent quest, art exhibition, spaghetti-eating contest, tug-o-war contest and greasy pole competition.

In order to broaden the appeal and financial base of the festival, two new events were added to the program in 2001. Jazz and Blues in the Winery at the Coolangatta Estate Vineyard, and a Taste of Italy, a celebration of Italian gourmet cuisine on Easter Sunday, were both sell-out successes and will be further developed in future years.

In order to enhance the tourism potential of the event, federal, state and regional tourism networks were used to promote the festival at road/trade shows, and in all key tourism calendars and Shoalhaven publications.

A Sydney based marketing consultant was engaged to promote the event through traditional outlets, and to create partnerships for better distribution. A comprehensive marketing campaign was undertaken targeting the Sydney market with sponsorship from *The Sun Herald*, and the Italian community through *La Fiamma* newspaper. A print media campaign was conducted through local magazines, newspapers and flyers, and a regional television campaign throughout regional NSW and ACT. A comprehensive website was developed with links to tourism accommodation, local businesses and places to visit.

A visitor survey combined with estimated flow through figures established that 65,000 people attended the event, with 28,866 from Sydney, 11,369 from interstate and ACT, and 2,749 international visitors with a total visitor spend of \$18.5 million.

Nationwide coverage on television increased interstate and international visitors, bringing recognition to Ulladulla's Blessing of the Fleet as an icon event for the South Coast Region and New South Wales.

[www.blessing.asn.au](http://www.blessing.asn.au)





### *Nymagee outback music festival*

Nymagee is about 100kms south east of Cobar in the State's Orana Region. The first Nymagee Outback Music Festival was staged in 1999. In January 2001 DSRD offered funding through the Townlife Development Program to the Mallee Hen Cooperation Ltd for the 3rd festival. At this time Nymagee had a population of 35. The Co-op is a community based association set up in 1999 to promote tourism, art/culture and community services. The festival has proven to be an ideal means of achieving these aims.

Festival Coordinator, Jay Dunne moved to Nymagee in the early 1990's. Although she enjoyed the quiet 'ghost town' atmosphere of the village (once a thriving copper and gold mining town), she felt a music festival would bring cultural and economic benefits to the region.

The festival (funded through the Townlife Program) took place on the long weekend in October 2002, attracting around 1,000 people for the weekend. The Bushwackers, Felicity, the Remains, the Rovers and Drivers Outback Show, European band Club Diana, Tonchi, Reg Poole, Paint, Campbell the Swaggy and Handpicked all came to the 2002 Nymagee Festival as well as an array of local talent from Western NSW. The outdoor amphitheatre site provides a natural, intimate and pollution free environment for the enjoyment of contemporary and traditional music and facilitates friendly interaction between individuals camping at the festival. 2002 saw the addition of the new REG Emergence Stage, making a total of 4 stages.

Tonchi also plans to set up a music studio in the village. Through the festival momentum Nymagee has the potential of becoming a hub for both visual and performing arts in the Outback.

Since January 2001, there has been a dramatic increase in the number of new residents, residential improvements and new dwellings. In late 2002, the village had a population of 62, with new residents needing to build their own homes as were no longer any empty houses.

The local hotel has attracted new publicans since the festivals commenced. The previous publicans have purchased land in Nymagee and are now setting up a home and beekeeping operation in conjunction with neighbours who are also beekeepers. They will produce honey for sale and set up a tourist attraction.

In late 2002, brushcutting contractors who supply broombush fencing in cities were expanding. Cyprus Pine was being supplied to local town sawmills but obtained export contracts for their product in 2002. WWOOFERS (Willing Workers on Organic Farms) from Japan, Belgium, Switzerland, Sweden, Mexico, Korea etc interested in the Outback and festival are regularly visiting Nymagee.

People from the city have purchased historic buildings such as the Post Office, bank and general store with plans to renovate. The general store, which had been closed for over a year, reopened for the 2002 festival period.

The Nymagee CWA have a steady membership, including younger members. At the 2002 festival they launched a brilliant 155 page book 'Our Outback Home'. Contributions came from all across the country from people who once lived in the village.

[www.geocities.com/nymageefestival/](http://www.geocities.com/nymageefestival/)





***What concept or idea will best serve the purposes of the event?***

In cases where the event concept has not been identified, one way of developing ideas is a collective 'brainstorming' session. A useful technique is to use a whiteboard or butchers' paper to record ideas, encouraging people to say whatever first comes into their minds. With a lively group of people, coming up with a wide range of ideas will be easy. Once this process has been exhausted, it will be useful to make a second list, this time prioritising ideas in terms of their quality and attractiveness. Some ideas may be able to be blended or combined. Through this process, you will end up with a shortlist from which the group must choose the idea, or combination of ideas, that best serves the event. This can be developed and refined to create the event concept.

***Developing the event concept***

Once the event concept has been identified this should be developed as a theme and applied to as many different aspects of the event as possible. This approach is demonstrated in the Northern Rivers Herb Festival case study. The event theme may be applied to the following:

- posters
- the event program
- advertisements
- site decorations
- entrance way
- performers
- costumes
- stage decorations
- food/catering
- stalls
- facilities
- games
- crowd control
- staff uniforms
- other

***Northern Rivers herb festival***

*Northern Rivers Herb Festival* grew from a desire by the Lismore Economic Development Unit and the Chamber of Commerce to create a signature event for the city. They sought to create an event that would be in keeping with the natural lifestyle of the 'Rainbow Region'. Strategic direction was provided by the development of the 'Cellulose Valley' concept by the Southern Cross University School of Natural and Complementary Medicine, and the development of a technology park whose initial focus was on natural plant products. With the engagement of a coordinator to create a business plan, the initial concept of a festival of herbs and spices developed into the *Northern Rivers Herb Festival*. Research was undertaken to identify activities in Lismore related to the theme, and a committee of 10 people was established to run the event.

First staged in 2001, the festival included a HerBBQ, Herbie Parade, Herb Bazaar, Herb Tea Party, Twilight Aromas Concert, Mad Thyme youth event, Hot'n'Spicy Ball, Herb Conferences, Herb Talk Seminars, and the Great Herb Debate – 'That Herbs Are Just Weeds'.

A logo was created for the festival, with a brief that it had to have a contemporary, family feel, emphasising the core elements of food, products, growers and the festival. These elements were represented in the logo by a chef, tincture bottle, basil plant and marquee placed on a hillside under the sun. This enabled the individual elements to be taken out and used to represent different components of the festival. A guiding principle in developing the event components was that they had to be of the highest quality, whether food, products or entertainment.

The festival was a popular success, exceeding its targets in attracting 8,000–10,000 people and creating a surplus of \$10,000 in its first year. A good indication for the future was the word of mouth success after the event, with a survey indicating that 92% of participants intending on returning and all vendors signing up for the next festival.

[www.herbfestival.org](http://www.herbfestival.org)



### *The 'WOW' factor*

For events to stand out from the crowd and to be talked about and remembered, they need a distinctive and newsworthy feature, sometimes called the 'WOW' factor. This can be developed from an unusual aspect of the event or it can be specially created to give the event a distinctive character. For example, the 'WOW' factor of the *Ute Muster* at Deniliquin is the world record for the largest number of utes gathered in one place.

One year they formed a giant map of Australia on the plains, which was then photographed and became a 'signature' of the event. *The Tom Roberts Festival* at Inverell each year stages a re-enactment of a painting by the artist and pictures of this are distributed to the media. The *Festival of the Fleeces* at Merriwa gains notoriety by placing red socks on the local sheep. *Steamfest* at Maitland stages a race from Newcastle to Maitland between a steam locomotive and a Tiger Moth biplane.

### *Festival of the Golden Wheel at Woolgoolga*

*The Festival of the Golden Wheel* at Woolgoolga on the mid north coast of New South Wales, arose from a series of Main Street workshops held to identify the needs of the community. Among the workshop outcomes was the idea that the seaside village should have its own celebration. A further meeting of artists and other interested people was held to develop an event concept. A celebration of the region's diversity was adopted as a suitable theme, including the recognition that Woopi was located on the traditional and current lands of the Gumbayngirr people, and home to the largest Australian Sikh Community outside of a metropolitan area in Australia.

*The Festival of the Golden Wheel* was chosen as the name of the festival because of the flexibility that it allowed for interpretation in future years, and because of its symbolism and sense of mystery.

The event was announced to the community at a special dinner attended by about 150 local people, with influential politicians and guests including elders from the Gumbayngirr and Australian Sikh Community.

The festival program started with a Friday night concert *Sounds at the Lake*, featuring world music group Sirocco and a Gumbayngirr traditional storyteller. It was a beautiful way to start the festival and offered the opportunity to christen a local lakeside venue that had never been used for outdoor performances. From early next morning on Saturday until just before dusk, hundreds of people from different cultural backgrounds and places within the Coffs Harbour region presented special elements of their cultural heritage. These included delicious cooking, traditional dances, music, arts and crafts, kids activities, a traditional carnival and specially commissioned wind sculptures. According to the local Coordinator Sally Jamieson, 'The wind sculptures were amazing! Local young people from a variety of different backgrounds spent weeks working on them, figuring out just how they would tell of the unity we have in our community, and the end result was just fabulous'.

The finale on the Saturday night consisted of a procession of lanterns, including life-sized elephants involving a hundred people, a mass choir, large scale puppets, fire twirling, and a giant central fire sculpture lantern, accompanied by improvised music by Sirocco and Sikh singer and musicians Dya and Deeraj Singh.

Some 5,000 people attended the event, which received national coverage on ABC television and through publications such as the Women's Weekly and Inflight Magazine. Good quality photo and video documentation helped to enhance the reputation of the event and gave the organisers a head start in raising the considerable funds to develop and stage the event on a continuing basis.





# Making it happen

## The event planning process

Good planning is vital to the success of any event. The planning steps involved in conducting a successful event are:

- creating a vision and establishing a theme
- undertaking a situational (SWOT) analysis
- setting objectives
- determining the event's feasibility
- choosing an organisational structure
- preparing an event plan
- evaluating the event

### *Creating a vision and establishing a theme*

It is important at the outset to identify the purpose of the event. A good way to do this is by creating a vision statement which describes the long term goals or the future desired position of the event. The best vision statements are simple ones that everyone can relate to and agree with. They bring people together and help to form a common bond. It is wise to write your vision statement down, so that it can be communicated clearly and kept in mind by all team members. Some organisations like to include it in the event plan, communications documents, the event website – and even put it up on the wall.

Some sample vision statements are:

#### **Lismore Fun Festival**

*To create a meeting place for the community to interact and celebrate together.*

#### **The Northern Rivers Herb Festival**

*The Northern Rivers Festival is a vision of regional cuisine, soulful entertainment, herb education, industry activity and cultural uniqueness never before seen in Australia's festival calendar.*

#### **Iluka Festival – Naturally Fun!**

*To create a unique, fun-filled, family event to celebrate and promote Iluka ... naturally!*

A mission statement which indicates how an event will move towards its vision, can also be developed. Mission statements usually include a statement of purpose, identify the participants or customers, and include the broad nature and overall philosophy of the event. They begin to extend the vision of their events into the areas of who, what and why.

Whether it's a mission or a vision statement the important thing is to develop a clear statement of purpose which is shared and agreed by all the event stakeholders and can be used to drive the event planning process and unify the event team.

### *Undertaking a situational (SWOT) analysis*

A situational analysis will help in identifying the strengths and weaknesses of an event and the threats and opportunities. These can relate to the external and internal environments of the event. The external environment will have an impact on the decisions regarding the event including those related to programming, target markets, promotional messages, ticket prices and timing. Internal environment concerns will relate to the physical, financial and human resources available to the event organiser.





*SWOT Analysis for XYZ Festival*

<b>STRENGTHS</b>	<b>WEAKNESSES</b>
Positive image amongst stakeholders.	Limited detailed information on markets beyond home location.
Proximity to the cities of Sydney and Newcastle.	Lack of public transport to event site.
Established markets with high repeat visitation.	Lack of training for staff/volunteers in some areas with the potential to effect market perceptions of overall event quality.
Strong volunteer base.	Lack of coordination between committees responsible for various marketing activities.
Creative and unique event theme.	Limited promotional budget.
Paid festival coordinator.	Event timing – clashes with a number of other events in nearby towns/regions.
On-line and ticket agency booking facility for ticketed component of event.	No event ‘packages’ developed for tourists at present.
Successful marketing strategy on which future marketing actions can be based.	
<b>OPPORTUNITIES</b>	<b>THREATS</b>
Further capacity exists to use event to revitalise/feature unique local area traditions.	Direct competition from ABC (nearby town) that is planning to develop and conduct a similar style and scale event to be conducted in the same month.
Event can be further linked into area’s overall tourism strategy to strengthen efforts at repositioning the area in the minds of potential visitors.	Limited accommodation base of town and nearby areas.
Strong potential exists to further use event to expose local crafts and other industries to a wider audience.	Small amount of community resistance to tourism.





### Setting goals and objectives

Once the vision/mission of the event is agreed, the next step is to set the objectives. There may be a number of overlapping and complementary objectives that satisfy different stakeholders in the event. Try to quantify these objectives into realistic goals. This will help in measuring the success of the event.

The objectives of *Steamfest* in Maitland are:

- to promote and develop the festival as a flagship event for the region
- to assist in the development of tourism in Maitland City and the Hunter Region by encouraging more day visits and extended stays
- to expand awareness of the attractions and experiences on offer within Maitland and the wider region
- to promote awareness of the importance of steam and to raise funds for the promotion, preservation, restoration and acquisition of steam and associated objects
- to develop activities and attractions which will enhance the steam history of Maitland City and the Hunter Region
- to investigate the establishment of a permanent display of railway and steam memorabilia and machinery, to be available throughout the year.
- to co-operate with State bodies (eg Powerhouse Museum) to develop, promote and display State steam and associated assets for information and education
- to assist with the maintenance of skill levels and education of the community in the operation, construction and design of steam equipment.

### Determining the event feasibility

The first step in planning an event is to establish whether it is feasible to hold it. Identify all the requirements of the event and compare these with the existing and potential resources of the sponsoring organisation. Prepare a preliminary budget for the event, including approximate costs for all of the event components and a realistic assessment of likely sources of income. Assess carefully the market interest in the event and likely competition from other events in the area at the same time.

Other vital requirements of the event that will need to be considered are:

- human resources
- level and mix of skills
- lead time
- likely weather
- community support
- business support
- market size and interest
- potential sponsors
- political support
- facilities and services.

Having assessed these factors, decide whether it is feasible to stage the event and whether the potential benefits outweigh the effort, cost and associated risks. This process will assist in making an informed and sensible decision as to whether to proceed with the event.





### Choosing an organisational structure for the event

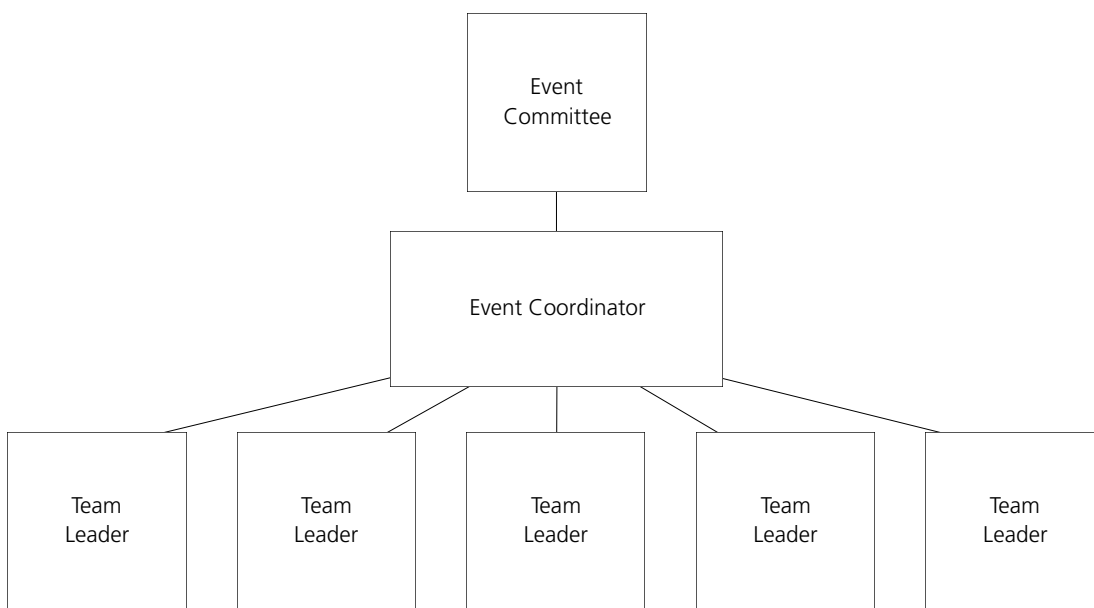
The next step is to decide what organisational structure is needed to produce the event. In some cases the host organisation may have an existing structure that can be adapted to suit the needs of the event. If not a structure that matches the scale and requirements of the event should be established.

