

CHAPTER 1

The Entertainment Economy: Big Business

He who mingles music with gymnastic in the fairest proportions, and best attempts them to the soul, may be rightly called the true musician.

—PLATO, THE REPUBLIC, III, 411

IN THIS CHAPTER YOU WILL DISCOVER

- The size, scope, and growth of the entertainment and production industry.
 - How to bridge the generation gap for entertainment at events.
 - How to use theme-prepared destinations for events across the globe.
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In *The Art of the Show*, the author describes the historic roots of expositions. “The exposition has deep roots that can be traced to fairs almost at the beginning of time. The biblical Book of Ezekiel documents the fairs and markets of Tyre, a Phoenician city on the Mediterranean Sea. ‘Tyre, at the time of the

prophet, was already a city over 2000 years old' (Hanlon, 1982, 2).¹ The ancient Greeks tell of fairs being held in conjunction with their celebrated Games. 'At Delphi, Nemea, Delos or the Isthmus of Corinth, a fair was held almost every year. The Amphyctionic fairs were held twice a year' (Walford, 1883, 3)² (Morrow 1997).

According to *A History of Western Music*, "Both Plato and Aristotle were quite clear as to what they meant by the 'right' kind of person; and they were agreed that the way to produce him was through a system of public education in which two principal elements were gymnastics and music, the one for the discipline of the body and the other for that of the mind" (Grout 2000). This book hopes to improve the reader with that other discipline, "that of the mind."

As noted previously, when music joins education, the "right" type of person is created. Consistent with this concept, history has shown that participating in music is known to have broad positive effects on learning, motivation, and behavior. Don Campbell further confirms this in his book *The Mozart Effect*:

The College Entrance Examination Board reported in 1996 that students with experience in musical performance scored fifty-one points higher on the verbal part of the SAT and thirty-nine points higher on the math section than the national average. In a study of approximately 7500 students at a medium-size university between 1983–1988, music and music education majors had the highest reading scores of any students on campus, including those in English, biology, chemistry, and mathematics. Walt Disney film scores and New Age music had the most positive impact on the mood of 255 first and second graders, with classical music coming in third. Other studies showed that playing music lessened children's inappropriate behavior on a school bus, and that scheduling arts activities, including music, on Mondays and Fridays reduced student absences on those days. Researchers reported that light pop music, primarily songs by the Beatles, reduced the rate of inappropriate or disruptive behavior in young children in a special preschool class. Most people graduate from school and join the workplace, where music can also be beneficial. Music in the workplace has been shown to raise performance levels and productivity by reducing stress and tension, masking irritating sounds, and contributing to a sense of privacy.

¹From Hanlon, Al. 1982. *Trade Shows in the Marketing Mix, Revised Edition*. Shrewsbury, MA: Wordsworth Publishing. Joseph Hepburn, Archives Researcher, The Franklin Institute. Personal correspondence, 1969.

²From Walford, Cornelius. 1883. *Fairs Past and Present: A Chapter in the History of Commerce*. Reprinted edition. 1968. New York: Augustus M. Kelley Publishers.

The Convention Industry Council's (CIC) APEX Terminology Initiative defines a number of key words:

Entertainment: Activity performed for the amusement and enjoyment of others.

Meeting: A gathering for business, educational, or social purposes. Associations often use the term to refer to a combination of educational sessions and exhibits. Includes seminars, forums, symposiums, conferences, workshops, and clinics.

Special Event: A one-time event staged for the purpose of celebration; a unique activity.

Does event entertainment reflect the culture of the attendees, at least the culture in which people see themselves? Do the tunes that are performed define the attendees? Do they listen to these tunes at home or go to the concerts, movies, or the theater, where they hear them in their original contexts? Do people read the books, wear the clothes, or drive the cars shown in those music videos, major motion pictures, or Broadway shows? What music and entertainment at events are really doing is selling freedom for attendees. The meeting and event industries should tap into a source of great creativity for their functions. That source is entertainment.

We humans are herd animals. We want to feel that we belong to a set group, that we are traveling with the in-crowd. It takes but a few people to start a village. It takes villages of consumers to create a movement. The event entertainment business is animated by trends, trends in our own culture.

