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## **MODULE 2:**

### **2.3 EVENT LOGISTICS COORDINATION**

#### **EXAMINE EVENT SPECIFICATION**

##### **Event run down information**

- Job task / specifications

##### **a) INTRODUCTION**

The event management industry is primarily a service industry, and therefore its vital part consists of intangible things such as customer service. You cannot touch it or smell it, but it exists, and moreover, it can make your events a disaster or a complete success. You are being paid for creating memorable positive experiences, and you and your staff are the critical resource that makes a guest's experience memorable. Issues such as your human resource organization, training, and employee retention are vital if you are to remain competitive. For example, most event management organizations offer similar services, but it is their people that make the difference. Members of your association are not very likely to attend next year's

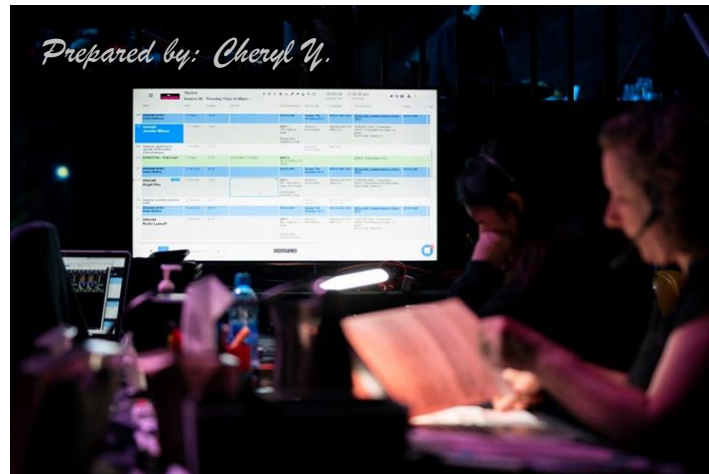
convention if they had a bad experience this year, and without trained and experienced people it is impossible to succeed. That is why you should always remember that you and your colleagues are the most important asset of any event management organization. You are the locomotive that makes the event management train move forward.

## b) CONTRACTING TEMPORARY EMPLOYEES

You may incorporate cost-efficient human resource management with cost control by contracting temporary employees for peak seasons. This will allow you to keep in place only those employees who you need all year long. This will also help you to retain your permanent staff longer since you will be in a better position to extend your resources to a smaller number of permanent staff. The biggest downside of this strategy is the challenge of attracting qualified personnel for short-term assignments. You can minimize the risk of having to deal with unprofessional behavior by hiring hospitality and event students from your local colleges and universities or by establishing long-term trusting relationships with a specialized staffing agency. Your collaboration with local schools can be based on offering shorter- and longer-term professional internships. Such programs can also be helpful for screening your potential future employees.

## What Is A Rundown?

Also known as a show flow, cue sheet, run of show, minute-by-minute, or agenda, a Rundown is an item-by-item sequence of events that will happen within a given show, event, meeting, or gathering.



A rundown can be either simple, stating the flow of the show plus some technical notes, or a more advanced table with various audio, video, and other staging notes. Either way, the rundown is the blueprint for what will happen in a show. Because the document is so rich with technical and production detail, everyone involved benefits from knowing what is happening, for how long, and who is involved in its execution throughout each portion of the show. It is the single most important piece of information and source of truth for anyone putting on or producing an event.

### What does a rundown look like?

In its simplest form, a rundown looks like a simple spreadsheet with rows and columns. The rows represent each segment of the show, like an opening video, a presenter or a panel with Q&A., The columns represent the specific aspects of the production like audio, video, and lighting. For example, a row would be created for the Keynote speaker and each column would contain details like how long the presenter is speaking (duration column), what mic they are using (audio column), what graphics are to be displayed on the video screens (video column), what lighting should look like (lighting column), and so on. Click below to download an example.