A typical structure is an event committee that oversees an event and is responsible for the day to day implementation through the event coordinator, staff and volunteers. The event committee should include a range of people with strong standing in the community and with a good mix of leadership, business, entrepreneurial and decision-making

skills. The key role of the event committee members is to provide direction to the event through the event coordinator.

The event coordinator's role is to manage and direct team leaders responsible for different areas of the event and ensure that it is working in a unified effort to achieve the vision and goals of the event. The event coordinator should report regularly to the event committee on progress, implementation and the financial status of the event.

*Sample Organisational Structure for a Community Festival*





### Preparing an event management plan

The objectives of the event should now be translated into an event management plan. In the first year of an event, considerable research, thought and effort is required to establish a plan. This plan will form the basis of a standing plan that can be developed and adapted for use in future years. Aspects that should be included in an event management plan are contained in the proforma at the end of this module. Depending upon the circumstances consideration should be given to also addressing:

- tourism
- communications
- entertainment
- stage
- decorations
- catering/food
- logistics
- traffic
- safety
- security
- first aid
- shutdown

The *Deni-Play on the Plains Festival* illustrates forward strategic planning for a new event and the Hunter Valley *Steamfest* study illustrates the review and regeneration of a mature event.

#### *Hunter Valley Steamfest*

*Hunter Valley Steamfest* has been running for 17 years as a celebration of steam and its importance to the development of Maitland and the Hunter Region. The event includes a diverse range of activities based around steam, including steam displays and exhibitions, steam train rides, a 'race' from Newcastle to Maitland by a restored rail locomotive and an historic Tiger Moth biplane. The event also featured model and vintage machinery exhibitions, 'show and shine' vintage car show, vintage aeroplane displays, market stalls, art exhibitions, wood chopping competitions and a cycle criterium. The main venue is the historic Maitland Railway Station precinct, along with other locations including the CBD and Mall, and Maitland Gaol.

In recognition of the longevity and importance of the event, a community based strategic review was implemented in 2000/2001 to determine opportunities for growth and diversification. Strategic directions that arose from the review included:

- Enhancing the festival experience of stepping back in time to the 1900 railways era by increasing rail excursions, linking with other vintage transport modes and the Maitland Gaol experience
- Expanding the activities of the festival into other local government areas such as the Richmond Vale Rail and Mining Museum, the Vintage Aircraft Collection at Scone, the William IV paddle steamer, rail excursions to Newcastle and Paterson, and linking with the regional food and wine experience
- Marketing Maitland as the 'home' of steam by improving branding and signage, seeking a permanent home for the festival, and offering a site for storage of State steam and associated assets for the Powerhouse Museum
- Increasing tourism visitation by packaging the festival with vintage car and plane activities, upgrading the marketing and branding package, and working with coach operators and accommodation providers to develop tourism packages
- Promoting the festival to international steam enthusiasts by utilising the web and email database, and targeting specific markets through promotions and advertising in international magazines
- Capitalising on the education market by working with schools to develop curriculum units of study, packaging school excursion units, and offering *Steamfest* as industry experience to secondary and tertiary students.

The review has provided the basis to renew the festival's appeal, to position it to capitalise on the Sydney short break and international enthusiast markets, and to assist in regional efforts to cement the Hunter as a destination of national significance.

[www.visitmaitland.com.au](http://www.visitmaitland.com.au)



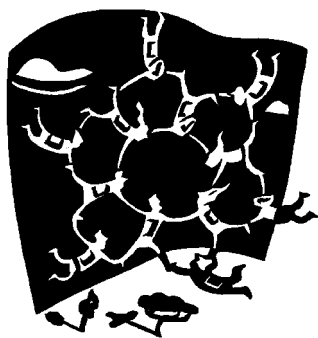
### Human resource management

#### *Key steps in making the event successful from a people perspective*

- identifying the tasks necessary to deliver the event
- determining the number of 'jobs' and/or sub-committees such tasks will require
- determining the skills needed from people in the various 'jobs'/sub-committees
- identifying the number of people needed to deliver the event
- identifying where to source the people needed to deliver the event
- undertaking measures to create awareness of, and interest in volunteer participation in your event
- applying a selection process to people that apply to volunteer to ensure the right people in the right jobs/sub-committees
- providing adequate training so that volunteers can perform the tasks required
- seeking to create a sense of event 'ownership' by the volunteers
- ensuring volunteers are acknowledged and rewarded for their efforts
- preparing a checklist to ensure volunteers are effectively integrated into the overall management of the event.

#### *Identifying people needs*

An event manager or event committee must ensure they have the right people with the right mix of skills at the right time, place and cost to meet the objectives of the event. The best way of doing this is to establish exactly what tasks need to be performed to deliver the event and grouping these tasks. (Refer also to the event project management section of this module).



### Sourcing people

Events that you are likely to be involved with, while drawing heavily on volunteers, might also need to make use of the services of contractors (eg specialist firms such as pyrotechnic, waste management and security companies), temporary paid staff and staff supplied by major stakeholders such as councils. While the telephone book can be a useful starting point, asking other event managers for recommendations, or attending events at which these organisations are providing their services to observe them first hand, are probably the best means of identifying and evaluating potential service suppliers.

There are various ways to attract sufficient volunteers with appropriate skills. These include approaching key event stakeholders (eg local councils and community groups) associated with the event, local TAFE Colleges and Universities, religious groups, service organisations (such as Lions and Rotary), senior citizens centres, the local Chamber of Commerce, community centres, and voluntary agencies such as Volunteering NSW ([www.volunteering.com.au](http://www.volunteering.com.au)).

Deniliquin's *Deni-Play on the Plains*, for example, hosts workshops for potential volunteers so that they can gain both an understanding of the tasks involved in delivering the event and to enthuse them about becoming involved in the event themselves. If the event has been conducted previously consider conducting one or more social functions at which, for example, existing volunteers are asked to invite friends/associates with the intent of gaining their involvement in the event.

#### *Selecting the 'right' people*

When selecting and/or placing volunteers it is useful to:

- have each potential volunteer complete a registration form (see the National Folk Festival website [www.folkfestival.asn.au/pages/volunteers.html](http://www.folkfestival.asn.au/pages/volunteers.html) for an example of such a form).
- prepare job descriptions for each volunteer position. Such descriptions can be communicated to enquiring potential volunteers by various means such as mail and by referral to the event's website.
- match the job descriptions to the volunteers' registration forms.
- conduct interviews with potential volunteers as if it were a paid job, matching people to appropriate jobs.

**Event manager position description**

The Our Town Festival Committee is committed to staging an annual spring festival showcasing the Our Town community and attracting tourism and economic benefits to the region. An event manager is required for a twelve-month appointment to devise and implement an event plan for the festival to be held on 21 September 2003. Reporting to the festival committee, the Event Manager will be required to coordinate all aspects of the event, including programming, staffing, budgeting and the day to day administration of the festival. The position requires a broad overall knowledge of the event industry, a high level of creativity and imagination, good communication skills, the ability to lead and inspire both volunteers and paid workers. A pro rata salary of \$52,000 is offered for the position. Criteria for eligibility and a statement of duties can be obtained by contacting the Our Town Festival Committee Secretary Tel: 02 77777777. Applications including the names and phone numbers of two referees must be received by the Our Town Festival Committee, PO Box 777 Our Town NSW 2777, by Friday 5 July 2002.

**Criteria for eligibility**

Applicants for the position must demonstrate the following:

- broad general knowledge of the event industry
- tertiary qualifications in event management or a related field
- experience in the management of community based festivals and/or events
- the ability to work with and report to a community based committee
- the ability to negotiate with suppliers
- the ability to manage budgets
- knowledge of risk management strategies
- good written and verbal communication skills
- the ability to lead and manage people
- good organisational skills including time management
- decision-making and problem-solving abilities.

**Statement of Duties**

The Event Manager will be required to:

- co-ordinate the festival program in association with the Festival Committee
- devise and implement an event plan for the festival
- draft and monitor a festival budget
- source sponsorship to supplement the festival budget
- coordinate the effective promotion of the festival
- devise and implement a risk management strategy for the festival
- negotiate with and contract suppliers to the festival
- employ, lead and supervise festival staff, including paid workers and volunteers
- oversee the operation of program on the day of the event
- monitor the progress of the festival and report to the Festival Committee on a regular basis
- evaluate and report to the Festival Committee and key stakeholders on the outcomes of the festival.





### *Generic volunteer program checklist for an event*

The generic volunteer program checklist may be useful in showing how to translate ideas into tasks that need to be scheduled into the overall event plan.

<b>Time period</b>	<b>Task</b>	<b>Deadlines</b>
6–12 months prior	<ul style="list-style-type: none"> <li>• list all jobs for volunteers</li> <li>• prepare an outline of volunteer job descriptions</li> <li>• examine organisation's OH &amp;S policies; ensure volunteers are covered</li> <li>• check your public liability insurance policy covers volunteers, obtain personal accident insurance for all volunteers</li> <li>• plan volunteer recruitment strategies and procedures</li> <li>• prepare policies to guide staff working with volunteers.</li> </ul>	
3–6 months prior	<ul style="list-style-type: none"> <li>• devise induction and training schedules for volunteers</li> <li>• prepare Volunteer Information Kit including job description, training dates, mission and vision of organisation, background to event etc.</li> </ul>	
2–3 months prior	<ul style="list-style-type: none"> <li>• recruit volunteer leaders. Induct them into roles within the event organisation</li> <li>• work with volunteer leaders to refine the processes associated with induction, training and establishment of job descriptions. Familiarise them with all volunteer roles. Appoint volunteer leaders of sub teams (eg waste management, on-site information services)</li> <li>• hold meetings with each event sub team to ensure they are completely familiar with their roles.</li> </ul>	
1–2 months prior	<ul style="list-style-type: none"> <li>• recruit and select remainder of volunteers</li> <li>• induct/train volunteers. This is essential to building trust and commitment.</li> </ul>	
1 month prior – event	<ul style="list-style-type: none"> <li>• communicate with and monitor volunteer leaders and their sub teams and work through any problems/issues with them</li> <li>• continually recognise the efforts of volunteer leaders and sub-teams.</li> </ul>	
Event conclusion – 2 weeks after	<ul style="list-style-type: none"> <li>• debrief volunteer leaders and report on their suggestions</li> <li>• debrief other volunteers and note outcomes</li> <li>• recognise, reward and celebrate</li> <li>• ensure that the outcome of the event is known and credited to volunteers and their respective teams.</li> </ul>	
3–4 weeks after	<ul style="list-style-type: none"> <li>• write thanks to volunteers individually.</li> </ul>	

## Marketing and events

### What is event marketing?

Marketing is essentially a matching process. This process, in the case of events, involves trying to create and maintain (if the event is to be an ongoing one) a match between the needs and motivations of:

- those you are seeking to attract
- the program of activities (eg displays/performances/shows/parades/exhibits)
- supporting services (eg types of food and beverage outlets).

To successfully 'steer' this matching process it is useful to follow a series of sequential steps.

*Module 12: Marketing and promotion* provides more detailed information on marketing.

### Key steps in event marketing

- clearly identifying the target groups for the event
- establishing and quantifying marketing objectives
- determining what approaches to use to achieve the marketing objectives
- deciding on the event 'ingredients' necessary to meet the needs of the target groups
- establishing (if necessary) an appropriate pricing structure for tickets and services
- establishing how to get the message about the event out to target audiences within budgetary limitations
- determining how (depending on the nature of the event) to make tickets to the event easily available
- making provisions for assessing the marketing efforts
- putting in place a system to monitor marketing expenditure
- including in the budget an amount for evaluating your marketing efforts
- developing a system for documenting lessons learnt and making use of this information in future events.



## Development of a strategic marketing plan for an event

The marketing plan is a significant component of the whole event management plan. The process is similar to the event planning process. A good place to start is to reflect upon the event's vision/mission statement, SWOT analysis and objectives.

With this information move on to seek answers to the following questions:

### Which groups are we seeking to attract to this event?

The SWOT analysis should provide insights into what markets (eg local, regional, interstate) the event is currently attracting, might attract or is not attracting.

The SWOT should also help to identify any factors that might be influencing the event's ability to attract specific groups. For example, if you were seeking to attract large numbers of people who lived some distance from the event at a time when petrol prices were rising rapidly, you might need to reconsider such a decision.

Event attendees can be grouped into several categories based on:

- where you will be seeking to attract people, eg the local area, nearby regions, distant regions, interstate, overseas.
- personal characteristics – such as age, sex, family status (eg single, married, married with children, married with no children living at home), income levels, occupation and education levels will be of value in identifying groups to which the event might appeal. For example, when conducting an agricultural field day, farmers (an occupation group) would be the main target market.

A ticketed event allows the capture of basic name and address details via a ticket selling process. Once identified, potential repeat attendees can be encouraged to attend the event through special offers. Such offers might include invitations to special pre or post event functions or access to early tickets sales. To collect personal details through the ticketing process you will need the participant's written (ie tick box) agreement to place them on a mailing list.



### *What marketing objectives should be set for the event?*

Having decided on the target groups, establish achievable objectives for the event.

List out objectives relating to attendance levels, profit, overall revenue and ticket sales. For example:

Overall target attendance level – 5,000

- local attendees – 3,000
- regional attendees (radius of 160kms from event) – 1,200
- intrastate (non-regional) and Interstate – 700
- overseas – 100

Overall revenue from sponsorship, ticket, merchandise, food and beverage sales – \$40,000

- entry ticket sales – \$20,000
- merchandise – \$5,000
- food and beverage \$5,000
- sponsorship \$10,000

### *What approaches are needed to achieve these objectives?*

**Creating a unique or different event.** It is likely that the people you are seeking to attract to the event have many alternative options for how they spend their leisure time. Consider how the event can be sufficiently special or different from similar events. To do this make decisions in areas such as: theme; selection of performers/artists/speakers; venue; range and types of exhibitors/stallholders; quality and range of food and beverage; and activities (eg rides, side show games). Decisions will relate to the groups you are seeking to attract.

**Increasing attendance from current groups of attendees.** This approach involves encouraging more of the target market to the event without making significant changes. You can do this in a variety of ways including: increasing or broadening your promotional activities; adjusting ticket prices; and offering benefits to specific groups (eg opportunities to meet performers). Reliable research will identify why people in your target groups are not presently coming to the event.

**Focusing on a specific target group.** This approach involves identifying a single group and designing an event to meet their needs. All promotional activities will be aimed at attracting people from this group. For example, some festivals primarily target young people and their pricing structure and programming reflect this. The Vans Warped Tour offers 'distractions' for young people (11 years of age upward) such as a surf film festival, BMX biking, skate boarding and extreme music. Other examples include business events such as exhibitions and conferences that target specific groups (eg Medical Specialist conferences), special interest events such as woodworking fairs.

**Maintaining interest through change.** If the event has been running for some time there is the potential danger that the audience might begin to lose interest if little is changed. To prevent this occurring consider 'reinventing' the event to some extent each year by, for example, using different performers, adding new elements (eg lantern parades) and improving the range/quality of food and beverage. This strategy is common amongst events, an example being the Woodford Festival in Queensland. The Director of this event, Bill Hauritz, has observed that the success of his festival lies essentially in its diversity and its ever-changing and expanding nature.

**Attraction of new attendees.** The event may have the potential to attract groups other than those have identified as currently attending. For example could the event potentially attract people from outside the local area/region? Many events actively chase tourist markets via advertising in targeted publications and working with their local/regional tourism organisations. Some larger events work with the tourism industry to create event, travel and accommodation packages that are designed to add value to the event experience and stimulate interest from specific groups such as adventure tourists.