It has been heavily documented that music plays a prominent role in promoting consumerism. In department stores, in supermarkets, in car dealerships, music increases sales. So, too, music and entertainment can play a prominent role in events. In his book, *The Entertainment Economy: How Mega-Media Forces Are Transforming Our Lives*, Michael Wolf states that the entertainment industry is a \$480 billion business with a possible growth of 50 percent per year over the next five years. Americans spend 58 percent of their waking time interacting with media. This makes entertainment the world's largest economy.

Entertainment Everywhere

During a field trip to Rio de Janeiro, Brazil, students (future event professionals) from The George Washington University were able to study and witness an international citywide event, Carnival. Their education started immediately upon entering the airplane. Directly in front of each seat was an individual video screen. One can be entertained on a long trip with movies, games, and other interactive devices. Some foreign airlines even offer in-flight gambling. Revenues of \$500+ million per year are generated from this type of gambling.

Taking your family out for a drive? Minivans are now equipped with built-in entertainment centers with VCRs, CD/DVD players, and consoles. If you take your family shopping, you will find that many retail establishments have added the total entertainment experience on their floors, which is proven to yield higher revenues. Enhancing the entertainment experience will more likely lead to a new client, whether a retail establishment or convention center; thus, a meeting planner recommending an entertainment experience may ensure a greater return on investment. Enter an upscale apparel store. See the lights, hear the music, touch the furniture, listen to the helpful staff (which could be considered walk-around entertainment), smell the sweet aromas, look, see, and touch the products. Retail establishments now have signature products. The store is now the gatekeeper to a consumer purchaser of long-term allegiance to the retailer's brand. The brand has now established itself not just as a product, but as a way of life. How would you like to set up your company or association's brand with the assistance of entertainment? This book will assist you in accomplishing that task.

A person who enjoys a certain event entertainment experience can be associated with a particular lifestyle, interest group, attitude, educational level, buying behavior, voting habits, and even a set of beliefs. An organization in the twenty-first century must be available in every medium and in every platform. Companies and associations need to seek out new and unique distribution channels. Talent rules. A franchised player on a baseball, football, or basketball team, like a franchised entertainer for a record company, defines the value of the brand. This person is *marquee property*, of exceptional skill and popularity, and whose name is well-recognized. Your CEO may be this person, or it may be the employee or salesperson of the year. Who is your marquee property? Who is your franchised employee?

There are many forms of talent, many genres and categories of music and entertainment. John Sparks, the American Symphony Orchestra League's vice president for public and government affairs, observed that people often contradict themselves. People claim to have many musical tastes, even though, Sparks reports, "98 percent of their musical diet is a single genre." If that is, in fact, the case then you, as meeting and event planners, have a huge complex task on your hands: to accommodate a variety of musical tastes or to find out if that 98 percent agree on a single genre. Sparks continues, "The big problem is not that the major market share out there is primarily devoted to the most popular, commercially viable genres of music, such as rock, country and western, rap, hip-hop, or Latin/salsa. The real problem is that each audience for these forms listens only to one genre, or perhaps two. There may be a determined indifference to, or fear of, other musical forms—and that is what's threatening." (Sparks 2001).

Conduct an individual study on this observation the next time you are in your car and surfing through the radio stations. Do you usually take a tour to see what is being programmed? Do you listen to all the formats? Or do you

quickly listen, make an even quicker determination of likes or dislikes, and switch briskly to something you personally like to listen to? This time, pay attention to a variety of stations. As an event planner, you need to know what people are listening to. Do your attendees or registrants prefer a different genre of music or another spoken language? Do they have a different orientation from yours, or possibly a different cultural upbringing? How quickly do you usually “turn” the station and hit the scan button on your radio? The Reverend Jesse Jackson has always called for diversity in his Rainbow Coalition. Can you say that you have this rainbow of diversity in musical appreciation?

Music is a huge part of the world economic value. Retail record sales in the United States were \$12.24 billion in 1997, which is about one-third of the \$38 billion world record sales, according to the book *This Business of Music (2000)*. In 1998, the Recording Industry Association of America (RIAA) Consumer Profile reported that rock, country, and rhythm and blues were the clear favorites of most consumers. It is interesting to note that in procuring music for meetings and events, event managers find that these are also the types of music most often asked for.