| #  | Item  | Start  | Preset | Duration | Private Notes | Prod Notes | Audio             | Video               | Lights              | Images  |
|----|---|--------|--------|----------|---------------|------------|-------------------|---------------------|---------------------|---|
| 0  | <b>NOTES</b><br><br>Week: 13<br>Topic: Quarterly Updates<br>Room Setup: Standard   Town Hall  <br>Remote Prez<br>Special Cues: Highlight Reel |        |        |          |               |            |                   |                     | Stage Dark          |   |
| 1  | <b>Walk in</b>  | 3pm    |        |          |               |            |                   |                     |                     |   |
| 2  | <b>Welcome &amp; Applause</b>   | 3pm    |        | 01:00    |               |            | Lav 1<br>Room Mic | Welcome Loop        | Single<br>Presenter |  |
| 3  | <b>Acknowledge Remote Attendance</b>  | 3:01pm |        | 01:00    |               |            | Lav 2             |                     | FOH                 |   |
| 4  | <b>Announcements</b>  | 3:02pm |        | 02:00    |               |            | Lav 1             |                     | Single<br>Presenter |   |
| 5  | <b>Highlight Reel</b>   | 3:04pm |        | 02:00    |               |            | Sys Audio         | 2020.13 -<br>AH.mp4 | Stage Dark          |  |
| 6  | <b>Development</b>  |        | 08:00  |          |               |            |                   |                     |                     |   |
| 7  | <b>Retro</b>  | 3:06pm | 08:00  | 03:00    |               |            | HH 1              | Slides 1-3          | Single<br>Presenter |  |
| 8  | <b>KPIs</b>   | 3:09pm | 05:00  | 02:00    |               |            |                   | Slide 4             |                     |   |
| 9  | <b>Coming Up</b>  | 3:11pm | 03:00  | 03:00    |               |            |                   | Slides 5-6          |                     |   |
| 10 | <b>End of Session</b>   |        | 00:00  |          |               |            |                   |                     |                     |   |
| 11 | <b>Marketing</b>  |        | 08:00  |          |               |            |                   |                     |                     |   |
| 12 | <b>Retro</b>  | 3:14pm | 08:00  | 03:00    |               |            | HH 2              | Slide 7-9           | Single<br>Presenter |  |
| 13 | <b>KPIs</b>   | 3:17pm | 05:00  | 02:00    |               |            |                   | Slide 10            |                     |   |
| 14 | <b>Coming Up</b>  | 3:19pm | 03:00  | 03:00    |               |            |                   | Slide 11-12         |                     |   |
| 15 | <b>End of Session</b>   |        | 00:00  |          |               |            |                   |                     |                     |   |

| #  | Item                    | Start  | Preset | Duration | Private Notes | Prod Notes | Audio | Video       | Lights              | Images  |
|----|-------------------------|--------|--------|----------|---------------|------------|-------|-------------|---------------------|---|
| 16 | <b>Sales</b>            |        | 08:00  |          |               |            |       |             |                     |   |
| 17 | <b>Retro</b>            | 3:22pm | 08:00  | 03:00    |               |            | HH 1  | Slide 13-15 | Single<br>Presenter |  |
| 18 | <b>KPIs</b>             | 3:25pm | 05:00  | 02:00    |               |            |       | Slide 16    |                     |   |
| 19 | <b>Coming Up</b>        | 3:27pm | 03:00  | 03:00    |               |            |       | Slide 17-18 |                     |   |
| 20 | <b>End of Session</b>   |        | 00:00  |          |               |            |       |             |                     |   |
| 21 | <b>Customer Support</b> |        | 08:00  |          |               |            |       |             |                     |   |
| 22 | <b>Retro</b>            | 3:30pm | 08:00  | 03:00    |               |            | HH 2  | Slide 19-21 | Single<br>Presenter |  |
| 23 | <b>KPIs</b>             | 3:33pm | 05:00  | 02:00    |               |            |       | Slide 22    |                     |   |
| 24 | <b>Coming Up</b>        | 3:35pm | 03:00  | 03:00    |               |            |       | Slide 23-24 |                     |   |
| 25 | <b>End of Session</b>   |        | 00:00  |          |               |            |       |             |                     |   |
| 26 | <b>Operations</b>       |        | 08:00  |          |               |            |       |             |                     |   |
| 27 | <b>Retro</b>            | 3:38pm | 08:00  | 03:00    |               |            | HH 1  | Slide 25-26 | Single<br>Presenter |  |
| 28 | <b>KPIs</b>             | 3:41pm | 05:00  | 02:00    |               |            |       | Slide 27    |                     |   |
| 29 | <b>Coming Up</b>        | 3:43pm | 03:00  | 03:00    |               |            |       | Slide 28-29 |                     |   |
| 30 | <b>End of Session</b>   |        | 00:00  |          |               |            |       |             |                     |   |
| 31 | <b>Finance</b>          |        | 08:00  |          |               |            |       |             |                     |   |
| 32 | <b>Retro</b>            | 3:46pm | 08:00  | 03:00    |               |            | HH 2  | Slide 30-31 | Single<br>Presenter |  |
| 33 | <b>KPIs</b>             | 3:49pm | 05:00  | 02:00    |               |            |       | Slide 32    |                     |   |
| 34 | <b>Coming Up</b>        | 3:51pm | 03:00  | 03:00    |               |            |       | Slide 33-34 |                     |   |

| #  | Item                    | Start | Preset | Duration | Private Notes | Prod Notes | Audio | Video    | Lights | Images  |
|----|-------------------------|-------|--------|----------|---------------|------------|-------|----------|--------|---|
| 35 | <b>End of Session</b>   |       | 00:00  |          |               |            |       |          |        |   |
| 36 | <b>Buffer / Padding</b> |       |        | 06:00    |               |            |       | Slide 35 | Lx 0   |  |
| 37 | <b>End of Meeting</b>   | 4pm   |        |          |               |            |       |          |        |   |

## Why is a rundown important?

As you can see from the example above, there are specific details regarding the intro of the event. When those details are documented and distributed to the speaker, the production team, and other stakeholders, everyone has clarity regarding the show and things can move smoothly.