**Sample event tourism goals**

*Branding a location.* Tamworth (NSW), for example, has been able to successfully position itself as 'Australia's Country Music Capital' via the conduct of an annual country music festival. Additionally it has sought to strengthen this market position by such means as: developing a 'Hall of Renown' for country and western artists; building a guitar shaped tourist information centre; constructing an interpretive centre that overviews the evolution of country and western music; constructing a 20 metre high 'Golden Guitar'; and erecting memorials to country and western artists etc.

*Creating or reinforcing an image for a location.* Various regions conduct events (eg food and/or wine festivals) as a way of establishing or reinforcing a desired image. The Barossa Valley, a significant wine-growing region in South Australia, for example, conducts a biannual Vintage Festival.

*Creating off-season demand for tourism industry services.* Thredbo's Legends of Jazz Festival, conducted in May each year, for example, is a means of stimulating demand in what otherwise would be a period of relatively low visitation.

*Stimulating repeat visitation to an area.* Events have the potential to maintain/renew interest in an area and as such stimulate a desire for a return visit. For example, the Deni – Play on the Plains which is held in Deniliquin each year, and incorporates a 'World Record Ute Muster', draws a significant number of repeat visitors, along with their utilities.

**How to put the approaches into effect?**

To put your chosen approaches into effect, consider four key areas:

- the 'ingredients' of the event program
- pricing (if it is not a free event)
- promotion
- distribution (if the event is ticketed).

**Event ingredients** – the experience the event offers its attendees can be thought of as comprising certain key elements such as its program, theme/atmosphere, venue, entertainment/leisure activities; food and beverage and on-site facilities and services. Additional to these are parking, security, transport to and from

the venue, level of access for people with disabilities and availability of shade/water. All of these elements are important to the overall experience offered by your event. For example, if parking or transport to the event is inadequate, the negative experience people have in this area could well colour their entire experience irrespective of other aspects of it being deemed of a high standard. The geographic location at which the event is taking place might be seen as part of the overall experience. Promoting the attributes (eg historic buildings, national parks) of the nearby area can significantly enhance the event's appeal to certain groups, especially those from outside the area (see the Deni on the Plains Case Study).

**Pricing** – if the purpose of the event is to enhance the local economy, the event should aim to make a profit. When thinking about pricing consider: whether the event should be ticketed or not; and how much and who to charge (eg will you charge children under a certain age). The decisions in this area need to be guided by understanding the groups you are seeking to attract and the extent to which funds can be raised from other sources such as sponsorships, grants and competitions.

**Ticket distribution** – even if the event is small scale it is advisable to pre-sell tickets. Ideally the presales will cover costs and door sales will provide profit. Be aware of the expected attendance numbers for two reasons: to cover costs and not to exceed the physical capacity of the venue. If however, the event is to be medium to large in scale, the issue of making tickets available to people outside the immediate area will arise. In this case consider the following:

- developing a business relationship with a local tour operator or travel agent to create 'packages' that include event entry and accommodation etc
- contracting a ticketing agency or other specific organisations to sell tickets on your behalf
- designing the event's website so that tickets can be booked and purchased on-line
- employing a 1-800 number for out of area bookings.





### ***Brunswick Heads' annual event program***

The small town of Brunswick Heads (population 1,800) on the north coast has taken a novel approach to showcasing the town by holding a series of small, niche market events throughout the year.

These events were developed by the Chamber of Commerce and with funding through the Department of State and regional Development's Townlife Development Program to support the town's identity as a family-friendly coastal village.

***Touch a Truck***, held in March, attracts about 2,000 mainly local family members. The centrepiece is a display of 20–25 trucks parked in a closed street bordering the park and the river. These include earthmoving equipment, a double-decker bus, fire and rescue trucks, vintage tractors, an army tank etc. The drivers stay with their trucks, while the children climb aboard and explore them. A feature of the day is the series of spectacular and interactive demonstrations put on by the SES, rescue squad and fire brigade. Support activities sponsored by local businesses include free face painting, free train rides and a Toy Auction where reserve prices have been known to hit the \$3 mark! A BBQ is held in the park free of charge for the drivers of the trucks and the emergency service volunteers and at a rock bottom price for the festival goers. The event is a community effort, and providing a free day for the local kids, attracting day-trippers from Byron Bay and bringing people into the town's cafes and shops.

***Kites and Bikes***, a one-day event held in October, attracts up to 6,000 people from a wider cross section of the coast. Kite flying experts (usually around 12–15) arrive the day before the event to "play" and share ideas. The day concludes with a BBQ for the experts, organisers and volunteers. The event is not advertised publicly but it provides a good media opportunity for the local television station.

The coordinator of the Kites and Bikes event at Brunswick Heads (see detailed case study in the section on Event Creation and Theming) approaches businesses by offering them a range of ways to sponsor the event. Some give cash, some donate prizes, and others provide in-kind items such as marquees and sound systems. The local pub looks after the visiting kite experts, and supplies trophies, prizes and a banner. The local supermarket promotes the event by inserting flyers in the shopping bags of all its customers, sponsoring the printing and also supplying a banner. As part of their sponsorship, businesses can take modest advertising space in the festival program published by the local newspaper, with special-offer coupons redeemable at the event. By taking this cooperative approach, the event achieves 85–90 sponsors in a town of around 90 businesses.

On the Sunday of the event, the kite enthusiasts lend their expertise to a wide variety of activities that are staged to support the eco-friendly family theme of the event. These include Kite Making and Decorating Workshops, after which participants get to fly their kites in the park and receive tips. Larger professional kites are flown on the nearby beach, including the biggest kites in Australia, and the Rokakku Kite Challenge using Japanese-style fighting kites. The day includes a Business Challenge, with local businesses paying \$110 to enter 4 person teams flying kites decorated with their company logos, and a Community Challenge with local clubs and service organisations. Special demonstrations include kite surfing, kite buggying and kite skateboarding.

The event area is decorated with flags on bamboo poles, with a competition held in the primary and secondary schools to paint giant feathers inspired by the beach/eco theme of the festival. The bridge between the park and the beach is decorated with the giant Sea Creatures that were created for the Sydney Paralympic Games.



The centrepiece of the Bike section is a 'Dress Up You and Your Bike' Parade with around 100 entrants on scooters and bikes in categories that include infants, primary and wheelchairs. Entrants are getting younger, with a Parents and Prams category on the drawing board. The road between the shops and the park is closed to create a safe bike riding and activity space. Other bike activities include a Trash Poker Game treasure hunt, where collecting trash is rewarded by a playing card with prizes for the best poker hand, a bicycle skill circuit, bicycle engraving, a bike education stall and rickshaw rides. Entertainment includes a kids' concert featuring local group Spaghetti Circus, a Youth Talent Quest, Family Bingo with donated prizes, and an awards presentation at the end of the day.

To marshal the town's resources, the event co-ordinator works with committees at three levels – an inner circle core group which meets every 2–3 weeks, a middle circle comprised of the team leaders of different activities, and an outer circle which includes all team leaders for all activities.

**Old and Gold**, the newest event in the calendar. It is held on the long weekend in June and attracts an audience of about 8,000. A planned tourism marketing component includes television advertising and coverage in the local and regional newspapers.

The event leverages the unique character of Brunswick, which was the first settlement in the shire and is described as 'a bit funky'. It is intended to celebrate 'everything that is old, secondhand and recycled' – a good fit with the eco-friendly theme. A major feature is an indoor market which turns the fact that the town has only small indoor spaces into an advantage. A series of small venues – the Memorial Hall, Church Hall, CWA Hall, Scout Hall, Housie Shed, the School, the back of the Library, the Pub and a Supermarket area – each adopt appropriate themes such as furniture, bric-a-brac, lavender and lace, toys, books etc. They are all suitably decorated, and connected with a walking map.

Local history is promoted by the local historical society with displays, walk and talks. A free Pioneer's Morning Tea with bush poetry, displays and activities by the local aboriginal reconciliation group supports the historical theme.

Other features of the event include a whole town garage sale, clearance of old stock sales, an auction, "Doing Up Junk" Workshops, a vintage car display, a sepia photo Booth using period costumes, Classic Flicks, a charity car wash 'to make old cars new', a recycling education stall, and a celebration of the anniversary of the teddy bear, with a teddy bear's picnic and free train rides.

The spectrum of old music is covered with a classical quartet by the river, 20's–60's music and a Big Band at the Brunswick Hotel and "Jazz on the Move" at the various cafes around town.

When the project started, Brunswick Heads was in a bad way with 13 empty shops. Now, thanks partly to an imaginative events program with strong community participation and business support, the town has shown obvious signs of revitalisation. The empty shops have been filled and the town has increased confidence with many new businesses starting up and several restaurants upgrading. The impact of tourism has been managed by keeping the festivals small, out of season and community based.





### *Jazz in the vines*

*Jazz in the vines* is a ticketed one-day event conducted in October each year in the Hunter Valley region of New South Wales. Attendees have the pleasure of being entertained by some of Australia's best jazz performers, as well as having access on site to food from the regions best restaurants, and wine from the area's internationally renowned vineyards. Major markets for the event are towns and cities within the Hunter region, and Sydney (a two hour drive away).

To facilitate access to the event from surrounding areas and from further afield the event organisers have partnered with a local coach operator (Rovers Coachlines). This firm has arranged a special train service from Sydney (the *Jazz Express*), and has scheduled coach services from various locations both within the region and from Sydney. Additionally on the day of the event, the same coach company operates shuttle services from selected accommodation establishments in the area.

Tour packages have been developed specially for the event that combine transport, accommodation, and breakfast with an entry ticket making attendance at the event an easy matter for people from outside the region. Packages can also be tailor-made for groups upon request. Standardised packages can be purchased on-line, as can tickets to the event, again making 'access' to the event easier for those who live at a distance.

A linkage from the event's website to the local tourist organisation (Hunter Valley Wine Country Visitor Information Centre) has also been provided to facilitate the booking of accommodation.

To promote the event to tourists, various approaches are used. A mail out is sent to a database of people who have made inquiries, along with those who have booked in the past. Promotional material is distributed to selected regional tourist attractions, vineyards, accommodation properties and restaurants, and public relations material (eg press releases) is developed and distributed to publications in tourist markets (eg 'good living' magazines, local newspapers in selected areas). Marketing 'partners' in the form of the event's sponsors (a vineyard and two radio stations), local tourism organisation and Rovers Coachlines also act to promote the event. Rovers Coachlines, for example, advertises its packaged tours featuring the event in the *Good Weekend* (an insert in *The Sydney Morning Herald*), as well as in regional tourism publications, undertakes a direct mail campaign and features its event packages on its website.





**Promotion** – One of the major tasks when marketing the event is communicating with the various groups you are trying to attract to the event. Tools that can be used are dealt with in *Module 12: Marketing and promotion* and in the selected event promotional options box.

**Event promotional options**

- advertising on radio, television, websites, billboards, taxis etc
- placement of ‘hyper-links’(ie a facility that allows redirection from one website to another with a single click of a mouse). Such links might be placed, for example, on the websites of the local chamber of commerce, local accommodation houses and the regional tourism organisation
- banners placed strategically on pedestrian and road overpasses etc
- direct mail/emailing/telemarketing
- newsletters/flyers sent to past and potential attendees
- posters
- press releases
- media kits for distribution to journalists
- media partnerships (eg a craft fair teaming up with a craft focused magazine, a local festival developing a relationship with its town newspaper)
- promotional partnerships with other events of a similar nature on the basis that there might be some overlap in their audiences (eg several jazz festival in nearby regions may agree to place hyperlinks to each others websites)
- community announcements in print media or on broadcast media
- listing in event directories produced by local/state tourism organisations
- attendance, or representation at, consumer travel shows (eg local tourism organisations often attend such shows and if requested might agree to distribute event related material at them)
- promotional events (eg a competition to select the event’s official poster may serve to attract media attention)
- hosting of journalists/participation in visiting journalist programs conducted by Tourism New South Wales
- pre-event performances/media interviews conducted by performers/speakers etc in order to ‘signal’ to targeted groups that the event is soon to take place.

Promotional choices will be constrained by budget and/or the amount of time that can be reasonably allocated to the task of promotion. A large cash promotional budget is not necessary to generate significant media coverage, particularly if the event or aspects of it are newsworthy.

A tool that can be used to coordinate efforts to achieve marketing objectives is a schedule of promotional activities.

**Sample entry for event promotional schedule**

Target group and purpose of promotional activity	Promotional Activity	Contact	Special Considerations	Cost
	<b>Advertising</b>			
Increase awareness/ interest in event amongst XYZ target group(s)	Three advertisements (5cms x 5cms) June, July, August issues 2002	Bill Smith, Advertising sales manager Ph: 7777 7777 Fax: 7777 7776	Copy required two months out from production of each issue. Payment required at same time copy is required.	\$600

It is likely that some cash resources will need to be allocated to promotions. Given the marketing outcomes you are seeking, identify the options that will give you ‘biggest bang for your dollar’. Monitoring and evaluating the event will assist in determining which marketing methods are the most effective for next time.

**How will we know if the marketing approaches are working and expenditure within the budget?**

Regular monitoring of:

- ticket sales/registrations/numbers of enquiries
- expenditure/income against budget projections
- value of advertising leveraged and surveys of attendees, participants and local businesses will assist in determining the success of the marketing approaches.

**How can we improve the marketing of the event?**

The best way to increase the effectiveness of marketing practices is to evaluate them. To ensure that evaluation takes place it is sound practice to allocate funds for it in your event budget and to give someone, or a sub-committee, responsibility for making sure it happens. Approaches to event evaluation are overviewed later in this module and in *Module 5: Monitoring and evaluation*.



## Sponsorship and revenue raising

Sponsorship is a business deal between two parties with benefits to both. Sponsorship is central to the revenue stream of many new and continuing events. This being the case it is important to identify sponsors, prepare sponsorship proposals and service sponsors.

### *Key steps to event sponsorship and revenue raising*

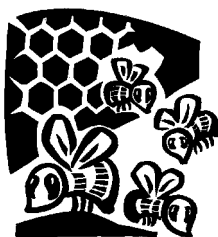
- making realistic judgements as to the potential of the event for sponsorship
- developing a basic sponsorship policy to guide sponsorship efforts
- identifying likely potential sponsors for the event
- developing a clear understanding of the benefits sought by the potential sponsors
- developing a sponsorship proposal
- developing a sponsorship business plan
- identifying all relevant non-sponsorship revenue sources
- developing a plan to guide your efforts at revenue raising.

### *Benefits organisations seek through sponsorship*

Sponsorships are taken up by organisations on the basis of their assessment of the benefits offered. As a sponsorship seeker, you need to determine exactly what benefits are likely to be relevant to potential sponsors. Such benefits might include:

- corporate/brand image creation/enhancement
- general awareness of an organisation and/or its services/products
- merchandising opportunities.

While many of these benefits relate directly to private sector firms, keep in mind that public sector organisations (eg local councils and government departments/authorities/commissions/agencies) also engage in sponsorship and might be seeking some of these benefits.



Each event will vary in what you can provide the sponsor but common items include:

- agreement to purchase product from a sponsor, eg transport/food
- event naming rights
- networking opportunities
- merchandising rights
- media exposure
- signage
- advertising space and/or inclusion of sponsor logo in printed material (eg program, flyers and posters) associated with the event, inclusion of sponsor materials in mail-outs, acknowledgement of the sponsor on the event's website and hotlinks to the sponsor's own website, hospitality services at the event or the right to establish such services, exhibition space and tickets (free/discounted).

The Deni-Play on the Plains case study provides an illustration of a sponsorship arrangement with a major sponsor.

### *Can a sponsorship program be adequately serviced?*

Time and effort is required to research, develop and sell sponsorships to potential sponsors. Additionally, all promises made in the sponsorship agreement need to be fulfilled by both parties. Sponsors should also be aware of reciprocal advertising opportunities.

### **Creating a sponsorship policy**

Before going down the sponsorship path, seriously consider developing a sponsorship policy to guide actions. A basic policy would:

- state the event's objectives for seeking sponsorship
- set the rules for entering into sponsorship, eg pecuniary interests, seeking ethical sponsorships
- ensure a uniform approach is taken to sponsorship, eg standard contracts
- list levels of accountability and responsibility, eg all sponsorships are to be signed off on and be overseen by a designated person.