Entertainment by the Numbers

According to the *2002 Event Solutions Fact Book: An Annual Statistical Analysis of the Event Industry*, there are roughly 20,000 entertainment companies serving the event industry in the United States. These companies have an average gross revenue of \$45 billion, which represents about 12 percent of the total event industry revenue of \$389 billion. Michael J. Wolf, in *The Entertainment Economy*, (1999) says that entertainment is a \$480 billion industry with a possible growth of 50 percent per year over the next five years. These numbers relate to more than just events. They represent the complete entertainment industry. With these two numbers to compare, it appears that events are a major part of the entire entertainment industry.

The article “Forecast 2002: What’s Next for Special Events?” indicates that 7 percent of revenue comes purely from the entertainment event segment and predicts that this entertainment segment will grow by 11 percent in one year. (Hurley 2002). If we were to take a look at opportunities for entertainment at events in the United States, we would find that there are 4.68 million events per year, or 12,840 events every day. The *2002 Event Solutions Fact Book* goes on to say that entertainment companies performing in this arena, on average, have been in business for 14.8 years and have 21.4 employees.

Among entertainment companies, 80.6 percent have their own Web sites. According to *The Meeting Professional*, 75,000 new Web pages are posted each day and 500 million people worldwide will be on-line by 2003 (Chatfield-Taylor 2002). The *2002 Fact Book* reports that, of these entertainment companies,

only 22 percent have Web sites from which customers can order their products or services directly. You can expect that entertainment companies today have computers, use the Internet, and have cell phones. More than 60 percent have CD-ROMs, but fewer than 10 percent use any type of management software. Going on the road? About 57 percent of entertainment companies use laptop computers, and 20 percent use handheld palm devices. As time and technology march on, expect all these numbers to rise for entertainment companies and for all companies involved with the meeting and event industries.

Where can you find your favorite entertainment purveyor, and where does it operate? According to *The 2002 Fact Book*, only 16.4 percent are local and 27.8 percent work regionally; 34.4 percent work across the United States and 21.3 percent work internationally. Although the meeting and event industries are predominately staffed by females, the entertainment world is 54 percent male and 46 percent female, with 43.5 percent in the 41 to 50 years age bracket.

What is the primary method for obtaining new customers? Fifty-eight percent of entertainment companies report that client referrals are the ticket. A distant second, at 10.1 percent, say it is national advertising. "The big spenders, in terms of percent of gross sales, are entertainment companies, which spend a sizable 7.6% on marketing" (*2002 Event Solutions Fact Book*). Although 30.2 percent of entertainment companies have a total gross income of less than \$250,000, 31.8 percent have more than \$1,000,000 in gross revenues and the average for all entertainment companies is \$2,800,000.

In 1999, 33 million tickets were sold to symphony concerts in the United States. In addition, countless numbers of school children heard free concerts given by the local orchestra in their school or local concert hall. The artistic goals and playing standards of every orchestra have been driven upward by the spectacular improvement of the players and the greater discrimination of an audience exposed to the high performance levels of electronic reproduction. Cities that only a few years ago had a semi-professional orchestra that gave a few poorly prepared concerts in an inappropriate venue now have a fine professional orchestra playing a generous schedule of fine concerts in a good sounding, well located concert hall to a broad-based and enthusiastic audience.

—JOSEPH SILVERSTEIN, COMMENCEMENT ADDRESS, MAY 19, 2001,
CLEVELAND INSTITUTE OF MUSIC

According to Blair Tindall, \$1 million was spent on-line for single-ticket sales for the Boston Symphony Orchestra in the three months from its launching in May through July 2001. This 3-month period saw \$2.5 million more in total on-line sales for the 2000–01 season. For the Chicago Symphony Orchestra's 2001–02 season, 400,000 registered on-line for season renewals, and 70 percent of the Dallas Symphony Orchestra on-line ticket buyers are new to

the orchestra for 2001–02. The San Francisco Symphony’s on-line single-ticket sales for the 2000–01 season were double those for 1999–00. The Cincinnati Symphony’s on-line sales increased 75 percent during the same time frame, and the Chicago Symphony’s on-line sales totaled \$800,000—up from \$220,000 for the previous season (Tindall, 2001). These figures indicate the broad scope and growth of the event entertainment and production industry. Ticket sales are one tool to measure industry size and growth.

