

# FM

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FACILITY MANAGER

January/February 2017

## SAFETY & SECURITY PACKAGE

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## TACTICALLY TOGETHER

A *Facility Manager* exclusive of how actions taken prevented a terrorist attack from becoming deadlier at the Curtis Culwell Center. **P12**



*John Wilborn & Kevin Welch of the  
Curtis Culwell Center in Garland, TX*

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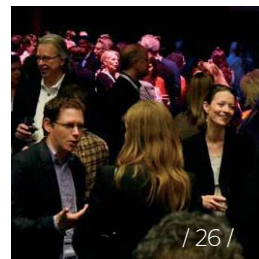
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**FACILITYMANAGER** (ISSN 0888-0085) is published quarterly by the International Association of Venue Managers Inc. One-year subscription: U.S. \$55; two-year: U.S. \$85. One-year subscription outside of North America first-class mailing is \$110. Periodicals postage paid at Coppell, Texas, and additional offices. All rights reserved.

POSTMASTER: Send address change to *Facility Manager*, 635 Fritz Drive, Suite 100, Coppell, TX 75019. Phone: 972-906-7441. IAVM members receive *Facility Manager* as a membership benefit with \$55 of annual dues applied to subscription. Editorial content does not necessarily reflect the views of IAVM, its executives or its officers.

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# THERE'S NO PLACE LIKE HOME<sup>FOR THE</sup>HOLIDAYS

Senior Editor's Column: By R.V. Baugus

Perry Como sang it in 1954 and I am living it today:

*Oh, there's no place like home for the holidays / 'Cause no matter how far away you roam / When you pine for the sunshine of a friendly gaze / For the holidays you can't beat home, sweet home*

If you are like me, you have heard "There's No Place Like Home for the Holidays" in your sleep over the past month or so during the Christmas season. For me, it is more than a song.

I was beyond honored to return to IAVM as the senior editor of *Facility Manager* magazine in November. Maybe someday I will be the answer to a trivia question: *What IAVM employee has worked the most times at the association, and how many times has he/she worked there?* Hey, that would be R.V. Baugus, and the answer is three.

Correct. I actually worked at IAVM (then IAAM) in 1990-91, back when my hair was plentiful and the gut not so much. I was blessed to return in 2000 after being part of a communications team that was

laid off with a previous employer. After leaving IAVM in August 2013 to begin work on a book project, I am thrilled to again be amongst so many member friends in this wonderful profession of public assembly venue management.

You truly are home for me. My deepest professional relationships have happened in this industry. You were present with me when my beautiful wife, Tanya, passed away January 30, 2015, during complications in a day surgery procedure at the tender age of 48. I was not employed at the association at the time, but I felt your outpouring of support to me through calls, emails, texts and, yes, even cards and letters. It helped me so much in working through a painful grieving process. I will never forget that generosity.

We now embark on an exciting future for *Facility Manager*. The first piece of good news I want to share is the magazine's return to six issues a year, beginning with this issue. This increased frequency allows us to connect better with you and to give your dues a greater return when it comes to the magazine and the education supplied in it.

Next, I learned that one thing that has not changed since my absence is how much you have valued (and missed) the sector columns. Those are also returning, again with this issue. Who better to share their stories than our members? We know you will enjoy reading these columns in every issue and trust you will always have some kind of "take home" from these articles.

Speaking of member voices and participation, many of our sectors have individuals who are writing blogs for the website and newsletter. Please continue doing this, as we all become stronger and more learned through the shared experiences of each other.

So much of me feels like I am starting this job for the very first time. I have the excitement of a kid going to school on his first day eager to learn and make new friends. That excitement is also evident at the office, and we are very fortunate to have Brad Mayne, CFE, leading the future of IAVM. As a lifelong venue professional, Brad obviously has a passion for the industry that is contagious for our entire team as we serve you.