### *How do you identify appropriate sponsors?*

The key to finding potential sponsors is to identify organisations that want access to the same audience the event attracts. This research can involve keeping abreast of business developments in your region by reading the local paper, specialist publications and the general financial press. This form of research will identify organisations that might, for example, be opening up new outlets in your region or introducing a new product/service. Once identified, and depending on the nature of the event, such organisations can become a sponsorship target.

Annual reports and websites can provide insights into potential sponsors, including strategies the organisations are pursuing, sponsorships they have in place and any specific requirements for sponsorships. Examining programs/promotional material/websites of similar events or contacting the relevant event organiser is another way of identifying potential sponsors.

Having identified potential sponsors, further information worth seeking is:

- the types of events the organisation is willing to sponsor
- whether the organisation is tied to particular causes (for example charities)
- when in their planning cycle they allocate their sponsorship budget (a sponsorship proposal would need to arrive some months before this time). This is likely to require direct enquiry.

Once there is a final list of potential sponsors the next challenge is to meet with the person responsible for sponsorship decisions to discuss further with the benefits they would be seeking from an association with the event. Insights can then be used to 'customise' your sponsorship proposal to their needs. If a meeting cannot be arranged, base the proposal on the information gained from websites and newspapers etc. Once sent, it is sound practice to follow up proposals within a reasonable period (say 1–2 weeks) to determine their status (eg yet to be considered, under review, rejected). Avoid ringing too often.

### *The sponsorship proposal*

A formal proposal is the common means of seeking sponsorship. This document should state exactly what the potential sponsor is being requested to provide; what benefits the organisation will receive from this sponsorship; and how much the sponsorship will cost (cash or in-kind). The following components should appear in the proposal:

- an overview of the event including its: mission/goals; history; location; current and past sponsors; program/duration; staff; past or anticipated level of media coverage; past or predicted attendance levels; and actual or predicted attendee profile (eg age, income, sex, occupation)
- the sponsorship package on offer and its associated cost. Options include: creating a number of identical 'packages'; developing a hierarchical structure cascading down through a principal naming rights sponsor, major sponsor, minor sponsor, and official supplier; having aspects of the event individually sponsored (eg fireworks, entertainment); or opting for a sole sponsor. Whatever option (or mix of options) chosen, when pricing the sponsorship package(s) remember that an organisation has available to it alternative promotional tools (such as advertising) that can achieve similar outcomes
- the duration of agreement. In the case of ongoing events, sponsors often see greater value in relationships that extend over a number of years as this gives them time to develop stronger relationships with the event's attendees and gives them a greater opportunity to achieve their sponsorship objectives
- the strategic fit between the proposal and the needs of the organisation (eg a company might be expanding its operations into your area and the event may offer them an opportunity to make people aware of their presence in the community and their products/services)
- contact details.

Many large corporations, to assist sponsorship seekers, have developed proposal guidelines/criteria. Establish if such guidelines exist before preparing your proposal document.

Always remember when you are preparing a sponsorship proposal to stress the benefits of the sponsorship to the sponsor not the features of the event itself.



### *Deni-Play on the Plains Festival*

*Deni-Play on the Plains Festival* was developed by a group of community minded citizens with a vision to host a unique event that would unite the community. The festival is conducted annually in Deniliquin, Southern New South Wales. The first festival was staged in 1999 with three key components: a 'Ute Muster'; outdoor concert; and family campout. In 1999 an estimated 14,000 people attended the event, circulating \$2.5 million in the local economy and generating media exposure estimated to be in excess of \$100,000.

Following the success of the first festival, the committee set out to develop the festival in order to maximise its outcomes for Deniliquin. Strategic and marketing plans were developed, with the event concept defined as 'To create a program of events geared to celebrate unique aspects of our rural lifestyle in the Ute Capital of the World, Deniliquin Australia'. The vision statement was defined as 'By 2003, the Deni-Play on the Plains Festival will be identified nationally and internationally as showcasing Australian country lifestyle, on a unique oasis, situated on the flattest natural open plains in the world, at the edge of the Australian outback'.

In order to further this vision, goals and strategies were formulated in the following areas:

#### *Community ownership and support*

- to hold a public meeting to provide a forum for community input into the festival
- to tender a significant proportion of the festival facilities to local organisations rather than contracting outside resources
- to make a donation to a relevant charity that will benefit the target market and the community
- to send letters to all local businesses and organisations with the objective of involving 20 local businesses, creating 6 partnerships and a volunteer team
- to create a Ute Landmark with a Legendary WB Holden cemented on a pole in the centre of town to confirm its status as the Ute Capital of the World
- to establish a festival shop, 'Uteopia', four months before the event to showcase the festival and its sponsors and to provide another attraction for visitors.



### *Deni-Play on the Plains Festival continued*

#### *Sponsorship and Funding*

- to develop further the major sponsorship by Holden, including the participation of Peter Brock as Best Ute Judge, celebrity appearances by eight V8 Supercar Drivers, and raffling a V8 Holden Ute as an incentive to attend the festival
- to direct new sponsorship proposals to established and select businesses that will complement the festival
- to acquire funding and support from Tourism New South Wales.

#### *Media*

- to establish a positive relationship with all key media
- to distribute 50 media kits to relevant media outlets
- to utilise established media contacts such as *Outback Magazine*, WIN television and the *Footy Show*.

#### *Promotion of Increased Attendance*

- to highlight the World Record Attempt and promote the event as history in the making, 'a once in a lifetime opportunity to take part in a world record attempt'
- to conduct an advertising campaign with advertisements on radio, television and press
- to promote the festival by exhibiting at the Royal Melbourne Show, field days and special events that attract the festival's target groups
- to create a vertical tourism marketing strategy, stemming off the Murray River and promoting the region as the 'country experience on the edge of the outback' with the festival as the feature
- to use the festival to provide family getaways, with holiday packages offering bonus points for staying more than one night, on high rating television shows such as the *Great Outdoors* and *Getaway*.

Given that the major aspect of this event involves automobiles, and that (most) attendees have a special interest in a particular type of motor vehicle (utilities), it was logical for the event to approach a manufacturer of such vehicles (Holden) to be its major sponsor. Holden, responded positively to the approach, seeing benefit in the opportunity the event gave them to profile their product directly to the event's attendees and to a wider audience via the media coverage the event attracted. The sponsorship package that was negotiated included: the donation of an SS Holden Utility valued at \$35,000 as the first prize for a raffle held at the Ute Muster; the provision of high profile racing car drivers as judges in the "Best Ute" competition; the loan of a utility to be used by festival organisers during the event; attendance at the event of a Holden Special Vehicles merchandise truck; and marketing assistance.

Wishing to maintain the relationship with Holden (and indeed all their sponsors) into the future the event organisers ensured that they maintained "open, honest and constant" communication with the company, and that they remained loyal to Holden, refraining from seeking sponsorship from competing companies. This approach to dealing with their major sponsor resulted in the continuation of Holden's sponsorship for 2002. The event organisers have acknowledged the potential, given the nature of the event and its audience, for further sponsorships from the automobile industry. As such they are now placing proposals before tire, petrol, motor products and additives companies. Additionally, the success of *Deni-Play on the Plains* has meant that potential sponsors are now contacting the event organisers to establish if they would entertain a sponsorship package from them.

[www.deni-utefestival.com](http://www.deni-utefestival.com)



### *Constructing a sponsorship business plan*

Once a sponsorship is secured, it must be effectively managed to ensure the benefits that were promised are delivered. A sponsorship business plan will help. This document should identify:

- what the sponsorship is to achieve for the sponsor
- the benefits that have been promised
- costs associated with providing specified benefits (see the sample checklist)
- review and evaluation approaches to be used
- a timeline detailing the activities to be conducted to deliver on the sponsorship and when they are to take place.

#### *Sample checklist of items to be included in a sponsorship budget*

Event programs (eg logo inclusion, advertising space)

Additional printing

Signage production

Signage erection

Support advertising (by sponsor and sponsee)

Hospitality – food and beverage

Telephone, internet and fax

Public relations support

Tickets for sponsors

VIP parking passes

Cost of selling sponsorship  
(staff time at \$\_\_\_ per hour)

Cost of servicing sponsorship  
(staff time at \$\_\_\_ per hour)

Legal costs

Travel costs

Taxis and other transport

Evaluation research/report

Media monitoring

Total costs

Profit margin

Minimum sponsorship sale price

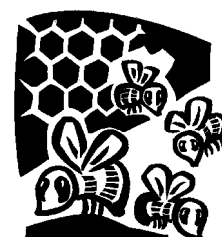
There are mutual obligations of an event organiser and its sponsor. The event organiser's obligations to the sponsor are to:

- deliver all the benefits promised and outlined in the contract
- be genuinely committed to positive sponsorship outcomes
- acknowledge the sponsor at every opportunity
- ensure all members of the event organisation are aware of the event's obligations to the sponsor
- maintain close contact with the sponsor.

### *Other income options*

There are a number of revenue sources (other than sponsorship) available including:

- advertising – sale of advertising space in programs, on-site etc.
- merchandising – this could be another source of income prior to the event. Consider selling merchandising rights (eg \$5,000–\$10,000 for the use of logos on hats, t-shirts etc). Set clear requirements in any contract with merchandiser(s) on minimum quality levels and the way and timeframe for usage of the event logo or other imagery.
- food and beverage – make a decision on whether a fixed fee will be charged to those providing these services, a percentage of sales or a combination of both. Whatever the decision, such charges will be passed on and if final prices are deemed excessive by attendees it can colour their experience of the event.
- grants – granting bodies for public events in New South Wales include Tourism New South Wales (Regional Flagship Events Program), NSW Department of State and Regional Development, Festivals Australia (operated by the Commonwealth Department of Communications, Information Technology and the Arts). Grants may also be available from local councils, Regional Arts, and depending upon the nature of the event, other State or Commonwealth Departments.





- other examples include raffles, celebrity events, auctions, dinners and competitions. Special draws are conducted by some Main Street/Small Towns Program organisations. Each business participant contributes a set amount providing them with the opportunity to be drawn as the naming rights sponsor for the event.

Once you have identified those revenue sources that are appropriate for the event, consider creating a revenue plan.

*Revenue planning template*

<b>Revenue source</b>	<b>Actions required</b>	<b>Target amount</b>	<b>Responsibility allocated to</b>



# Event budgeting

## *Key steps to event budgeting*

Developing a budget for the event is critical. The steps in completing this task are:

- identifying the costs and income sources for the event
- determining an appropriate level of budgeting
- establishing a budget
- monitoring budget expenditure and income
- undertaking a review of the budget post event.

*Module 2: Financial Management and Reporting*, also deals with budgeting and contains a detailed spreadsheet based case study of an event – The Northwood Wine and Food Fiesta.

## *Identify and estimate costs and income*

Income sources and expenses will differ with each event. If the event has been run before the obvious starting point is the previous budget. If the event is being held for the first time, start by contacting the organisers of similar events and discussing issues of costs and potential income sources. The list of expenses and income sources is a useful starting point.

Experiment with several scenarios when considering costs and income. For example, with a ticketed festival look at different ticket prices and attendance levels to determine the final amount to be charged to cover costs and achieve the desired profit level. When undertaking these calculations, keep in mind the likely effect of ticket prices on the demand for the event. Working through these different scenarios is made easier by using a computerised spreadsheet program, however a calculator, pen and paper will do the job.

It is sound practice to err on the conservative side when estimating the event's income, and to include an amount for 'contingencies' on the cost side.

Be aware that GST will need to be paid on the majority of expenditure items. Grants and sponsorships, for example, fall within the GST net. The event may also be eligible for rebates (income tax credits) for the GST that it pays in certain circumstances. Given the complexities associated with GST, it is advisable, at least initially, to work with someone who has financial training.

## *Establishing an appropriate level of budgeting*

Many events only need one budget as they involve one site/venue and can be considered a single activity, eg a one-day community festival. Other events might require several budgets. For example, if a town's annual festival is run over the period of a month and includes several distinct events, such as a parade, an exhibition, a talent quest and a gala dinner, separate budgets for each of these activities and a master budget.

## *Budget establishment and approval*

After estimating costs and revenue and deciding on an appropriate level of budgeting, the next task is to place these into a budget document. Much of the expenditure associated with an event takes place before any income is available (eg site/venue deposits, promotional costs, insurance). Events can run into cash flow difficulties. For this reason, it is sound practice to forecast the expenditure that will be required in the lead up to the event on a month by month basis and to do the same for the income stream. In this way shortfalls can be anticipated and appropriate action taken. Action might include, negotiating with individual suppliers to extend their terms of payment, asking key stakeholders (eg local government) to meet any shortfall until resources become available or seeking sponsor funds earlier.

## *Monitoring the budget*

One way of monitoring is to require committees or individuals responsible for a particular budget area to submit regular written reports. These reports should clearly show expenditure and income for a given period against the amounts that have been budgeted.

## *Budget review*

The executive committee may choose to conduct a budget review midway through the planning process for the event. A budget review can:

- highlight shortcomings in the approach to estimating costs and income for the event
- identify areas of underspending or overspending for later investigation
- signal the need for changes in areas such as the approval system for expenditure above that specified in the budget.

Note: the budget should include provision for start up of the next event.



**Possible event expenditure items and income sources**

Expenditure Items	Income Sources
<ul style="list-style-type: none"> <li>• hiring costs</li> <li>• prizes/awards/gifts/giveaways</li> <li>• decoration &amp; displays</li> <li>• catering (eg for staff/volunteers, attendees – if part of ticket/registration fee)</li> <li>• transport</li> <li>• accommodation</li> <li>• waste management/cleaning</li> <li>• licenses, permits and other government charges</li> <li>• evaluation reports</li> <li>• contingencies</li> <li>• refunds &amp; bad debts</li> <li>• site/venue hire</li> <li>• entertainment/speakers/presenters</li> <li>• staging (eg audio visual equipment, lighting, sound, technical assistance, PA systems)</li> <li>• legal/accounting (eg development of contracts, maintenance of accounts)</li> <li>• insurance</li> <li>• promotion (eg brochure/program production and design, banners, web site design and maintenance, advertising, public relations)</li> <li>• administration (eg salaries/wages, travel, consultants, secretarial support, photocopying, postage, phone/fax, software)</li> <li>• equipment purchase (eg two way radios)</li> <li>• security (eg hire of security staff, fencing, video surveillance)</li> <li>• training of volunteers/staff</li> <li>• attendee kits (in the case of conferences and the like)</li> <li>• electricity/water connection costs</li> <li>• merchandise production (eg t-shirts, CDs, posters)</li> <li>• event evaluation (eg questionnaire development/delivery/analysis)</li> <li>• other (eg provision of translation services, conference paper production, barricades, credit card costs, first aid services)</li> </ul>	<ul style="list-style-type: none"> <li>• government grants</li> <li>• sponsorship</li> <li>• in-kind sponsorship</li> <li>• other funding eg local fundraising, raffles, auctions</li> <li>• entry ticket sales/registration fees</li> <li>• rentals and site hire (by, for example, exhibitors)</li> <li>• advertising revenue</li> <li>• franchise fees/concessions</li> <li>• permit fees</li> <li>• parking</li> <li>• food and beverage sales</li> <li>• merchandising</li> <li>• media rights</li> </ul>



## Staging the event

### Event project management

Project management is a methodology that is widely used in the undertaking of individual projects in industries as diverse as construction and building, information technology, space exploration and more recently events. Strong project management is the key to a well organised event. The basic steps in project management are:

- identifying the scope of work to be completed
- breaking the scope of work down into general areas of activity
- listing the tasks to be completed for each area of activity
- breaking these tasks down further into the sub tasks until all the tasks have been fully described
- allocating staff and resources to each area of activity
- organising the tasks for each area into a chronological schedule
- creating a Gantt chart that provides an overview of work tasks and timeframes
- applying these tools to the planning and implementation of the event.

### Scoping the event and task identification

The first step involves identifying the scope of work that needs to be undertaken to deliver the event.

List general areas needed to cover the scope of work for the entire event. Work would have begun on this process in considering the organisational structure that was discussed in *event planning process* section of this module. Try to keep these areas fairly broad and if there are too many combine them with others. Try to keep them fairly distinct and cohesive. For example marketing and sponsorship might be able to be grouped together but event operations will probably need to be in a separate area.