Generation Y: Bridging the Generation Gap for Entertainment at Events

Baby boomers are people born between 1946 and 1964. These people make up approximately 28 percent of the population in the United States, or roughly 78 million people. They are economically empowered, as they include the people now heading up the Fortune 1000 companies. They represent 51 percent of the wealth in the United States, or \$2.6 trillion. Now that they feel they have paid their dues, they and their companies have the money to party!

Fast forward to Generation Y. These are people born between 1977 and 1997. They personify multitasking: using the television, DVD player, stereo, and the Internet, all while calling friends on the cell phone. Some may feel this is sensory overload, but this generation sees the context as wallpaper. They have their own music, dress, and Web sites. Watch out for them—they are coming!

The February 2002 issue of *The Meeting Professional* posed the question, “How do you bridge the generation gap when planning entertainment for meeting attendees?” June Marra, CMP, of Pharmacia Corporation in Mississauga, Ontario, Canada, answered,

I never use extremes. If we are in the Bahamas, I use local talent that would probably not appeal to any of us on a regular basis but gives attendees the flavor of the area and is more for education than entertainment. While art galleries and sculptures may not appeal to 50% of the attendees, when we go to a gallery and have the artist or sculptor there as a guest to explain the works, it is perceived as having more value. The same is true with sporting events. One of the best events I held had an Olympic theme with an Olympic athlete at every table to serve as a host. The guests were blown away by the stories they heard, even if they did not have any interest in the sport.

In communicating with large groups of people, several factors come into play, which include demographics such as the audience’s age distribution, cultural

heritage, interests, and education level. Each of these factors will affect how the audience perceives and interprets the message you are trying to convey. Although it is nearly impossible to tailor a message that will relate positively to each audience member, there are some basic principles of communication that can be followed to ensure that, as much as possible, the message is being understood and perceived positively.

As members of your audience hear your message, they are interpreting it based on their own beliefs, perceptions, and needs. If you are receiving feedback, what is it saying about the needs that are being met and those that are not? It is the needs that are not being met that will convey the best information about your message and are the best indicators of how to tailor your message to meet your audience's needs.

Cultural differences abound within any large audience, so the message should be as culturally generic and unbiased as possible. Although you may not personally agree with a certain culture's beliefs or attitudes, displaying an attitude that is nonjudgmental and accepting will ensure greater audience acceptance.

A nonjudgmental, open attitude will encourage your audience to return the sentiments, and its members will be willing to respond to your message with a higher level of acceptance. Whether you agree with what they do or say on a personal level, to encourage open dialogue and participation, you must abandon judgment and closed-mindedness—and you may learn something in the process.

Audience members will value consistency more than any other quality. They will know and appreciate you for your consistent values, presence, and message, and this will lead them to trust you. Establishing trust with your audience will then allow your message to be heard with expectant ears, because its members know you and know that what you say is true. Even if they do not like what you say, as long as it is consistent and honest, they will listen.

The downside of today's fast-paced communication environment, in which audiences are bombarded with hundreds of thousands of marketing messages every day, is that messages must be formatted to move quickly, so that they can be seen or heard and understood in 30 seconds or less. The objective of every message you send is to capture your audience's attention, generate interest in your subject, and provide enough information so that these people understand the message clearly, want to know more, trust and believe you, and follow through. This is a lot to accomplish in 30 seconds, especially when you are competing with thousands of other messages and trying to reach a very large audience. Thus, it is important to follow basic communication principles, which are more common sense than established procedures, so that those messages that are marketed to mass audiences achieve their desired results. Otherwise, the results could be disastrous. Remember that the Internet has created a global audience, facilitating communications around the world. Listen to your audience, respect and support the beliefs and differences of its mem-

bers, and be consistent, and your message will be heard, understood, and believed.

Joan L. Eisenstodt, president of Eisenstodt Associates, LLC, Conference Management and Consulting, believes there are certain aspects of events that can be impacted by generational issues. She shares a few items:

Knowing that an audience might have a great generation mix helps a planner understand more about how to structure a meeting, including meal and recreation planning and speaker selection. It helps a property understand that it might need brighter lights in its guest rooms for older generations of guests.