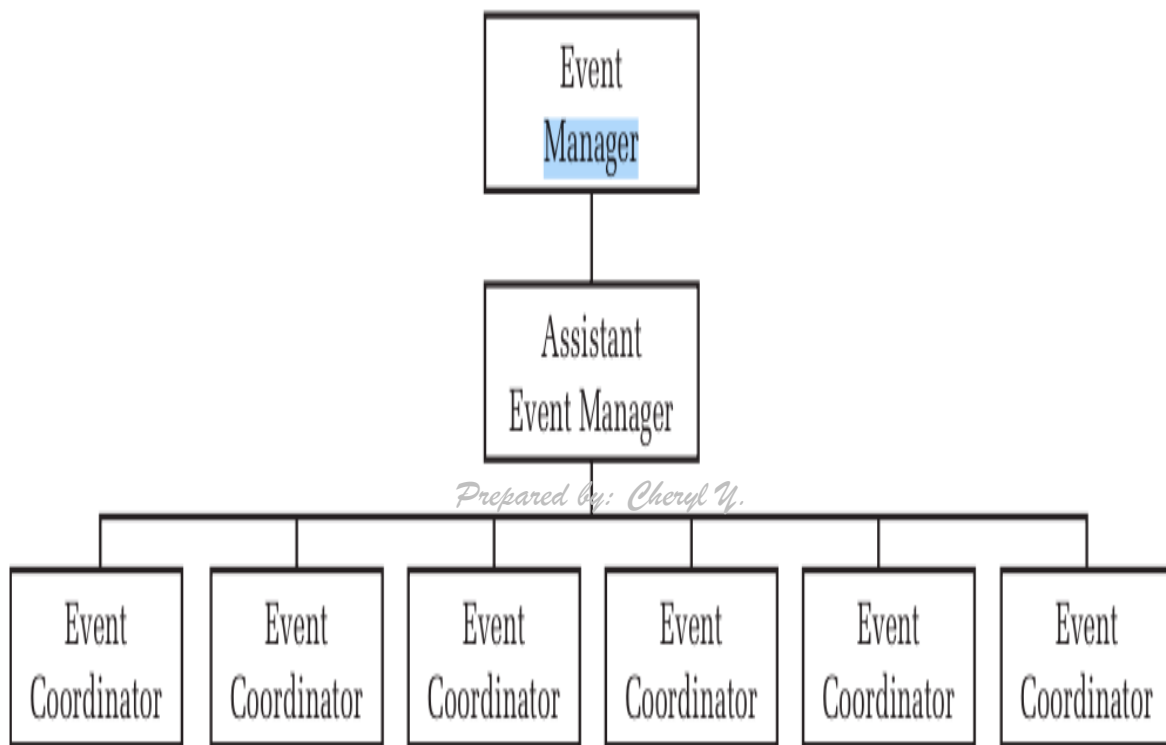
Imagine running an event that was several hours, or even days long. There can be hundreds, or even thousands, of pieces of information, cues, and assets that are required to make the event a success. When there is no single source of truth for that information to live, chaos is nearby. However, by clearly documenting the plan for your event and sharing that information with as many crew and key contributors/participants as you deem necessary, you can confidently pull off any size event or show.



**Additional Information:** A rundown defines what will be happening onstage, offstage and in other various parts of a live event venue that pertain to a show. Rundowns are also called cue sheets, run of shows, show flows, and Q2Qs.

## ORGANIZATION CHART

Although not all event management organizations have their organizational charts in document form, all organizations have an internal structure that determines important things such as promotion, growth, and simply regulates everyday operations. Even if you have never seen an organizational chart, you know whom you report to, who reports to you, and at what level of responsibility and authority you are at a certain point in time. However, it is important to be able to evaluate organization charts from the employer and employee standpoints.