Under these general headings, breakdown and list the many tasks that fit under this general work area. For example, under marketing include the design and production of publicity materials, public relations, advertising and promotion.

These tasks can then be broken down further into the sub tasks that will need to be undertaken to implement each task. Keep on breaking down tasks until all tasks have been listed. This list can be refined over time. Once the task list is fairly complete, it can be used as the basis for allocating staff and budgets to each area by adding these columns next to the task lists. Involve staff, volunteers and committee members in this process and they will gradually take over and manage their own areas under the supervision of the event coordinator/manager .







**Task schedules and Gantt charts**

There are several tools that can assist in organising and communicating these tasks to the committee, staff, volunteers and suppliers. The first is the schedule, where all the tasks for a particular activity are listed in chronological order (see Lismore Fun Festival example). This is an invaluable planning tool that will help to establish a series of deadlines when tasks need to be accomplished and will allow you to monitor and control the process. Not all staff members and volunteers will need the same amount of detail so the schedule can be broken down further into running sheets for the event.

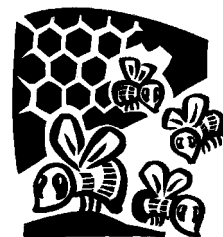
A useful tool to describe and communicate an overview of tasks is the Gantt chart, named after its inventor. Gantt charts may be created for the whole event or for distinct event areas or activities. In compiling the Gantt chart, tasks are represented by a line on a grid, with one axis

listing the tasks and another showing the timeframe. Some tasks will need to take place before other tasks can happen, for example performers will need to be selected and contracted before a program can be printed and released. Other tasks may be able to be completed at the same time, for example media releases can be drawn up while the program is being printed.

The Gantt chart will enable the event manager and committee to see at a glance how the various tasks overlap and fit together and will enable the identification of any gaps or discrepancies. It will also help to identify the critical path of the event, ie the shortest timeframe in which all the tasks can be undertaken and the event can be produced. The Gantt chart will not include all the fine detail but it is useful in conveying the broad overview of the tasks and timetable of the event to a variety of stakeholders.

*Gantt chart for a community festival*

Tasks	Months out from event			
	4	3	2	1
Finalise program	██████████			
Collect performers' biographies/pics		██████████		
Design poster and flyer		██████████		
Distribute poster and flyer			████████████████████	
Issue media releases			██	
Place advertising				████████████████████





**LISMORE FUN FESTIVAL LIFESTYLE CELEBRATION  
1999 POST EVENT TASK SCHEDULE**  
*(This form was completed with hand written crosses marking the dates)*

		JUNE																												
Task	Who	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30				
Stack barricades for return to Council	Vol																													
Check site is clean	Jen/Kath																													
Return flys to Chris Allen	Vol																													
Return spider tent to NRRBS	Vol																													
Return carpet	Bob																													
Remove street banners	Jen																													
Hold Debrief Meeting and celebration with volunteers etc	Jen																													
Edit festival documentary	Jen																													
Return walkie talkies	Vol																													
Return unused balloons	Dave																													
Return BOC empty gas cylinders	Dave																													
<b>Sponsors:</b>																														
Return sponsors banners	Jen																													
Write thank you letters, copies of all publicity, t-shirt	Jen																													
Laminate Thank You certificates	Jen																													
Final press release thanking sponsors	Jen																													
Send press pack etc to sponsors	Jen																													
Inform City Storm winner	Greg																													
Announce CS winner – thank NCEIA (press release)	Jen																													
Inform sponsors of City Storm winner	Jen																													
Request airplay from ZZZ	Jen																													
Draw raffle winners	Jen																													
Inform raffle winners	Jen																													
Inform sponsors of raffle winners	Jen																													
<b>Financial:</b>																														
Pay bills	Jen/Bob																													
Pay TURSA employees	Kathleen																													
Balance account, write P&L statement	Bob																													
Audit accounts for LCC	Jen/Audit																													
Write off funding for LCC (include S/S)	Jen																													
Write off funding for DSRD	Jen																													
<b>Evaluation:</b>																														
Collate Wandering Survey info OR send to SCU	Jen																													
Enter Postcodes into data base, evaluate 'draw'	Jen																													
Collate evaluation (refer Evaluation Criteria document)	Jen																													

Source: de Greenlaw, J. 2001, *Events management kit – a guide to planning community events*, Possum Creek, NSW



The following case study illustrates the identification of tasks for a community based regional festival.

#### **Case study: Gloucester Snowfest**

*SnowFest* was devised by the Gloucester Chamber of Commerce to bring visitors to town in order to increase spending in the CBD. It attracted 8,000 people in its inaugural year in 2000, and 5,000 despite bad weather in 2001.

The main attraction is real snow donated by Perisher Blue Resort and trucked 735 km to Gloucester. Features of the event include a snowman competition, street parade, wood chopping exhibition, chainsaw carving, helicopter rides, vintage cars, market stalls, carnival rides and stage entertainment. The shops mount *SnowFest* specials, and customers can accumulate Snow Dollars for use in the auction of a ski holiday at the end of the day. Food stalls showcase local food and wine, and the day ends with a party featuring dancing and a floorshow at the local RSL Club.

A 12 month event coordinator was funded through the Townlife Development Program with responsibility for an annual event program that included *SnowFest*, the Triathlon and Shakespeare Festivals. The coordinator reports through an Event Steering Committee to the Chamber of Commerce, and is responsible for the administration and operations of *SnowFest*, including the creation of an Operations Manual that covers the areas of :

- site/venue selection
- organisational structure
- volunteers
- competitions and prizes
- risk management
- legal aspects
- supporting resources, equipment and facilities
- monitoring and control
- set up/logistics
- shutdown and acquittal
- evaluation.

From the task identification, teams are recruited made up of business people, community leaders and stakeholders covering the areas of:

- operational planning
- finance
- marketing/fundraising
- publicity
- food/market stalls
- stage performers
- parking
- street parade
- displays/security
- night function
- snow organisation
- snow play
- *Snowfest* MC
- pet parade
- shutdown.

All team leaders are provided with detailed job descriptions and the general tasks allocated to them as a committee include:

- set time frames/dates for work tasks
- monitor and control – including reporting on budgets and costings at meetings
- duty of care – prevent any foreseeable risk of injury
- legal aspects – written documentation required for all participants related to *SnowFest*
- documentation – use of a book or call sheet for all records/transactions
- seek feedback where possible.







### *Site/venue layout and design*

After selecting the venue, decide how to use it. Start by drawing up a venue or site plan and making any necessary changes. Include the scale, compass direction and prominent landmarks to assist users. The site map will become a major planning tool. It will be useful in communications with Council, staff, volunteers, committee members, suppliers, stallholders, performers, emergency services and attendees. Depending upon the size of the event, productions of different versions of the map may be useful, including a simplified one for attendees. Placing the site map on the event website provides a handy reference point for suppliers and deliveries. Executed properly, a site map can contribute to the smooth organisation of the event.

Many venues, such as indoor theatres will have existing venue plans with the stage area, fixed seating, toilets, parking and so on. Other venues such as conference centres may have flexible staging and seating and may supply computer generated (CAD) drawings of various configurations of the venue. These drawings will make the task simple.

Other venues, particularly parks and outdoor sites, require the event manager and the committee to make decisions on how and where activities will be placed. Begin by making a simple pencil sketch of the site and experiment with the placement of event activities and facilities until the committee is happy with the plan. It is usually best to place similar activities together and make the site design compact.

Important factors to consider in creating a site plan include:

- entrances for attendees and their proximity to transport and parking
- placement of the stage to provide good viewing areas and sight lines for the audience. Often using land configurations will assist in creating a natural amphitheatre
- access to power and water for the stage area, catering and toilets
- adequate provision and use of shade and shelter
- the flow of people around the site, including adequate passage ways
- the placement of the stage(s) so as to avoid sound spill and interference with other activities
- the placement of revenue raising activities in high traffic locations to maximise income
- access for deliveries and emergency services
- placing of catering so that it is convenient for the audience and close to shade and seating
- placement of toilets and facilities so that they are discreet and removed from catering areas for health reasons.
- placement of waste disposal bins in convenient places such as adjacent to catering areas
- placement of information, first-aid, lost children's tent and security in central, highly visible locations
- enclosures – natural and constructed
- directional signage where needed
- the overall configurations of the venue to provide a pleasing and aesthetic experience for visitors.



### **Selecting, contracting and managing performers**

'Headline' acts can be a major attraction and the main reason that people attend an event. Performers can:

- support and enhance the theme of an event
- broaden the appeal of an event
- animate an event
- stimulate social interaction
- entertain and enliven the event environment.

Select performers carefully and manage them to maximise their contribution. Local schools and interest groups are a source of local performers. Donations to their respective organisations may be sufficient incentive for their involvement. Local media may be willing to supply a compere free of charge in order to have an association with the event.

#### ***Checklist for selecting and managing performers***

- identify the roles or functions that performers will serve at the event
- decide on the budget for performances
- research suitable performers and their availability, stage and equipment needs, fees, transport and accommodation costs
- select performers that best fit the needs and budget for the event
- negotiate carefully with performers or their agents matters such as payment and when this will take place, times and length of performances and their contribution to the promotion of the event
- draw up a performance schedule including the times and length of all performances and rehearsals
- request a written contract and make sure that it specifies correctly the details of the performance
- take careful note of any special conditions or 'riders' before signing
- issue a booking form to all performers, whether free or paid, specifying performance details, arrival/rehearsal times and any special requirements that apply to the venue or event
- draw up a stage plan that meets the needs of all performers

- communicate the stage plan and performers' technical requirements in writing to the stage manager, sound and lighting suppliers prior to the event
- from the performance schedule, draw up running sheets for key stage personnel and performers, and post them on the walls of dressing rooms backstage
- provide adequate backstage areas and dressing rooms, including toilets, clothes racks, mirrors and refreshments
- make sure that performers are met and welcomed on arrival
- ensure that they are well briefed on their role in the event
- supervise sound checks and rehearsals
- introduce main performers to the compere and discuss how they are to be introduced on stage
- thank them after the performance and ensure that they are paid promptly upon receipt of their Tax Invoice.

#### ***Negotiating and contracting performers***

If the budget can extend to paid performers, you can identify performers that are current and provide good value for money by:

- observing performers at other events
- discussing performance resources with other event managers
- using entertainment agencies
- researching performers' details on their websites
- consulting the Yellow Pages phone book
- advertising and auditioning performers
- using local clubs for contacts.



Many performers have agents and/or managers who will provide biographies and photos of performers and examples of their work on audio and/or video tapes. They should also detail fees and provide specification or 'spec' sheets of the performers' staging requirements. Analyse the value of performers to the event and choose those most suited to the event needs and budget.

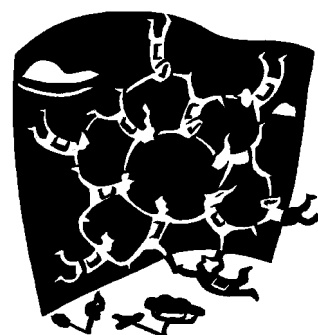
When negotiating with performers' agents, be careful to specify what you expect of performers and what they are required to contribute to the event. Negotiation of the fee and how this is to be paid will be required. This may be based on a flat fee, a percentage of ticket sales, or a combination of both. Generally a deposit will be required on booking with the balance to be paid at the end of the performance. Be aware that performers' contracts may include 'riders' – statements of things that you are required to provide in addition to the fee. These may include travel, accommodation and hospitality and may add considerably to the cost. Discuss issues such as rehearsals and sound checks which will need to be included in the performance schedule. Discuss the involvement of performers in promoting the event, eg through media appearances and interviews.

Performers' agents will usually have a standard contract (see example attached) that you should read carefully before signing. If they do not, draw up your own contract, or a simple letter of agreement specifying the responsibilities of both parties. This is the time to discuss and negotiate any special requirements including any specific material that you would like included in the concert program. The contract should specify the date, time and duration of the performance and any relevant insurance requirements. It should also specify the method and time of payment and any penalties for cancellation. Performers should provide event organisers with a Tax Invoice as close to completion of their performance as possible.

If you are signing performers' contracts, it is good practice to also issue a booking form, specifying the details of the performance and any conditions or guidelines that may apply to the venue or event. The booking form should also be issued to community performers so that they have a written record of the details of their engagement.

Conditions and guidelines that might apply to the event include:

- performance guidelines such as noise limits, prohibited activities, restrictions on offensive or discriminatory content etc
- parking arrangements
- rehearsal and sound check arrangements
- public liability insurance requirements
- property damage, repairs and cleaning
- filming and media coverage
- wet weather contingency
- cancellation arrangements
- facilities to be provided, eg dressing rooms, mirrors, ironing board etc.





Sample Booking Form

<b>FESTIVAL BOOKING FORM</b>		
NAME OF PERFORMER/GROUP:		
CONTACT PERSON:		
ADDRESS:		
		POSTCODE:
TEL:	FAX:	EMAIL:
PERFORMANCE DATE/S:	LENGTH:	
START TIME:	FINISH TIME:	
SET-UP TIME:	REHEARSAL TIME:	
VENUE:		
ADDRESS:		
VENUE CONTACT:	MOBILE TEL NO:	
PARKING:		
PERFORMANCE FEE (+GST):		
FEE TO BE MADE PAYABLE TO:		
PRESS MATERIAL TO BE PROVIDED:		
WHEN MATERIAL IS TO BE PROVIDED:		
Please sign and return the original of this form with details of your staging requirements to the address below, and retain the copy for your records.		
I have checked the performance details above, and agree to the conditions and guidelines attached.		
SIGNED:	DATE:	
ON BEHALF OF PERFORMANCE GROUP:		
SIGNED:	DATE:	
ON BEHALF OF OUR TOWN FESTIVAL, 1 MAIN STREET, OUR TOWN.		



### Staging and events

Most, if not all events, involve some form of staging. The prime purpose of using a stage is so that performers can be seen well by the audience and have a protected and safe area to work in. Sound and lighting help to amplify their performance and can also be used to create mood and atmosphere.

Staging may range from a simple speech or prize giving to a full entertainment program with bands, dancers, variety acts and a compere. The staging requirements may be very simple, involving only a small raised dais and a loudspeaker system or they may be quite complex involving a large stage, full sound and lighting plots and high quality equipment.

Whatever the level that is appropriate to the event and budget, staging can make or break the event. It is worth taking the time and effort to get it right so that all runs smoothly on the day. Good staging can contribute greatly to the theming and look of the event and to communicating with and entertaining your audience.

Depending on the venue, the stage, lighting and sound equipment may already be provided and built in or you may have to provide everything from scratch in the case of an open park or street. Most staging requirements, including the stage itself, sound and lighting equipment, can be hired locally. Stages are often constructed from scaffold and wooden flooring, but there are now many purpose-built mobile stages for hire, depending on local resources and the budget. The back of a truck can be an adequate stage on some occasions.

Sound and lighting equipment is fairly technical and will usually require sound and/or lighting operators. The event manager does not need to understand the working of the equipment, but does need to be familiar with commonly used terms such as:

- single and three phase power
- mixing desk
- speaker stacks
- oldback speakers
- lighting trees
- lighting gels
- spotlights
- par cans
- lighting trusses.

It is the event manager's job to understand the needs of the performers and to communicate these to the stage crew so that they can provide and operate them. This will include not only matching the stage equipment to the needs of the performers, but making sure that there is an adequate power supply, backstage area, dressing rooms, set-up and rehearsal times. This is best accomplished by identifying all the needs of your performers, and then preparing a stage plan and run sheets that list rehearsal times and what is to happen on stage during the performance. Unless the event is very small, a stage manager will be needed to take charge of this area of operations.