For association planners, understanding generational differences can mean the difference between a growing, vital organization and one that is withering. Many X- and Y-gens are not “joiners,” and thus many associations are going to go out of existence unless they capture the interest of Xs and Ys now.

Joan Eisenstodt and Ann Fishman conducted a workshop for state chapter administrators of a major medical association to help them understand how to attract different generations to their brand. Last spring, Ron Zemke, one of the authors of “Generations at Work,” and Joan Eisenstodt held a session for the Greater Washington Society of Association Executives (GWSAE) entitled “It’s Not Your Grandfather’s Annual Meeting Any More,” which dealt specifically with meetings. They found that the audience could offer many examples of what can be improved when generations are considered.

Understanding the audience makeup is important in planning a meeting. It helps in selecting a site, planning sessions and recreation, selecting speakers, and presenting marketing materials.

The Destination as Entertainment: Using Theme-Prepared Cities Around the Globe

Special entertainment beyond the usual dance band or string trio brought in to provide background music can also be a factor in the selection of a site.

—ALAN L. WENDROFF, FUND-RAISING CONSULTANT,
LECTURER, AND WRITER

How many events are created “from scratch,” with thousands of dollars spent, for example, on transforming a ballroom into a magical diversion? The concept is what is important here, not the actual act of doing it oneself, but as Alan Wendroff suggests, music can influence site decisions. It is the escape mechanism we all search for—that is the destination. As an event moves

around a region or a country, why not utilize what is already set up for you in a particular town, city, or region? Why reinvent the wheel when so much may already be in place? Why reinvent Broadway if your event is already in New York City? Take your attendees to a real Broadway show.

A concern may be that you want to have control over your guests for networking, award banquets, or seminars. That concern can be lightened by utilizing the many entertainment experiences in theme-prepared chain venues such as the Hard Rock Café, Planet Hollywood, Dave and Buster's, the Rainforest Café, and the House of Blues, to name a few. In regard to hotels, Ian Schrager's properties come to mind—the Delano in Miami, the Mondrian in Hollywood, or the Royalton in New York City. These types of venues ooze with entertainment.

Judy Jacobs writes in *Meeting News*,

St. Louis is relying on the likes of Johnnie Johnson, the St. Louis Symphony, and late jazz great Miles Davis to help promote the city as a meeting destination. The three musical icons are part of the St. Louis Convention and Visitors Commission's (CVC) campaign to encourage planners to take a new look at the city. The CVC sent a select group of planners CDs of the works of these St. Louis musicians who have helped put the city in the forefront of American music. While the mailings covered most of what St. Louis has to offer, it is music and the role it played in the city's history that set the city apart. Carole Moody, the president of the St. Louis Convention and Visitors Commission well understands the power of marketing through emotion by using music to promote her destination. According to Moody, "We take Johnnie Johnson, who wrote a lot of Chuck Berry's [another St. Louis resident] music, to perform at promotions and according to the St. Louis Blues Society, there are more working blues musicians in St. Louis than anywhere else in the world."

St. Louis, in fact, played a starring role in the history of American music. It was in the river city that Scott Joplin composed some of his most famous ragtime tunes, and where blues musicians from the Mississippi Delta adopted elements of ragtime to create the distinctive musical style known as St. Louis blues. And it was St. Louis that was, along with Memphis, the birthplace of rhythm and blues in the 1940s and 1950s, with locals Ike and Tina Turner leading the way. Meeting and convention groups can incorporate an exhibition entitled A Miles Davis Retrospective, hosted by the Missouri History Museum into their programs. They can handle from 12–600 guests.

In her article Jacobs also reminds us about the Scott Joplin House State Historic Site, located in midtown St. Louis. The city opened a new venue, the Rosebud Café, in February 2001. It is not a working restaurant but a recreation

of the historic St. Louis café where the best ragtime musicians performed at the turn of the century. “The Rosebud,” Jacobs explains, “is in a two-story building on a site next to the home where Joplin lived from 1900 to 1903, the most musically productive years of his life. In addition, planners may want to consider Powell Symphony Hall, a music-inspired venue with a classical bent. What now serves as home to the city’s acclaimed St. Louis Symphony originally opened in 1925 as a movie and Vaudeville palace. The facility includes a 2,700-seat auditorium [and] a grand foyer accommodating up to 400 guests.” St. Louis has been able to effectively advertise its unique entertainment options in order to attract meeting planners to the city.