**Figure 4-1**

Flat Traditional Organizational Structure


| JOB TITLE            | JOB DESCRIPTION   |
|----------------------|---|
| 1) Event manager     | <p>An event manager from our event management department is assigned to your event when, and often before, your license agreement has been executed. Your event manager works closely with you and your staff and contractors from the initial planning stages through your move-out, and is your principle source of information and coordination regarding the convention center and our procedures. Your event manager answers your questions, collects pertinent information and distributes it to our operations team, identifies potential red flags and proposes alternatives before red flags turn into problems. Your event manager facilitates planning meetings and site visits, conducts your pre-event meeting, prepares our event memo and drawings which are the detailed instructions for your event to our staff, and is with you throughout the entire event. In short, your event manager is crucial to the success of your event, and is a key member of your team.</p> |
| 2) Event Coordinator | <p>i. talk with clients about events and offer suggestions to ensure their requests can be met</p>  |

|  |   |
|--|---|
|  | <ul style="list-style-type: none"> <li>ii. negotiate the type and costs of services to be provided, in line with a budget</li> <li>iii. organise the venue and ensure that it is appropriately set up, with regard to seating and decor</li> <li>iv. consult with management to ensure adequate staff members are <u>rostered</u>(列名) for duty, and with catering staff to plan the menu</li> <li>v. consult with service providers such as entertainers and transport companies</li> <li>vi. coordinate staff to ensure the programme of events occurs on time (for example, speeches and the serving of food and refreshments)</li> <li>vii. oversee work by contractors and report on variations to work orders</li> <li>viii. find solutions to any problems that arise concerning services or programmes provided</li> <li>ix. advise senior management on matters requiring their attention and implement their decisions</li> <li>x. follow up with clients to arrange payment and, after the event, to evaluate the service provided</li> </ul> |
|--|---|




|                                |   |
|--------------------------------|---|
|                                | xi. collect and analyse data on projects undertaken, and report on project outcomes   |
| 3) Audio Visual and Production | Maintain the largest inventory of rental audio, video, presentation and theatrical equipment in the mid- Atlantic. Projection also offers rental office equipment and services, including desktop computers. Projection provides exclusive labor services for supervising and installing motorized rigging for lighting, audio, video and scenic elements for all general sessions, |
| 4) Engineering                 | Manages the operation of our physical plant and oversees the maintenance of the building and building systems including HVAC, permanent lighting systems, electrical systems, elevators and escalators.   |
| 5) Food and Beverage           | Prepare all food and beverages needs  |
| 6) Housekeeping                | Housekeeping staff cleans and maintains all public lobbies and concourses, all meeting rooms, all restrooms, and the exterior of the building at all times.   |

➤ Duration

| Priority Order of Event Management Tasks |   |               |
|--|---|---------------|
| Priority                                 | Tasks   | Months before |
| 1  | <b>Examine feasibility of staging the event</b> - The organisation wishing to stage a special event may need to consult stakeholders, examine the resources needed and develop a budget.  | 18 - 24       |
| 2  | <b>Bid for event</b> - The organisation wishing to stage a special event may be required to develop, document and deliver a proposal to any person or organisation that has the power to determine which club, association or company will have responsibility for staging the event.   | 18 - 24       |
| 3  | <b>Appoint Event Director</b> - The organisation needs to recruit a person with suitable skills, knowledge and personality to take responsibility for managing the event from start to finish. They may be salaried or voluntary and their responsibilities may span a period of 2 years or more.   | 18            |
| 4  | <b>Form <u>organising committee</u></b> - not necessary to have a full organising committee in place but a small number of individuals with skills and knowledge to assist with early decision making e.g. choice of venue  | 18            |
| 5  | <b>Secure venue</b> - Check possible venues and book a venue that is most suitable for the date(s) required. The <u>venue chosen</u> does not have to be the same as the one <b>INDICATED</b>  in the event bid but it should be equally as good. Otherwise there may be concerns on the part of major stakeholders. | 18            |

|   |   |         |
|---|---|---------|
| 6 | <p><b>Seek government <a href="#">FUNDING</a></b> - If government <a href="#">FUNDING</a> is a possibility it should be sought early. Organisations applying for government funding need to take note of deadlines for applications <b>in the year before the event</b>. From the time an application is received by a government agency to the time when decisions are announced is often 3 months. Furthermore if the application is successful there may be a delay before <a href="#">FUNDS</a> are received. The combination of these factors mean that an application inside a 12 month period before the event start is probably too late.</p> | 12 - 18 |
| 7 | <p><b>Develop a detailed event management plan</b> - The Event Director with the assistance of the organising committee must identify the resources and tasks needed to stage the event. Every aspect must be covered. The work involved in planning the event (after a successful bid) may commence 18 months before the event but will continue to within a few months of the event's start.</p>  | 3 - 18  |
| 8 | <p><b>Seek major sponsors</b> - It is important to anticipate that commercial organisations may be involved in preparing their budgets in a three month period before the end of the <a href="#">FINANCIAL</a> year on June 30. Sponsorship proposals need to be received after budgets have been set may have less chance of success.</p>  | 12 - 18 |
| 9 | <p><b>Obtain specialty equipment</b> - Particularly in sports events there may be a necessity to purchase, hire or borrow equipment that is not manufactured in Australia. Negotiating and transacting with foreign businesses and organisations can be a lengthy process due to the need for document translation, waiting periods for orders to be completed, transmission of <a href="#">FUNDS</a>, transportation of goods and clearance by Customs. Delays should be anticipated.</p>  | 6 - 12  |