### *How to stage an event*

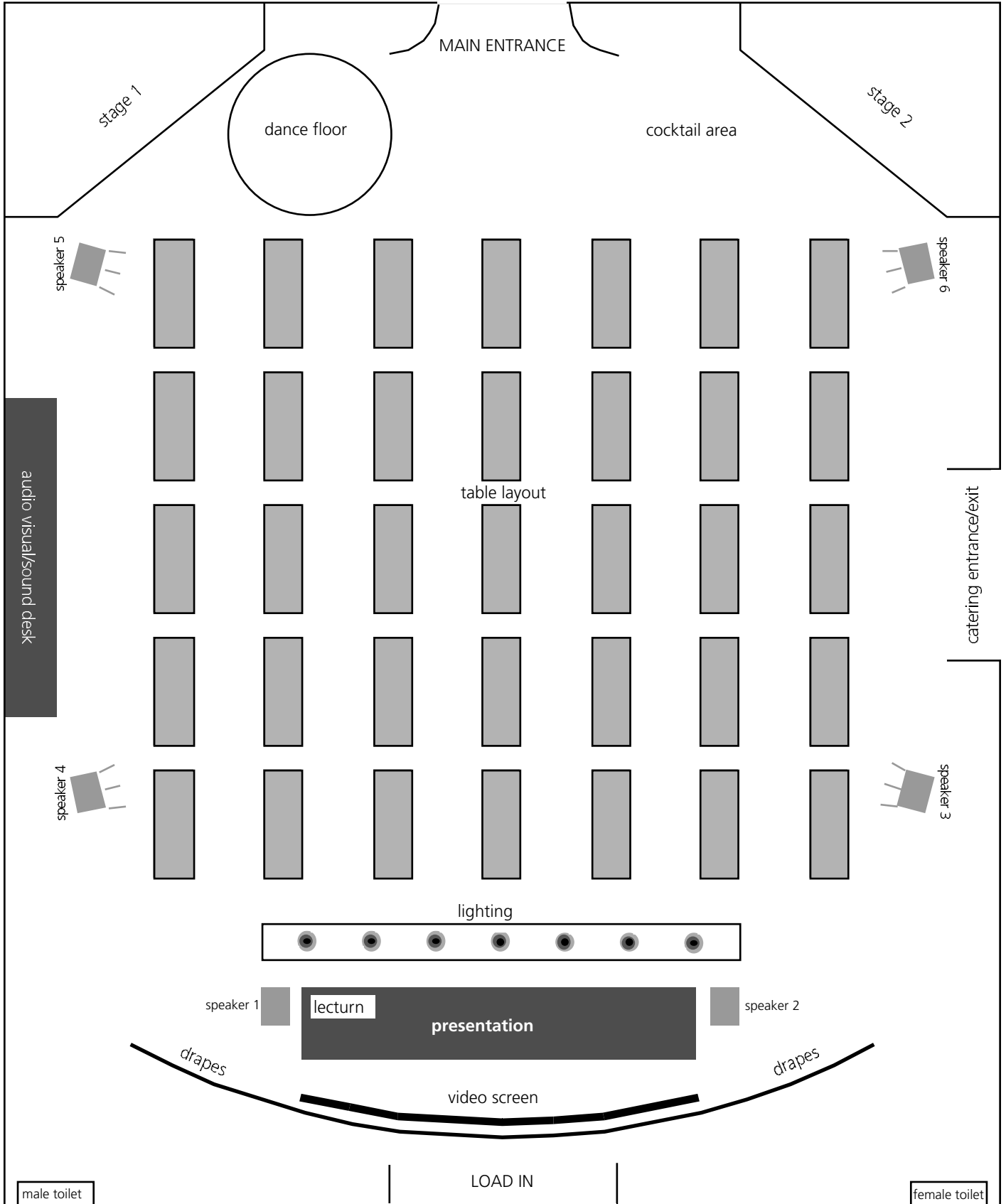
- decide on the program of performers, speakers etc that you want to use (see section on Selecting, Contracting and Managing Performers)
- arrange the items in this program for maximum contrast and effect
- consider the stage decorations that you want to use to dress the stage for your event. These may include banners, sets, props etc.
- decide whether the event is large enough to need the services of a stage manager. If so, consult with them on the following steps, or have the stage manager implement them under direction
- consider the individual staging needs of each of the acts. A band will usually be able to provide a specifications sheet, detailing their stage set-up, sound and/or lighting requirements. Dancers may need a certain amount of clear space and a particular surface to dance on, as well as a tape deck or provision of live music. Your compere or speaker may require a speaker's stand with a microphone, or a lapel microphone
- draw up a stage plan that accommodates the needs of all acts. It may be necessary to 'strike' or clear the stage between acts, but be aware that a band can take some time to set up and to move. The flow of props and equipment on stage may affect the order of the program
- from the stage plan you will know the size stage required. If you are using a venue with an existing stage compare this with your requirements. If it is not large enough, consider extending it or amending the stage plan. If the venue has no stage, proceed to obtain quotes from hire companies. From the stage plan and specifications, you can now obtain quotes also for sound and lighting. Make sure the needs of all the performers are thoroughly covered and clarified if there is any doubt
- if any additional equipment is required, obtain quotes from specialist suppliers. This may include audio-visual equipment such as computers, data projectors, video projectors, slide projectors and projection screens, or special effects such as pyrotechnics or lasers. Back up equipment such as a generator may also be required.
- consider staffing needs on the day. The sound and/or lighting company will usually be able to provide operators. Additional staff or volunteers may be needed to welcome and supervise performers and to assist with stage management
- remember to provide for support systems such as power requirements, dressing rooms, passages and access to the stage and refreshments for the performers
- remember also to provide for stage safety. It is your responsibility to provide a safe working environment and this should include taping down of cables, wet weather contingency and the provision of adequate stage security
- a schedule for all aspects of the staging should be prepared, from arrival and installation of equipment to rehearsals, sound checks, performance, shut down and dismantling of equipment. Not everyone will need to know the same amount of detail, and you may need to draw up separate run sheets for performers, stage management, sound and lighting operators
- you should now be able to sit back on the day of the performance and watch everything run like clockwork. Be on hand to welcome performers and VIPs and to provide back-up for your team in any crisis or emergency.

### *Welcome to country ceremonies*

It is becoming very common for events to invite a representative of the local Aboriginal community to conduct what is known as a 'Welcome to Country' ceremony at the start of an event. The ceremony indicates that the local Aboriginal community welcomes the event participants and visitors to their traditional lands and is conducted as a mark of respect. Contacts for this ceremony can usually be made through the local Aboriginal Land Council.



Sample stage plan  
2002 LITHGOW BUSINESS AWARDS 'LITHGOW SPORTS GROUND' – CIVIC BALLROOM



# Evaluation

## Evaluating events

Event evaluation is the process of critically observing, monitoring and measuring the implementation and outcomes of events to determine if objectives have been achieved. Evaluation is a critical step in successful event management. It enables us to:

- measure the success of an event
- feed lessons learnt from the event back into the planning process
- continuously improve events
- refine the event and shape its outcomes
- communicate event outcomes to stakeholders.

### How to evaluate an event

The evaluation process takes place throughout the life of the event and it requires the commitment of time and resources. It has five key stages :

- identifying the objectives of the event
- deciding on the method/s to evaluate the event
- collecting data
- analysing and interpreting the data
- compiling an event report summarising the results of the evaluation
- distributing the report to all key event stakeholders and media.

The process begins with the setting of event objectives. Decide what is to be achieved and how these achievements will be measured. For example, one aim of the event may be to increase the attendance by 10% over that of the previous year. Measurement may take the form of counting the number of tickets sold (if it is a ticketed event) or the police estimates of the crowd. Alternatively use other indicators such as the number of parked cars or the amount of food purchased from food vendors. All of these are means of collecting data in order to measure success.

Another objective may be to increase the profit of the event by 5% over that of the previous year. This time the measure will be the bank balance at the end of the event. However, it may require some degree of analysis to decide whether the profit arose from an increased number of attendees, a higher expenditure per attendee or from cost savings.

Yet another objective might be the level of satisfaction of people attending the event. This could be partly measured by observation of the response to the entertainment or by how long they stayed at the event. However, the best method of determining satisfaction is to undertake a survey of event attendees.

## Evaluation methods

There are a number of methods that an event manager can use to collect data and measure the outcomes of events. Commonly used methods include:

- direct observation by the event manager and staff
- staff meetings and reports, where the progress of the event is monitored and controlled
- administrative reports such as ticket sales, food and stall-holder income and event financial statements
- postcode analysis of ticketing reports
- professional reports such as police crowd estimates, incident reports by security staff, and transport, parking and traffic statistics
- debrief meetings, where key staff and stakeholders are invited to give their feedback on the processes and outcomes of the event
- photographic documentation of the event
- media coverage and reports
- surveys of event participants, stall-holders and sponsors
- surveys of event attendees conducted prior to, during or after the event
- visitor and tourist surveys
- economic impact studies.

These and other methods will allow the event manager to collect a great deal of data on the event and to piece this together in order to analyse the event outcomes and report to stakeholders.





### *Event surveys*

By surveying the audience, it will be possible to find out many other things about them that will be useful in the future marketing of the event including:

- their age bracket
- their level of income
- where they come from
- how they heard about the event
- how they got to the event, eg by car, on foot
- what sort of groups they came in, eg family groups, couples, mixed groups
- their response to different aspects of the event.

To calculate the tourism benefits of the event, it will be necessary to find out from visitors or tourists:

- how long they stayed as a result of the event
- what form of accommodation they used
- what form of transport they used
- how much they spent at the event
- how much they spent as a result of their visit.

The survey will give some indication of what proportion of event attendees are tourists, or visitors from outside the town, rather than locals. By applying this as a percentage to the overall number of attendees and multiplying by the average spend, the tourism expenditure generated by the event can be calculated. Average spend can be determined from surveys conducted or the Bureau of Tourism Research's generic rate can be used. The latter method will only provide an indication of visitor spend. There are several different survey methods that can be used including:

- direct interviews
- written questionnaires
- telephone surveys.

The appropriate method will depend on the individual circumstances and resources.

Often the direct interview format, where interviews are conducted face to face, will be the most effective. University marketing departments, marketing companies or other event managers who have conducted surveys may be prepared to offer advice in developing the survey. University or TAFE College marketing or tourism courses may be able to undertake these studies free of charge, or you may be able to access interviewers from local colleges, high schools or volunteers.

It is important that the survey form is clear and well designed. Do not try to undertake too much! Usually one or two areas are sufficient to explore in a single survey. Some sample survey forms are provided at the end of this section. The number of responses to the survey to be collected will depend on the size of the event and the extent of interview resources. However, the more interviews conducted, the more accurate the results of the survey.

Once the survey data has been collected, collate and analyse the results. Consider the implications of the data for the future of the event, and write up the survey results in the form of a report for distribution to the key stakeholders in the event. A sample report is included at the end of this module.

### *Steps in conducting an event survey*

- draft a plan for the survey, including a statement of the objectives, a timetable and budget
- decide what survey method is to be used, eg direct interviews, telephone survey
- consider the scope of the survey – what information do you want to find out
- design a survey form with carefully drafted questions to obtain the data required
- perform a trial run of the survey to detect any pitfalls or ambiguous questions in the survey form
- decide on the number of responses required, calculate the length of interview time and the number of interviews needed
- recruit interviewers, eg students, volunteers
- conduct a training session with interviewers, ensuring that they understand the survey form and the importance of choosing random interview subjects
- conduct interviews at the event, choosing appropriate times and locations such as when people are having their lunch in a quiet area
- collate the results of the survey
- analyse and interpret the data obtained
- draft a report on the outcomes of the survey
- distribute the report to all relevant stakeholders in the event, such as the host organisation, sponsors and funding bodies. You may also want to issue a media release announcing the results of the survey.



### EVENT ATTENDEE SURVEY

Event \_\_\_\_\_

Date \_\_\_\_\_

1. Age Group:  
 Under 15 (*no more questions*)     15–25     26–35     36–45     46+  
 Male     Female

2. Was your visit here today motivated by the event?     Yes     No  
If no, what was the purpose of your visit?  
 Holiday  
 Visit friends/relatives  
 Business  
 Other \_\_\_\_\_ *specify*

3. Where are you from?  
 Local *Go to Q8*  
 Elsewhere in Australia        *list postcode*  
 Overseas – list country \_\_\_\_\_

*If visitor, ask Q4–7*

4. How many nights are you staying? \_\_\_\_\_

5. Where are you staying? (suburb) \_\_\_\_\_

6. What type of accommodation are you using?  
 Hotel/motel/resort  
 Guest house/bed and breakfast  
 Self catering cottage/apartment  
 Caravan park/camping ground  
 With family/friends  
 Other \_\_\_\_\_ *specify*

How did you travel to the event?  
 Car  
 Public transport  
 Friends  
 Air

7. Other than the event, what activities/attractions did you or do you intend to engage in during your visit? \_\_\_\_\_

8. Please estimate how much you have spent or intend to spend per person during your visit including transport, food, accommodation, souvenirs and entertainment  
 \$0–\$50     \$51–\$100     \$101–\$150  
 \$151–\$250     \$251+

9. What businesses are you most likely to visit today? And why?  
\_\_\_\_\_

10. Would any of the following attract you to shop in a business today?  
 Discounts, eg 10% off  
 Special offers, eg 2 for 1  
 Quick service Close location to event  
 Attractive window display  
 Known product or brand, eg McDonalds

*continues over*



**EVENT ATTENDEE SURVEY continued**

11. How many people are in your party today?

- Alone
- Adult couple
- Family (parents and children)
- Friends or relatives
- Club, Society
- Business associates
- Other \_\_\_\_\_ *specify*

12. How did you find out about the event?

- Brochures/posters       Newspaper
- Radio                       TV
- Internet                     Word of mouth
- Tourist Information Centre
- Other \_\_\_\_\_ *specify*

13. Have you attended this event in previous years?       Yes       No

If yes, then which year did you last attend? \_\_\_\_\_

Why did you attend this year? \_\_\_\_\_

14. Do you intend to attend the event next year?       Yes       No

If you answered no, is it because:

- Will not be in the area
- Expenses/cost associated with event
- Like to do new things
- Program too similar to previous years
- Event not particularly entertaining/enjoyable
- Other \_\_\_\_\_ *specify*

13. How would you rate the following aspects of the event? (optional question)

	poor	satisfactory	good	excellent
a) Venue	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b) Parking	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c) Value for money	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d) Quality of food	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e) Variety of food	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f) Entertainment for adults	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
g) Entertainment for children	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
h) Seating	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
i) Toilets	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
j) Shade	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
k) Overall presentation of event	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
l) Crowd management	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
m) Signage/information	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
n) Overall site presentation/layout	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



### BUSINESS SURVEY

Event	Date
Name	
Business Name	
Type of business (eg retail)	
Address	Postcode
Telephone Number	Email Address
1. Did you extend your opening hours during the event? <input type="checkbox"/> Yes <input type="checkbox"/> No If yes, by how much? If no, why?	
2. Did you increase staffing hours over the staging of the event? <input type="checkbox"/> Yes <input type="checkbox"/> No If yes, by how much?	
3. Did you undertake any specific advertising or promotional activities? <input type="checkbox"/> Yes <input type="checkbox"/> No Before the event During the event After the event How effective were these activities?	
4. Did you notice an increased flow of people for this time of year during the event? <input type="checkbox"/> Yes <input type="checkbox"/> No	
5. Did you have increased sales during the event compared to recent seasonal figures? <input type="checkbox"/> Yes <input type="checkbox"/> No	
6. Could this be expressed as a percentage? <input type="checkbox"/> 0% <input type="checkbox"/> 1-10% <input type="checkbox"/> 10-20% <input type="checkbox"/> 20-50% <input type="checkbox"/> 50-75% <input type="checkbox"/> 75-100%	
7. Do you expect any repeat sales because of the event? <input type="checkbox"/> Yes <input type="checkbox"/> No	
8. Was your business affected in any positive/negative ways by the event?	
9. How could we assist you with future events?	
10. Do you have any suggestions on how the event could be more successful overall?	