In an October 1999 address to the City Club of Cleveland, David Cerone, president of the Cleveland Institute of Music, noted,

Cities must consistently renew themselves and must be comprehensive in what they offer their citizens. Cities cannot stress stadiums over schools. They must stress stadiums and schools

*and great musical organizations
and responsive government
and great museums
and thrilling architecture
and first-rate libraries
and theater
and teaching and research hospitals
and financial services
and a diverse religious community
and philanthropic individuals, corporations, and foundations
and health and human services
and a strong public transportation infrastructure
and yes, great airports!*

So whether you go to Chicago for the blues, Las Vegas to ride the gondolas at the Venetian’s Grand Canal Shoppes, Nashville for Opryland and country music, Australia for Abba, opera, or “Waltzing Matilda,” Cuba for Gloria Estefan’s “Mi Tierra,” Israel for history, Germany for Bayreuth, Poland to experience “feast music” (Polka music enjoyed with food), or Russia to visit the Hermitage, you will find that your destination has its own unique entertainment experience to offer your attendees.

Certainly, a casino night works in Las Vegas, a Western party is perfect for Scottsdale, and a luau is a natural in Maui. But what happens when a majority of the attendees have been there—and done precisely that—one too many times? Or perhaps the meeting is being held in a place with no natural theme tie-ins and few natural charms. Such a destination may then pose a challenge.

In March 2002, *Meetings and Conventions* asked a number of event planners to share their thoughts. The following are their responses:

- *Utilizing a museum theme.* Around the perimeters of a ballroom are “living works of art”—groups of actors who keep very still, each group standing or sitting within a large gold frame atop a riser. The evening also can feature tableaux of famous works of art, each a replica of a painting or sculpture featuring actors made up and costumed to resemble the subjects of the original pieces. The various scenes are narrated by a host, who gives the audience some background on the works and the artists who created them. A classical music quartet, or even a small symphony, adds the perfect musical note for the evening.
- *The Sopranos.* Throughout the venue, guests interact with people made up as *Sopranos* look-alikes, get customized license plates supposedly made by penitentiary inmates, collect fake IDs and passports, or grab a cigar from the stogie stand. Centerpieces are lower halves of torsos—both trouser-clad males and shapely feminine legs decked out in various moll-style getups. Entertainment is supplied by a band or a deejay playing Frank Sinatra, Dean Martin, Bobby Darin, and, of course, the *Sopranos* theme song. Italian food—heavy on the red sauce—and wines complement the event.
- *Fiesta Latina.* The next best thing to being in an exotic place is enjoying the foods and music of the culture. And those pleasures can be replicated practically anywhere. The Fort Lauderdale-based special events firm Comcor, Inc., invites groups to savor the many delights of Latin American nations such as Brazil, Cuba, Mexico, and Peru. For entertainment, music can run the gamut from Brazilian jazz to hot Cuban beats, from mariachi brass to soft woodwinds from Peru.

“If You Ask Me,” a column appearing in the March 2000 issue of *MIC* asked, “What’s your best attendance-boosting strategy?” Joan Ann Dougherty of Austin Meeting Services in Melville, New York, responded, “My best strategy is a great location where families can tag along such as Orlando or Las Vegas, where there is great entertainment.”

In the March 2000 issue of *Meetings South*, contributing editor, Judy Jacobs wrote, “Planners who strive for the new and unusual are sure to be a success—you can take it to the bank.” She went on to write about the experience one witnesses at a specific destination. “Groups who meet in Texas prefer an authentic experience, and no venue is more typically Texan than a cattle ranch.”