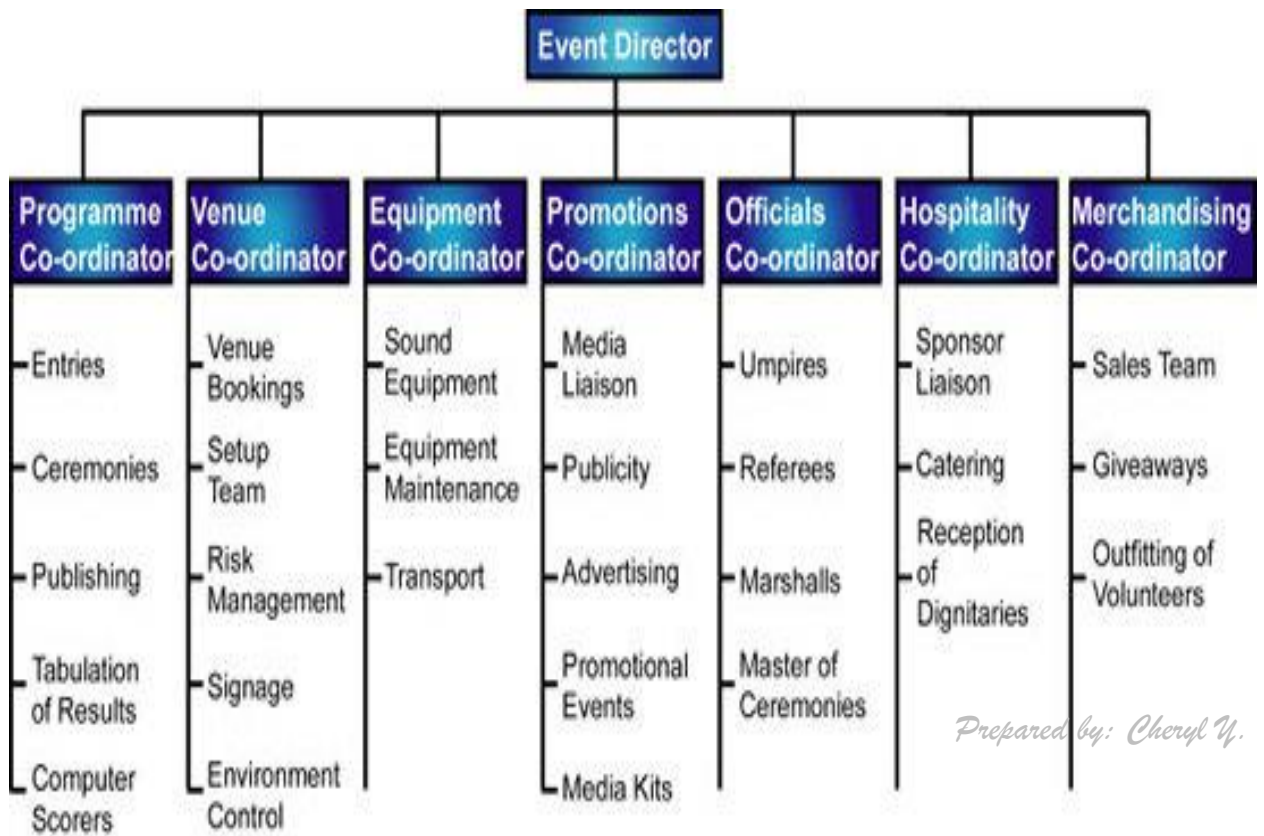
|    |   |        |
|----|---|--------|
| 10 | <p><b>Select and notify important officials</b> - Important or high-ranking officials may have many demands placed on them to attend many events. It is therefore necessary to seek their involvement as early as possible. Another factor to be considered is if it is necessary to recruit officials who require air travel, then notice should be given to such officials in time for them to obtain the maximum discount on airfares</p>  | 6 - 12 |
| 11 | <p><b>Book caterers</b> - Where a venue owner allows the event organiser to do their own catering (not all do), it is advisable to obtain cost information early enough. The cost of catering will either be recovered from participants (players and spectators) or written off as a cost of the event i.e. catering for volunteers, hospitality for visiting dignitaries and/or sponsors.</p> <p>If the cost of catering is to be recovered from participants, information needs to be obtained in time to set participant fees. If catering is part of hospitality for sponsors, the costs should be considered in setting sponsorship prices.</p> | 3 - 6  |
| 12 | <p><b>Print promotional materials</b> - Promotional materials include competition entry forms for spectators, posters and fliers to attract public support, and in some cases information kits for the media. Competition entry forms should be sent out to associations, clubs and individuals approximately three months before the start of the event. Therefore printing of entry forms must be completed before this. Inside the last 3 months the usefulness of other forms of promotional material is reduced if printing with every week that passes and printing is not complete.</p>  | 3 - 6  |
| 13 | <p><b>Invite dignitaries</b> - The term dignitaries may include local politicians, representatives of sponsors and government <a href="#">FUNDING</a>  agencies, important sports officials and notable sporting personalities. Particularly with politicians, best results may be achieved with 3 - 6 months notice and with several follow ups. Politicians have very considerable demands placed on their time and may be booked up several months in advanced.</p>   | 3 - 6  |