### STALL HOLDERS SURVEY

1. Type of stall (eg food, craft, market)?  
\_\_\_\_\_

2. Where are you from?  
 Local  
 Elsewhere in Australia \_\_\_\_\_ *list postcode*

3. Why did you attend this event?  
\_\_\_\_\_

4. Have you had a stall at this event in previous years?       Yes     No  
 If yes, then which year did you last attend?  
 \_\_\_\_\_

5. Do you intend to have a stall at the event next year?       Yes     No  
 If yes, why?  
 \_\_\_\_\_

6. How did you find out about the event?  
 From organisers  
 Brochures/posters  
 Newspaper  
 Radio  
 TV  
 Internet  
 Tourist Information Centre  
 Word of mouth  
 Other \_\_\_\_\_ *specify*

7. Did you have more customers this year?       Yes     No  
 If yes, percentage increase was?  
 \_\_\_\_\_

8. Do you expect to make a profit?       Yes     No  
 If no, why?  
 \_\_\_\_\_

9. Were the stall arrangements satisfactory for your requirements?       Yes     No  
 If no, why?  
 \_\_\_\_\_

10. How can the event be improved?  
 \_\_\_\_\_  
 \_\_\_\_\_

11. Do you want the event to continue? Why?  
 \_\_\_\_\_  
 \_\_\_\_\_



**SAMPLE AGGREGATED SURVEY REPORT**

Lismore Fun Festival *Lifestyle Celebration* – Event Attendees survey

<b>Attendees:</b>		<b>Motivation to Attend: (in order)</b>			
Male:	43%	• Fun			
Female:	57%	• Kids			
<15:	11%	• Socialise			
15–24:	38%	• Music			
25–44:	37%	• Food			
45–64:	12%	• Involvement in festival			
65>:	2%	• Support Lismore			
Children:	28%	<b>Enjoyed the Most: (in order)</b>			
Adults:	72%	• Music (43% of all answers – 1/3 stipulated Youth Concert)			
<b>Place of Origin Survey:</b>		• Atmosphere			
Lismore/Goonellabah:	54%	• Food			
Lismore rural surrounds:	18%	• Everything			
Casino:	11%	• Socialising			
Alstonville/Wollongbar:	5%	• Free rides/entertainment for children			
Byron:	5%	• Variety			
Other:	7%*	• Celebrities			
	(*Ballina, Brisbane, Victoria, Grafton, Sydney, Other)	• Individual activities: boat rides, gladiator & surfboard rides, floats parade, fireworks, vintage cars, bellydancing, trick bike rides)			
<b>Spending in CBD:</b>		<b>Any Improvements:</b>			
Yes:	78%	• Better weather (11% answers)			
No:	12%	• More rides/activities/freebies/stalls – bigger is better			
<b>Marketing:</b>		• More for toddlers/kids/teenagers			
Word of mouth	32%	• Have competitions/activities with prizes			
Radio	9%	• Improve parking (especially peak time before street parade)			
TV	18%	• Put survey in Echo and ask for new ideas			
Newspaper	28%	• More country music			
Posters	6%	• Area could be more concentrated			
Other	15%	• Youth Concert re-located (too loud for shops)			
<b>What Else Would You be Doing?</b>		• Many comments said 'congratulations'			
Home/Chores	27%				
Work	6%				
Sport	9%				
Shopping	6%				
With Friends	8%				
Leisure	32%				
Other	12%				
<b>Return Next Year?</b>					
Yes	100%				
<b>Rating on the following (1=poor, 5=excellent):</b>					
	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
Venue/location	1%	4%	11%	38%	46%
Entertainment		4%	28%	38%	30%
Food		4%	36%	30%	30%
Parking	9%	13%	17%	26%	34%
Safety		1%	14%	38%	47%
Cleanliness		1%	22%	33%	45%
Organisation		3%	6%	34%	57%
Enjoyed festival			15%	24%	61%

Source: de Greenlaw, J. 2001, *Events management kit – a guide to planning community events*, Possum Creek, NSW



# Key issues in event management

## Legal aspects

The organisation of an event involves a number of legal aspects:

- contracts
- obtaining permissions and permits
- copyright and issues with intellectual property
- insurance
- duty of care.

The following information is intended only as a guide. It should help identify those situations where legal advice may be necessary.

### *How to meet legal requirements for events*

- make agreements with suppliers, stallholders, performers etc in writing
- ensure the event advertising and promotional material is truthful and not misleading
- acquire all necessary permits and licenses to conduct the event
- ensure that your actions will not infringe the intellectual property rights of other organisations/individuals
- minimise the opportunity for ambush marketing
- identify the types and levels of insurance the event will need with an insurance broker
- take care of the event patrons and employee's health and safety by anticipating what could injure them and by taking steps to reduce the risk of injury.

### *Contracts*

There are many rules that determine whether two or more persons, companies or associations have entered into a contract (which means they are legally bound to perform/abstain from those things they have agreed to do/not do). The point to note at the outset is that a contract does not have to be in writing (except in a few instances such as when land is being purchased or leased). However, to avoid disputes, it is always best to have a contract drawn up that clearly states the agreement and is signed by all parties.

All the promises made in a contract are the terms (usually called *conditions*) of the contract. The law clearly states terms as agreed and can only be varied by mutual agreement with the other person.

Failure to fulfil a promise can lead to either termination of the contract and/or a claim for compensation depending on whether the term breached is a critical (or essential) term. If there is a breach of an essential term, that is one that was fundamental to the contract, such as the price, then the other party can end the contract and seek compensation. If 'non-essential' (such as failure to supply the agreed brand of beer at the event), then only compensation can be sought.

A useful website with basic legal information on matters such as contracts is the Arts Law Centre of Australia ([www.artslaw.com.au](http://www.artslaw.com.au)).

### *Consumer protection*

Avoid making misleading and deceptive statements, such as grandiose promises in advertising, that can not be kept. The law clearly requires that all statements made, whether they are in the contract or not, must be true and must not have the potential of misleading or deceiving a consumer as to their true meaning.

### *Regulations and permits for events*

The staging of any event will require compliance with numerous government regulations. The most obvious of these include:

- restricting noise to an acceptable level
- ensuring that the environment is safe for employees and volunteers to conduct their duties
- obtaining permission to do whatever it is that you are doing, eg for conducting a raffle, using a public park, staging fireworks, hanging any signs or banners in a public place. Licenses are required for serving food and liquor and for live music performances.





The first place to start in obtaining all the approvals required for the event is the local council. A development consent may be necessary – particularly where the event is a major one, such as a street parade, or involves substantial use of public space. It will be necessary to demonstrate to the Council that economic, social and environmental impacts of the proposed event have been identified/assessed and can be managed effectively. Matters that commonly need to be addressed include:

- crowd size and type
- starting and finishing times
- location of event
- transport, traffic and parking
- emergency vehicle access
- noise
- waste management
- security
- public safety
- insurances
- responsible handling of alcohol
- first aid
- toilets.

A full explanation of local Council requirements is contained in *“A Guide to Major and Special Events Planning”* which is available from the Department of Local Government and can be found on their website [www.dlg.nsw.gov.au](http://www.dlg.nsw.gov.au).

Permission may be needed from other authorities including:

- Police – the provision of police resources is often subject to charges. Any event that is conducted on a road or which has the potential to disrupt normal traffic flow must involve the police.
- Roads and Traffic Authority (RTA) – coordinates special event approvals, manages special event clearways, provides traffic control equipment and manages the effects of an event on traffic flows. The RTA has prepared a manual for special event organisers and other resources to assist with traffic planning. These documents are available by contacting the RTA or on the website (<http://www.rta.nsw.gov.au>).

- Workcover – manages the State’s workplace safety, injury management, and workers’ compensation systems. As such it works with industry, the workforce and insurers to promote a culture of safety through public awareness programs, education and other community activities; and improve the performance of the workplace safety, injury management, and workers’ compensation systems. Event managers must ensure that they create safe and healthy workplaces otherwise they may be subject to fines and other penalties from Workcover. Additionally, as is the case with firework displays, permits must be obtained before proceeding with some activities. For further information visit Workcover’s website [www.workcover.nsw.gov.au](http://www.workcover.nsw.gov.au).

- Environmental Protection Authority (EPA) – is charged with protecting the physical environment in NSW. Various laws that this body administers, such as those relating to air, water and noise pollution may influence how an event is conducted. For example, waste water and sewerage generated by an event will need to be stored and taken off site for processing and certain noise standards may need to be met.

- National Parks and Wildlife Service (NPWS) – this organisation works to protect and conserve natural and cultural heritage, through an integrated system of ecologically sustainable landscape management. Event managers wishing to make use of lands under the control of this body will need to seek permission and adhere to the conditions of use that are set by NPWS.

The law is strict regarding service of alcohol. Besides the need to obtain the appropriate liquor license through your local Council or the Liquor Administration Board (LAB), it is important to know the rules prohibiting service of alcohol to minors and to persons who are already intoxicated. In each of these situations the law may hold both the employee and employer liable and impose severe fines. Full details of the LAB’s requirements are available at the Department of Gaming and Racing website: [www.dgr.nsw.gov.au](http://www.dgr.nsw.gov.au).



### *Intellectual property*

Intellectual property includes copyright, registered designs, patents and trademarks. Essentially intellectual property is anything that is created through intellectual endeavour and may include the name of the event, the brochure and logo for the event. All these can be owned if the appropriate legal requirements are fulfilled.

### *Copyright*

Copyright arises when something original is published – that is written, recorded or printed. Copyright is governed by the Copyright Act 1968 (Commonwealth) and basically means the right to copy or reproduce. You can only copy someone else's intellectual property – such as a song or poem – if you have their permission or if copyright has expired. If you want to play taped music, for example, at an event, you must obtain a license from the Australian Copyright Council or the Australian Performing Rights Association and pay a modest fee. Copyright in a work lasts for the life of the author of the material plus 50 years.

### *Designs, Patents and Trade Marks*

A design, new invention (Patent) or special distinctive 'sign' (Trade Mark which includes a stylised letter/s, shape, colour, sound or scent) that is intended to distinguish a product or service (such as the Tamworth Country Music Festival's golden guitar), can be protected from use by others if registered. The trade-mark of an organisation or product cannot be reproduced without their permission.

### *Sponsorship and ambush marketing*

Often an event will be 'sponsored' by one or more organisations. Typically this will involve the promotion of the sponsor's name and logo and product or service by the event's organiser. The sponsor regards their name and logo as a very important part of their intellectual property. So if, for example, Wine Company A sponsors the event they will want their name and product prominently promoted. Ambush marketing occurs if Wine Company B acquires prominent advertising space at the event so that their product is strongly associated by the patrons with the event. Subject to Company B promoters not misrepresenting that they are the sponsor, there is nothing illegal in ambush marketing. However, the event organiser can be sued by a sponsor for not ensuring that their sponsorship was adequately promoted and protected from the ambush.

### *Insurance*

It is very important that all appropriate insurances are obtained for the event. An insurance policy is a contract under which the insurer agrees (upon payment of a premium) to indemnify the client. That is, the insurance company will pay for losses the client suffers as a result of the occurrence of a specified event such as someone being injured.

The most important point to remember in taking out insurance cover is to be totally honest, ie fully answer all questions in the insurance application. Failure to provide all relevant information can lead to cancellation of the insurance policy and hence loss of insurance protection from financial loss.

Another important issue is to be sure exactly what the insurance covers and what is excluded under the policy. This may require the assistance of a broker and/or solicitor.

There are many kinds of insurances including:

- **public liability** – for claims arising from personal injury or property damage caused to members of the public by the actions of the event organiser
- **professional indemnity** – covers the legal liability from the giving of negligent advice or the breach of the duty of care
- **director's liability** – a company director may be liable for breaches of company regulations and policies. Note this will not cover breaches of the Companies Code criminal provisions
- **loss of profits or business interruption or consequential loss** – under this type of insurance the event manager can recover economic loss (loss of income or profits) resulting from the disruption of the event following damage caused by an identified peril such as bad weather, fire, 'acts of god', even negative publicity
- **fire** – protection against property damage or destruction due to fire. It may also include cover against perils such as explosion, storm and tempest, lightning, earthquake, water damage and aircraft
- **workers' compensation** – all employees in Australia must be insured by their employer for workers' compensation. Workers become entitled to workers' compensation benefits if they suffer injury or disease arising out of or in the course of their employment. This insurance arises irrespective of any negligence claims.



If there is a change in the usual activities of the organisation, it is important to check the policy to see if the new activity is covered under the insurance contract.

### ***Negligence and risk management***

Under the law of negligence there is a legal duty to ensure that all those people who you can reasonably foresee would be injured by your acts or omissions are 'reasonably protected from harm'. The duty applies to all people you can reasonably foresee could be injured. So even uninvited 'patrons' that you can anticipate might 'attend' have to be considered. It also involves acts and omissions. So, NOT doing something that if done would have protected someone from being injured is an act of negligence for which you can be successfully sued. Hence failure to erect a warning sign or barrier is as much an act of negligence as digging a hole and leaving it unfenced in an area where patrons are likely to walk.

The law only requires you to do what is 'reasonable' in the circumstances. If you wanted to light up an area to make it safe the level of floodlighting need not be equivalent to that of the Sydney Cricket Ground lights, but should be adequate to ensure that patrons can see and move with safety.

Always have a maintenance (or review) regime to check on facilities, equipment, personnel and to ensure records are kept. These practices can provide helpful evidence if there is a mishap.

### **Risk management**

Risks can detract from an event and can sometimes result in serious loss and/or cancellation of the event. Therefore it is important to have a risk management strategy in place to identify, evaluate and treat risks to the event. In addition to reducing risks, this strategy will be helpful in obtaining insurance. It will help to demonstrate that appropriate steps were taken to manage risks and meet duty of care to event participants.

### ***How to manage risk***

A logical approach to creating a good risk management environment and to protecting the event from risks is to:

- define the event, including who owns the event and who are the major stakeholders
- hold a risk management meeting with key players such as staff, suppliers, council and police
- establish common terminology to describe and categorise risks

- identify potential risks in all areas of your event
- rank them in terms of their probability and severity
- devise strategies to manage risks
- allocate areas of responsibility
- document and implement the risk management plan
- monitor risks and establish an incident report system
- carry out a debrief after the event with recommendations for the future.

### ***What is risk management?***

Standards Australia defines risk management as 'a logical and systematic method of establishing the context, identifying, analysing, evaluating, treating, monitoring and communicating risks associated with any activity, function or process in a way that will enable organisations to minimise losses and maximise opportunities.'

It is important to realise that risk occurs in all aspects of an event including:

- health and safety
- administration
- staff management
- financial
- legal
- marketing and public relations
- crowd management
- security
- event related activities
- environment
- fire and evacuation
- technology
- transport
- weather.

### ***Establishing common terminology***

Standards Australia ([www.standards.com.au](http://www.standards.com.au)) has a standard rating scale to establish the likelihood and consequences of risks. It is useful to adopt this so there is a common language for describing and categorising risks.



*Measure of likelihood*

**Table 1 ASA Likelihood Rating**

Level	Descriptor	Description
A	Almost certain	Incidents expected to occur in most circumstances
B	Likely	Incident will probably occur in most circumstances
C	Moderate/possible	Incident should occur at some time
D	Unlikely	Incident could occur at some time
E	Rare	Incident may occur only in exceptional circumstances

*Measure of Severity or Consequence*

Level	Descriptor	Detail Description
1	Insignificant	No injuries, low financial loss
2	Minor	First aid treatment, on-site release immediately contained, medium financial loss
3	Moderate	Medical treatment required, on-site release contained with outside assistance, high financial loss
4	Major	Extensive injuries, loss of production capability, off-site release with no detrimental effects, major financial loss
5	Catastrophic	Death, toxic release off-site with detrimental effect, huge financial loss

*Risk Management Matrix*

Likelihood	Consequences				
	Insignificant	Minor	Moderate	Major	Catastrophic
A – Almost certain	H	H	E	E	E
B – Likely	M	H	H	E	E
C – Possible	L	M	H	E	E
D – Unlikely	L	L	M	H	E
E – Rare	L	L	M	H	H

**Category:**

- E – Extreme risk, immediate action required
- H – High risk, CEO attention needed to develop strategy
- M – Moderate risk, specific strategies needed. Management responsibility must be specified
- L – Low risk, manage using existing controls.



By rating and categorising risks this way, there is a means of evaluating the risks and deciding how to treat the risks in order to manage them. Some options for managing risks might include the following:

- cancel and avoid the risk
- diminish the risk
- reduce the severity of the risks which do eventuate
- devise back ups and alternatives
- distribute the risk
- transfer the risk.