Jacobs gave another example of the destination as entertainment. “Daytona, Florida, offers a souped-up special venue in the form of the Daytona International Speedway, home of the famed Daytona 500 and Pepsi 400 races, among other events.” According to Holli Harris-Hyatt in the same article, “Daytona USA is the only theme park of its kind in the country, so that gives

meeting planners something that's entirely unique. It's not the 'same old, same old.' ”

A popular destination is Nashville, Tennessee, home to a number of country music stars. If you speak with a local destination management company, it can arrange for you to meet a celebrity right in his or her own home. Of course, you can always, through your favorite music purveyor, book that name entertainer to perform at your event for all of your group. In Atlanta, Georgia, according to Vicki Foley, sales manager of the Atlanta History Center, “the most typical theme is Southern, with a Southern menu and people dressing up as Scarlett and Rhett to greet.”

Contributing editor of *Corporate and Incentive Travel* Marie Doyle (2002) observed, “No matter what exciting, exotic location your group may be in, a meeting room is a meeting room. But a function in an unconventional setting will add pizzazz to an event and make it a truly memorable experience.” Why not use your destination city as the entertainment and make it “a truly memorable experience?”

Karl Nybergh, CMP, Ellen Larkin, CMP, and Willie Garcia Jr., all partners in American Meetings and Conventions (AM&C), headquartered in Miami, Florida, have thoughts on their location as a destination: “From the Dolphins to the Marlins, to the ocean and South Beach, to warm winter days and nights, Miami has it all.” Meredith Anderson, Registered Meeting Planner, vice president, and Shelli Sutton-Steinberg, director of special events at ViewPoint International Destination Management Services located in New York City, Washington, D. C., and Los Angeles, say, “Let us show off our destinations to you for the delivery of the total entertainment experience.”

Scripts for Future Study

BOOKS

(2002). *Sports Sponsorship and Brand Development: The Subaru and Jaguar Stories*. New York: Beck-Burridge, Martin, and Jeremy Walton Palgrave.

Written by a British professor and a freelance writer and originally published in the United Kingdom in 2001, this book looks at the European motor sports campaigns of Subaru and Jaguar.

(2001). *Brand Warfare: 10 Rules for Building the Killer Brand*. D'Alessandro, David F. New York: McGraw-Hill Professional Publishing.

David D'Alessandro has transformed John Hancock from a clubby, play-it-safe mutual company to a leading publicly traded financial services group where accountability, integrity, and growth are hallmarks. Marketing has played a critical role in the company's transformation. Unlike other life insurance companies, Hancock is led by a CEO who understands branding and embraces big ideas. D'Alessandro, who engineered Hancock's double-digit growth rate at a time when

many of its competitors were going under, is almost as well known for his pioneering moves in the world of sports marketing and sponsorship. Under his direction, Hancock became the first major sponsor—and savior—of the Boston Marathon, the first to completely rename a college football bowl game for the sponsor, the first in the insurance category to become a worldwide Olympic partner, and the first sponsor to stand up to the International Olympic Committee (IOC) in the midst of its bribery scandal over bribes and say: “This will not stand. Change your ways or suffer the consequences.” Anyone in marketing, advertising, sponsorship, or communications should read *Brand Warfare*.

OTHER PUBLICATIONS

Entertainment Marketing Letter is a monthly newsletter published by EPM Communications. It provides industry data, such as cost analyses of entertainment marketing, a calendar of events, industry news and trends, and listings of contacts at key companies. Phone: 212-941-0099.

PROMO, a monthly publication, defines promotion trends, presents critical how-to information and case studies about promotion, and serves as a meeting ground for companies and professionals in the industry. Visit www.promomagazine.com.

INTERNET RESOURCES

American Meetings and Conventions, Inc. (AM&C), www.amcfl.com, is a full-service destination and meeting management company located in Miami, Florida. As one of the leading destination management companies (DMC) in the state of Florida, AM&C takes pride in its ability to provide the customer with high-quality, imaginative, well-organized, and cost-effective programs in the areas of destination management, conferences, conventions, trade shows, special events, and association management.

Association of Destination Management Executives (ADME), www.adme.org. Founded in 1995, the ADME is a relatively new, yet fast-growing organization. Its mission is to increase the professionalism and effectiveness of destination management through education, promotion of ethical practices, and availability of information to the meeting, convention, and incentive travel industry and the general public.

Exit Stage Right

As you proceed to Chapter 2, you will be introduced to international destinations and entertainment opportunities around the

world. The chapter also discusses parades, fairs, and festivals, some of the most common international events.