|    |   |       |
|----|---|-------|
| 14 | <p><b>Recruit and train event management team</b> - The event management team (not to be confused with the organising committee) comprises all those individuals that will help on the day(s). Personnel may include people who <u>set-up the venue</u>, supervise entry into the venue, announcers, marshals, crowd controllers, trouble-shooters, cleaners, merchandise sellers, drivers and transporters, and many others. The event management team need to be recruited and provided with training before the event. They may also need to be outfitted with event uniform if such exists. Notice should be given approximately 6 months before the event to allow people to make arrangements for leave from work and to free themselves from other commitments. Training should begin approximately 2 months before the event.</p> | 2 - 6 |
| 15 | <p><b>Send invitations (or entry forms) to prospective participants</b> - Invitations and entry forms should be sent 1 or 2 months before the deadline date for the receipt of entries. This may be approximately 3 months before the event. In case where participants may require air travel, event organisers should consider that, generally, the later flights are booked by participants the greater is the cost of the air ticket.</p>   | 2 - 3 |
| 16 | <p><b>Check venue facilities</b> - Although a through checking of the venue may have taken place at the start of the planning process, there may have been changes. Where the venue is not owned and operated by the event organisers, there needs to be further checks of the venue. These checks serve to familiarise event organisers with the venue, to consider emergency management plans, contingency plans, and discover whether all facilities are in working order.</p>   | 2 - 3 |



|    |  |            |
|----|--|------------|
| 17 | <p><b>Finalise event programme</b> - The event programme can be finalised when there is relative certainty as to the number of participants. This may not be known until all entries have been received. It is therefore necessary to set a deadline for the receiving of entries. When there is a good knowledge of who will be participating, the Event Director can make adjustments to the timetable e.g. start times, order of events, presentations, etc. Ideally the event programme should be printed and sent to participating organisations and dignitaries one or two weeks ahead of the event. Other participants may receive their programmes on the day of the event.</p>  | 1 - 2      |
| 18 | <p><b>Commence media blitz</b> - Although Media Kits may have been developed and sent to the media around 2 months to go, there may be little point in staging a media campaign more than one month before the event. The purpose of the media campaign is generate public support for the event i.e. spectators. Early event publicity may not be effective as the public will tend to forget. The peak period for media activity will be the last two weeks.</p>   | ½ - 1      |
| 19 | <p><b>Transport equipment to venue</b> - There are usually many items to transfer and these include public address equipment, kitchen equipment, <a href="#">signage</a> and banners, scoreboards, computer equipment, photocopiers, sports or activity equipment, tables and chairs, lecterns, first aid equipment, drinking fountains and more. Drivers for this transportation will have been recruited earlier as part of the event management team. In some cases it may be possible to transport equipment and store at the venue several days in advance. At other times, however, this may not be allowed until the last day.</p>  | Last week  |
| 20 | <p><b>Setup venue</b> - In many cases may not be possible to commence <a href="#">setting up a venue</a> until the day before or even the night before. There may be other venue hirers packing up and leaving as your event management team are arriving with the equipment to set up. Where possible, the venue should be completed set up and all equipment tested on the day before. If this is not possible then it may be necessary to work through the night if venue owners allow. Setting up on the day, only hours before the event commences, runs the risk of a delay to the schedule start time and this can effect the whole event dramatically. For example, stress increases exponentially when equipment is found to be missing or does not work. Furthermore the setting up of a venue is a surprisingly lengthy process and there needs to be sufficient time allowed for workers to achieve all tasks comfortably.</p> | Day before |

➤ Person in charge



## Event facilities and equipment requirement

It is essential that you know all of your event requirements before starting to check the availability of venues. What may seem initially to be the perfect fit may turn out to be inadequate once you take into account all of your needs. Go in with your wish list and know where you are willing to compromise and where you are not. Keep in mind the feeling you are going for. You want your event to have a vibrant energy, and you won't get that if the room is too small or when people are too close together, too hot and uncomfortable. Remember to keep in mind wheelchair accessibility as well. Your main focus is always going to be on the room or rooms you are

holding your event in, but you also have to keep in mind your suppliers' (decor, entertainment, caterers, florists) move in, setup, rehearsal, teardown and move out timing and logistical requirements as well, so the venue itself has to be a fit as well as the selected event room. For example, if you were doing an intensive stage and audiovisual show your audiovisual and staging company might need the adjacent room for move in and setup but not during the actual event, and you would need to find out availability and block off that space as well from the onset. Or, your selected entertainment may require a venue that has extensive storage space for props, two or more dressing room areas complete with access to water and mirrors, riggings in the ceiling and provision for special flooring to be brought in, for instance in the case of hiring a Cirque-style act to perform.