From the risk management meeting, it is helpful to draw up a Risk Register, listing what are perceived by the group to be the most common or serious risks, how these might be treated and by whom. The Risk Register might look like this:

*Risk Register*

Event Name	Event Date		Date Register Compiled		
	Likelihood	Consequence	Category	Treatment	Responsibility
Negative media coverage	Moderate/ Possible	Moderate	High	Develop media management Strategy	CEO
Someone trips on cords	Unlikely	Minor	Low	Tape down and cover cords	Stage manager

A risk management strategy can now be written which incorporates a common language to decide the likelihood and severity of risks, how they should be treated and by whom.

This strategy can be used to monitor, reduce and report, ie to manage the event risks. This process also encourages staff to be risk aware and contributes to the creation of a risk resilient event.



**Waste management**

**'Waste Wise' events**

Waste management is an integral part of the overall event management process and should be built into your overall event planning. A 'Waste Wise' event takes responsibility for waste management with sound purchasing and packaging policies, waste and recycling collection services and clean up practices. 'Waste Wise' event information can be found on the Resource NSW website <http://www.resource.nsw.gov.au/>.

**How to have a 'Waste Wise' event**

- gain commitment from those responsible for the event to adopt 'Waste Wise' event management practices
- develop a 'Waste Wise' plan for the event
- consider how to manage packaging materials and waste management equipment needs
- encourage attendees to participate actively in waste management efforts
- evaluate the waste management practices.

**Waste Management Template**

To assist you in your efforts to create 'Waste Wise' events consider adapting the template from Resource NSW to the event's specific needs.

**Waste Management Template**

(add lines as necessary)

**1. Event Details**

Name of Event:
Date(s):
Time:
Address of venue:
Anticipated crowd size:
Event activities:
Venue description:
Venue crowd capacity:
Existing facilities:
Other relevant information:

**2. Catering** (add additional lines as necessary)

<b>Food or drink type</b>	<b>Packaging or tableware</b>	<b>Material type</b>
<i>Eg hot chips</i>	<i>Cups and bags</i>	<i>Paper</i>

**3. Activity Wastes** (add lines as necessary)

<b>Activity</b>	<b>Waste Types</b>	
<i>Eg novelty stores</i>	<i>Cardboard boxes</i>	



**4. Catering Wastes** (add lines as necessary)

<b>Stall Type</b>	<b>Waste Types</b>
<i>Eg hamburger shop</i>	<i>Cardboard boxes, food scraps, serviettes etc</i>

**5. Waste Generation and Quantities** (please outline this and following points)  
(what, where, when, how much)

**6. Waste Stations**  
(what for, how many)

**7. Waste Station locations**  
(where, when)

**8. Promotion of waste system/handling**  
(how announced, by whom)

<b>ACTION</b>	<b>WHO</b>	<b>DONE (tick)</b>
Write media release & issue to local media		
Arrange for signage (translations if necessary)		
Educate stallholders of waste system via presentation/flyer/phone		
Script announcements for PA or Master of Ceremonies		
Develop competition		
Include waste minimisation initiatives in advertising feature of event		
Arrange for local Council, community group, waste board stall to promote recycling at event/public education		

**9. Activities required before the event**  
(by whom, by when)

<b>ACTION</b>	<b>WHO</b>	<b>DONE (tick)</b>
Order bin caps		
Obtain labels		
Arrange for collection of bin caps		
Empty existing bins before event		
Remove stand alone garbage bins		
Cover up existing bins		
Set up waste stations at predetermined location		
Link/bind waste station bins together		
Check on bin location & signage		
Arrange packaging plan		



**10. Waste management during the event**

(by whom, by when)

ACTION	WHO	DONE (tick)
Monitor set up waste performance		
Educate/remind stallholders as necessary		
Master of Ceremonies read announcements re waste		
Monitor waste & recycling bin content quantities		
Arrange bin cleaning/collection schedule		
Empty existing bins before event		
Remove stand alone garbage bins		
Cover up existing bins		
Set up waste stations		
Link/bind waste station bins together		

**11. Waste Management after the event**

(by whom, by when)

**12. Contact List**

(who, phone number, area of responsibility)

**13. Performance Review**

(results, conclusions, recommendations)

**14.Attachment(s)**

(eg briefing notes, phone interviews, stallholder responses)





### *Transport*

Information about accessible drop off and pick up points, public transport routes and accessible parking locations should be prepared. Many commercial car and mini bus hire companies have accessible transport for rent.

### *Accommodation*

It is important to ensure that some of the properties with special event/conference rates have good quality accessible accommodation. Easy Access Australia (see [home.vicnet.net.au/~bruceaa/welcome.html](http://home.vicnet.net.au/~bruceaa/welcome.html) for details) provides a comprehensive listing of accessible accommodation.

### *Information sources*

Information on inclusive event planning can be obtained from:

- the local disability community – likely to provide event planners with advice and referrals
- local councils – these sometimes have an Access Committee and a disability officer to deal with access issues
- Government and disability bodies – eg the Commonwealth Dept. of Family and Community Services – Disability Section (<http://www.facs.gov.au/disability/>) and Access Institute of New South Wales (<http://www.access-institute.org.au/>). The former has a useful accessibility checklist that can be used in selecting venues for events on its website.



# Contacts and resources

## Websites

### Event associations

International Festivals and Events Association	<a href="http://www.ifea.com">www.ifea.com</a>
International Special Events Society	<a href="http://www.ises.com">www.ises.com</a>
Meetings Industry Association of Australia	<a href="http://www.miaa.net.com.au">www.miaa.net.com.au</a>

### Administrative

City of Sydney	<a href="http://www.sydneycity.nsw.gov.au">www.sydneycity.nsw.gov.au</a>
NSW Department of Local Government – has events manual that can be downloaded	<a href="http://www.dlgnsw.gov.au">www.dlgnsw.gov.au</a>
Local Government and Shires Associations	<a href="http://www.lgsa.org.au">www.lgsa.org.au</a>
Department of Fair Trading – has info on business licensing registrations etc	<a href="http://www.fairtrading.nsw.gov.au">www.fairtrading.nsw.gov.au</a>
Australian Securities and Investments Commission – has information on company formation	<a href="http://www.asic.gov.au">www.asic.gov.au</a>
Australian Taxation Office – has a helpful guide to keeping business records	<a href="http://www.ato.gov.au">www.ato.gov.au</a>
NSW Small Business Website – has info on starting and managing a small bus.	<a href="http://www.smallbiz.nsw.gov.au">www.smallbiz.nsw.gov.au</a>
Artslaw	<a href="http://www.artslaw.asn.au">www.artslaw.asn.au</a>
Copyright Council	<a href="http://www.copyright.org.au">www.copyright.org.au</a>
Australian Performing Rights Association	<a href="http://www.apra.com.au">www.apra.com.au</a>

### Operations

Bill O'Toole's Event Site	<a href="http://www.rootsworld.com/pangaea/sirocco.html">www.rootsworld.com/pangaea/sirocco.html</a>
NSW Police Service	<a href="http://www.police.nsw.gov.au">www.police.nsw.gov.au</a>
Roads and Traffic Authority	<a href="http://www.rta.nsw.gov.au">www.rta.nsw.gov.au</a>
Standards Australia	<a href="http://www.standards.com.au">www.standards.com.au</a>
WorkCover New South Wales	<a href="http://www.workcover.nsw.gov.au">www.workcover.nsw.gov.au</a>
Australian Institute of Project Management	<a href="http://www.aipm.com">www.aipm.com</a>

### Sponsorship

Sponsorship Bureau International	<a href="http://www.sbi.co.uk">www.sbi.co.uk</a>
The Sponsorship Report	<a href="http://www.sponsorship.ca">www.sponsorship.ca</a>
Association of Business Sponsorship of the Arts	<a href="http://www.absa.org.uk">www.absa.org.uk</a>
Communication Works	<a href="http://www.communicationworks.com">www.communicationworks.com</a>
Smart Marketing Streetwise Workshops	<a href="http://www.smsw.com">www.smsw.com</a>



### *Funding*

Australia Council	<a href="http://www.ozco.gov.au">www.ozco.gov.au</a>
Department of Communication and the Arts	<a href="http://www.dca.gov.au">www.dca.gov.au</a>
Australia Foundation for Culture & the Humanities	<a href="http://www.afch.org.au">www.afch.org.au</a>
Philanthropy Australia	<a href="http://www.philanthropy.org.au">www.philanthropy.org.au</a>
NSW Ministry for the Arts	<a href="http://www.arts.nsw.gov.au">www.arts.nsw.gov.au</a>
NSW Dept of State and Regional Development	<a href="http://www.regionalcommunities.nsw.gov.au">www.regionalcommunities.nsw.gov.au</a>
Strategic Australia Pty Ltd – Easy Grants	<a href="http://www.ourcommunity.com.au">www.ourcommunity.com.au</a>

### *Arts organisations*

Artsinfo	<a href="http://www.artsinfo.net.au">www.artsinfo.net.au</a>
Australia's Cultural Network	<a href="http://www.acn.net.au">www.acn.net.au</a>
Artslink	<a href="http://www.artslink.org.au">www.artslink.org.au</a>
Fuel for the Arts	<a href="http://www.fuelforthearts.com">www.fuelforthearts.com</a>
Australian Museums Online	<a href="http://www.nma.gov.au/amol">www.nma.gov.au/amol</a>
Australian Film, Television and Radio School	<a href="http://www.aftrs.edu.au">www.aftrs.edu.au</a>
Arts Training New South Wales	<a href="http://www.artstrainingnsw.com.au">www.artstrainingnsw.com.au</a>

### *Tourism*

Australian Tourist Commission	<a href="http://www.atc.net.au">www.atc.net.au</a>
Tourism New South Wales	<a href="http://www.tourism.nsw.gov.au">www.tourism.nsw.gov.au</a>

### *Research*

Australian Bureau of Statistics	<a href="http://www.abs.gov.au">www.abs.gov.au</a>
Bureau of Tourism Research	<a href="http://www.btr.gov.au">www.btr.gov.au</a>

### *Risk management*

Standards Australia	<a href="http://www.standards.com.au">www.standards.com.au</a>
Event Project Management Systems	<a href="http://www.epms.net">www.epms.net</a>



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**Event Management Plan**

*This is a guide to the basic aspects that should be included in an event management plan. Refer to the event management self help module for an explanation of the components of this plan. If there is insufficient space to address any issue, attach additional pages. In practice, implementing an event will require you to add to the detail of this plan (for example task schedules and running sheets). Depending on the event, you may need to add other aspects to this plan.*

**A. EVENT RATIONALE**

**Why is the event being conducted, how will it contribute to the social/economic objectives of your community strategic plan?**

*(see the significance of events, event creation and theming sections in the module)*

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**B. EVENT SUMMARY**

**Name of event:** \_\_\_\_\_

**Venue/location:** \_\_\_\_\_

**Date/s:** \_\_\_\_\_

**Time/s:** \_\_\_\_\_

**Contact Person\*:** \_\_\_\_\_

**Position:** \_\_\_\_\_

**Ph:** \_\_\_\_\_

**Mobile:** \_\_\_\_\_

**Fax:** \_\_\_\_\_

**Email:** \_\_\_\_\_

**Website:** \_\_\_\_\_

**Mailing address:** \_\_\_\_\_

\* A list with contact details of all involved in the event, eg committee members, stall holders, entertainment etc should be prepared and attached.

**Event description (20 words or less)**

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**Event vision/mission statement/positioning, eg local, regional, national**

*(see the event planning process in the module)*

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**Event theme**

*(see the event planning process in the module)*

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**Core activities of the event (attach event program)**

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

**Event strategic long term objectives, eg branding, promoting local produce**

*(see the event planning process in the module)*

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

**Event operational short term objectives, eg no. of visitors, profit level, increase in visitor spend**

*(see the event planning process in the module)*

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

**C. EVENT ORGANISATION**

**Name of event sponsoring organisation**

\_\_\_\_\_  
\_\_\_\_\_

**Event committee – names of committee members, organisations represented, tasks and responsibilities assigned to each member. If the committee is yet to be finalised, list the skill mix that will be required of the committee**

*(see the event planning process and human resource management and volunteers in the module)*

\_\_\_\_\_  
\_\_\_\_\_

**What strategy is being used to get local businesses involved?** *(see the Lake Macquarie City Council resource kit for business owners and event organisers – Making dollars & sense out of community events on the regionalcommunities.nsw.gov.au website)*

\_\_\_\_\_  
\_\_\_\_\_

**Business/council/community involvement/support (eg complementary business promotions, in-kind support, commitment). Attach copies of letters of support.**

\_\_\_\_\_  
\_\_\_\_\_

**Description of volunteers management approach, eg recruitment, training** *(see the human resource management and volunteers in the module)*

\_\_\_\_\_  
\_\_\_\_\_



**D. EVENT ATTENDEES**

*(see the marketing and events section in the module)*

**Target markets (eg families, locals, previous attendees, visitors)**

- 1. \_\_\_\_\_
- 2. \_\_\_\_\_
- 3. \_\_\_\_\_

**Marketing objectives for each target market listed above (eg attract \_\_ additional attendees). This relates to event operational strategies in section A.**

- 1. \_\_\_\_\_
- 2. \_\_\_\_\_
- 3. \_\_\_\_\_

**Marketing and promotional strategies to achieve each target market objective (eg ticket pricing, which TV, radio and/or print media to be used to reach target market)**

- 1. \_\_\_\_\_
- 2. \_\_\_\_\_
- 3. \_\_\_\_\_

**E. EVENT FUNDING**

*(see the sponsorship and revenue raising section in the module)*

**Funding strategy for current year**

\_\_\_\_\_  
\_\_\_\_\_

**Funding strategy for future years (how will the event become financially sustainable, what actions need to be taken)**

\_\_\_\_\_  
\_\_\_\_\_

**Sponsorship policy (attach sponsorship prospectus)**

\_\_\_\_\_  
\_\_\_\_\_



**List potential sponsors**

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_

**Strategy for approaching potential sponsors**

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**Other revenue sources (eg merchandising, stall holder fees, ticket prices and number of expected attendees)**

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**Draft budget (income and expenses) for next 2 years** *(see the event budgeting section in the module)*

<b>INCOME Year 1</b>		
<b>Source</b>	<b>In-kind contributions (\$ value)</b>	<b>Cash contributions (\$)</b>
<b>Total</b>		

<b>EXPENDITURE Year 1</b>		
<b>Description</b>	<b>In-kind contributions (\$ value)</b>	<b>Cash contributions (\$)</b>
<b>Total</b>		

<b>INCOME Year 2</b>		
<b>Source</b>	<b>In-kind contributions (\$ value)</b>	<b>Cash contributions (\$)</b>
<b>Total</b>		

<b>EXPENDITURE Year 2</b>		
<b>Description</b>	<b>In-kind contributions (\$ value)</b>	<b>Cash contributions (\$)</b>
<b>Total</b>		



**F. EVENT SUPPORT SERVICES**

**Site plan – attach** *(see the site selection and design section in the module)*

**Facilities plan, eg for people with disabilities, additional toilets, parking, water, electricity etc**  
*(see the site selection and design and inclusive planning for people with disabilities sections in the module)*

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**Legal requirements (eg insurance, risk management plans, permits from local council)**  
*(see the legal aspects of event and risk management sections in the module)*

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**Waste management plan**  
*(see the waste management and events section in the module)*

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**Parking plan**

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**Transport plan**

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**G. EVALUATION**

*(see the evaluating events section in the module)*

**Financial measures of success, eg profit**

1. 

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2. 

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3. 

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**Other performance indicators, eg length of stay of visitors, success of marketing strategies**

1. 

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2. 

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3. 

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4. 

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5. 

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**Methods for measuring performance indicators, eg data collection through surveys (business, attendee, stall holders), sponsor feedback, market research**

- 1. \_\_\_\_\_
- 2. \_\_\_\_\_
- 3. \_\_\_\_\_
- 4. \_\_\_\_\_
- 5. \_\_\_\_\_

**Expected outcomes**

- 1. \_\_\_\_\_
- 2. \_\_\_\_\_
- 3. \_\_\_\_\_
- 4. \_\_\_\_\_
- 5. \_\_\_\_\_

**Actual outcomes (to be completed after event)**

- 1. \_\_\_\_\_
- 2. \_\_\_\_\_
- 3. \_\_\_\_\_
- 4. \_\_\_\_\_
- 5. \_\_\_\_\_

**What will change next time with this event? Based upon debrief(s) with stakeholders/staff and feedback from surveys etc.**

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