## Room Requirements

When you are selecting the room to hold your event you have to consider:

- what is on the floors, walls, ceiling, back entrance,
- width of the doors, ceiling height,
- sightlines
- if using air walls that need to be opened and, if so, how do they operate and how long does it take for them to open,
- sound proofing, room acoustics,
- room capacity and fire marshal rules and regulations
- the venue's terms and conditions and insurance requirements
- the suppliers' room requirements on the day of the event and on move in, setup, rehearsal, teardown and move out days

Before you can begin to look at venues and the rooms they have available, you need to know all of your possible space and room requirements from your clients, your suppliers and your guests as well as service staff and your own staff needs (e.g., separate dining area for event planning staff, etc.).

## Staging, Audiovisual, Lighting

1. Before you can find the ideal location for your event, you need to consider all of your room and venue requirements. For example, if you were planning for 1,000 guests and were considering a ballroom with a capacity of 1,000 for a sit-down dinner but wanted to have a rear-screen projection (which has a clean, professional look), you would need extra space. You need a minimum of

18 to 26 feet behind the screen for projection equipment, which means that you lose seating for about 250 guests. In this case, you would have to cancel the rear-screen projection idea, reduce the number of guests or get a larger room. Do your plans include any front- of-room setup by the audiovisual company? Do you need sound booths, translation booths, staging or a dance floor? All these will take away more seating space, as will your some of your food, beverage and entertaining requirements. For example, will your food and beverage setup include food stations—double sided for better access—or bar stations in the room, and will your entertainment need any special handling, like rigging points in the ceiling for Cirque-style effects?

2. It is better to seat eight comfortably at tables that can accommodate 10 (10 at tables for 12) and have breathing room than to cram everyone in elbow to elbow to save a few dollars. Make sure that tables are not too close together and that people can maneuver between them with ease. But you don't want the other extreme—where a few tables are lost in a massive space. Once again, you will have lost the energy of the room. You want the room to be comfortably filled, vibrant and alive. In one way, you are better off with too much room rather than too little, because you can always reduce the size of the room with decorating, lighting and special effect tricks, but why spend unnecessary dollars if you do not have to or can spend those dollars on lighting and special effect tricks to instead enhance the event experience?
3. Lighting can be used effectively to create mood or even change moods throughout the course of your event. Lighting can be used to add drama. Strategically placed low lights and professional-looking, battery-operated

candles or open-flame candles (if permitted) can create ambiance at very limited cost. Splash lights with colored gels and mirrored balls are inexpensive and simple effects that can provide visual impact.

4. Lighting effects are only limited by your budget. You can opt for a full laser show as a grand finale to your event, pin spot the tables, have your room bathed in changing color, have custom gobos shine a message, or display your event message or corporate name on a wall or dance floor and be static or dance around the room. For one event, the ceiling was softly draped with fabric and lit with twinkling mini lights to produce a canopy of stars overhead for a special lighting effect. There are many imaginative options available to you. One company used moving gobos to create an innovative visual display at guest arrival. Gobos are an inexpensive, interesting and dramatic specialty lighting effect. As mentioned earlier, a gobo is a silhouette pattern cut from metal or glass and used to project images from a light fixture (spotlight) onto any surface (could be the wall, dance floor, ceiling or drape). You can use them in static lekos (remains stationary), which will be very inexpensive, or use them in intelligent lighting fixtures (moves around the room), which is of course more expensive, or on the pathway leading to the ballroom, which is what this company did. The effect was show stopping but at minimal cost. Lighting can add a feel of extravagance without the cost and can be changed throughout the night to transform the room dynamics and take your event from day to night throughout the course of your evening.

5. If you will be requiring staging for a dance band, specialty lighting and audiovisual equipment, always make sure to get your staging, lighting and

audiovisual technical directors involved in venue choice before contracting. Room height, location of pillars, chandeliers, loading dock access, size of elevator, etc., can all affect costs. Your staging, lighting and audiovisual suppliers can offer budget-saving solutions and creative options if they obtain staging knowledge of the room well in advance.

6. Consider not only all your space requirements but also your time requirements. Before you proceed, consider how much time is required for staging, audiovisual and lighting to move in, set up, perform sound checks, rehearse and tear down, and how the timing will work with your decor, catering and other suppliers' move in and setups as well as teardown and move out.
7. Make sure that you consider what space will be needed by all the event elements involved. Will the musicians need a change room or a room for breaks? Do you or any of your suppliers need any storage space? Look at the total picture before you sign a contract and find that you have neither enough space nor time in which to work.
8. If you are using only a section of the ballroom, schedule your site inspection at a time when the whole room is empty. Request that the air wall be put into place. Have someone go into the adjoining section and test the soundproofing. In one five-star luxury hotel, the test of the dividing wall revealed that you could hear every word that was being said in the next section of the ballroom. As a result, the contract stipulated that the adjacent section of ballroom remain unused during the event, ensuring no music, speeches or noise from the next room. This is not a common problem in many hotels, but the one time you

don't take the time to check can't be undone. Are there any noise factors to consider? Remember the earlier example of a car launch in a Las Vegas theater, in which the air-conditioning vents needed to be redirected or the chandelier removed so that the tinkling sound of the crystal chandelier did not distract from the speeches? Are you working with any noise obstacles?

9. What about sight lines, ceiling heights, pillars or hanging chandeliers that will block views? Can they be raised or removed, and what will it cost? Can the lights be dimmed? Are there window drapes, and can they black out the room if an audiovisual presentation is taking place? Where are the fire exit doors? These have to remain accessible and cannot be blocked or locked. If they are covered with draping you may be required by fire marshal ruling and fire permit requirements to ensure that an exit sign is clearly posted and that there is a part in the draping that will allow easy access to the doors.
10. How is the layout? Can staging be set up so that there are no bad seats in the house? Can TV monitors or large screens be hung in the room so that everyone, no matter how far away, can see what is taking place onstage or in the audience with live video coverage? Can live video cameras be stationed to project what is happening onto the TV monitors or screens that have been positioned around the room? This is what you see on award shows where the cameras pan the audience to show the winner make his or her way to the stage. Can lighting be hung? Can projectors be suspended from the ceiling? Are there hanging points in the ceiling from which this can be done? These are all things to consider when you are selecting your venue.



## **Mode of transportation and services**

Transportation is as much a part of your event as the other elements are and creativity needs to be employed to make sure that getting to the event site is an enjoyable experience, whether it be by air, land, water or even a combination of all of them, which is possible in some destinations and venues. Always look for ways to make the experience as pleasant as possible and not just a means to an end. Events that involve moving guests from one location to another can be a creative challenge.

Care and consideration should always be given to the mode of transportation, as well as to how many times you are physically moving your participants and when.

## By Air

Many corporations hold their company incentives or company events at destinations out of state and out of country. It is critical that getting to the location be perceived by the winning participants or attendees as a pleasurable part of the event, not an endurance test in stress.



*Prepared by: Cheryl Y.*

## By Land

Land transfers can be formal, fun or innovative. There are many enjoyable things you can do to make your land transport part of the event and a memorable experience.



## Transportation Checklist

- Assess all event transportation requirements
- Look at where conventional and creative transportation options are appropriate
- Determine the number of vehicles required per transfer
- Consider what can be done to elevate the transfer to becoming a part of the event experience and as comfortable, convenient and stress free as possible in order to set the event tone



- Choose the route—scenic or fastest—that is appropriate for the out-bound and the return
- Know all your costs. For example, will the charges be barn-to-barn, do parking permit costs have to be factored in, etc.
- Decide how group departure and drop-off can be made more convenient

## Route mapping



## Hospitality information

Hospitality should be regarded as an integral aspect of improving the quality of event spectators' experience. The two main objectives of improving the spectators' experience is to encourage the spectator to:

- Return to event on a frequent basis
- Promote the event by word of mouth in the community

Event managers need to think beyond the refreshment stall but be aware of industry TRENDS as to how sport and recreation organisations are increasing the rewards for participants. It is good policy for managers to investigate some of the best events in their community to identify what are other organisations are providing participants.

Hospitality is often a term used to infer food and beverages served. However Collins dictionary defines "hospitable" to be welcoming guests and strangers. Event managers need to see their event from the point of view the participant/spectator point of view. The following may be some of the items that would make spectator "guests" feel more welcome:

- i. Seating
- ii. Food and refreshment
- iii. A reception area for dignitaries and other important personnel
- iv. Information stands manned by event personnel
- v. Good standard of toilets, wash rooms and baby change areas for public
- vi. Good standard change facilities
- vii. Facilities for people with a disability
- viii. Giveaways and lucky draw prizes
- ix. Special services for competitors such as masseurs(按摩师), lockers
- x. Directions to venue on web site

- xi. Assistance with parking
- xii. Good public announcement system
- xiii. End of event function