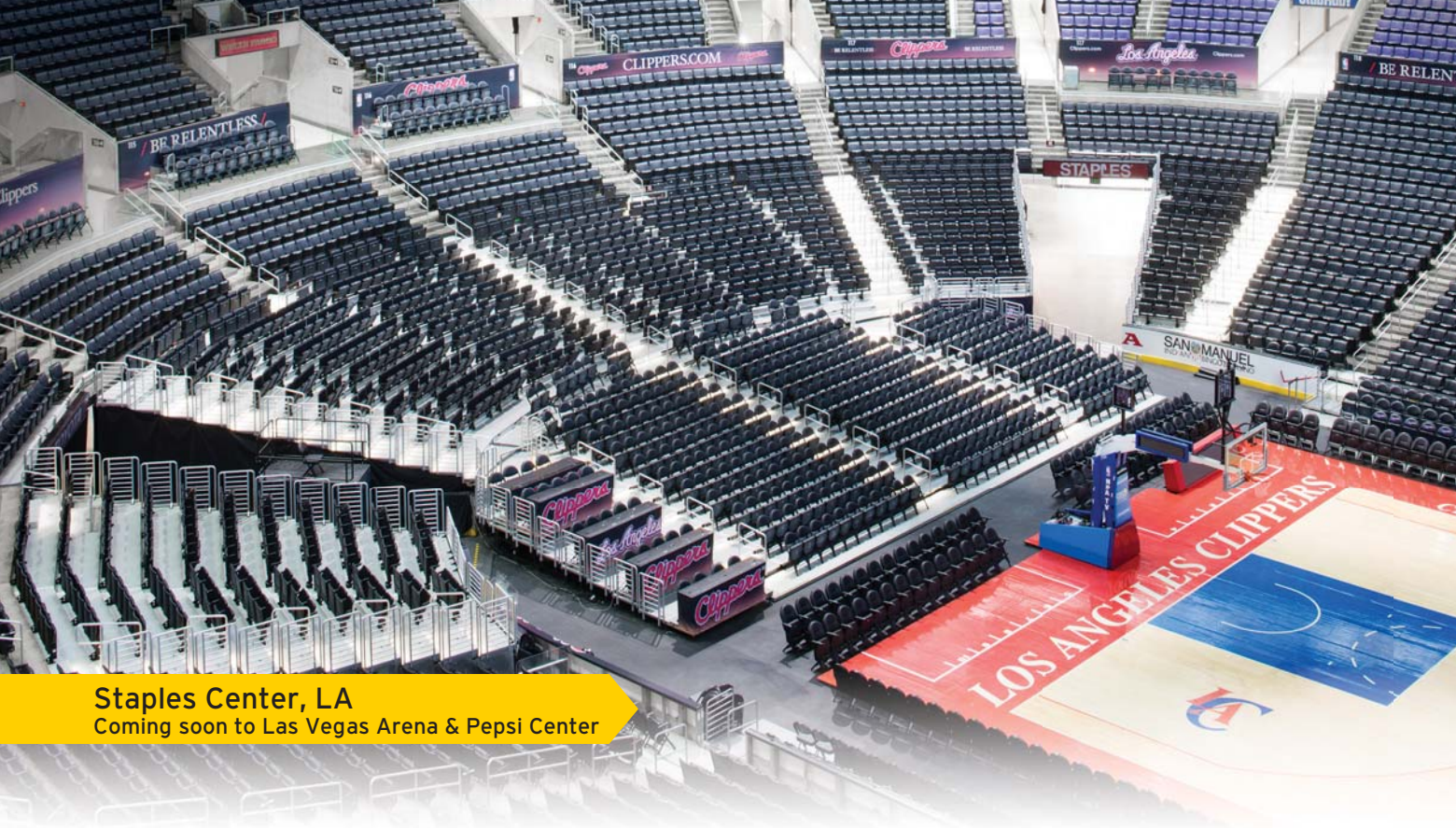
We all understand that this is **YOUR** association. It is not mine, nor anyone else's who works here. We have the greatest members in the world in the most exciting profession I know and one which I am a constant consumer myself. What an honor to work for you!

Please take this opportunity to freely come to me with story ideas for us to follow, for articles you would like to write, and anything else that will make *Facility Manager* magazine the expert voice of the members. Hearing that voice from you will be as sweet as hearing "There's No Place Like Home for the Holidays."

It's good to be back. **FM**







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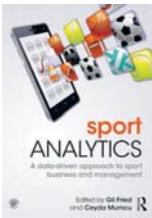
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# LOAD IN

## MUSE & NEWS FROM AROUND THE INDUSTRY

The numbers never lie when it comes to attendance and economic impact for cities that host the annual mega WrestleMania from World Wrestling Entertainment. Those numbers finished rolling in from the 32nd WrestleMania held last April at AT&T Stadium in Arlington, Texas, and other area venues that were part of the fan spectacle. Besides breaking an attendance record with 101,763 fans in attendance from all 50 states and 35 countries, the economic impact for the Dallas-Fort Worth area measured a whopping \$170.4 million. It ranked fifth in the history of venue attendance behind the NBA All-Star Game, Dallas Cowboys vs. New York Giants game to open the stadium in 2009, **George Strait** concert, and Super Bowl XLV. Ancillary events for the five-day run took place at the American Airlines Center and Kay Bailey Hutchison Convention Center in Dallas.



**Gil Fried**, chair and professor of the Sport Management Department at the University of New Haven, reports the release of his new book, *Sport Analytics, A data driven approach to sport business and management*. The companion site ([www.routledge.com/cw/fried](http://www.routledge.com/cw/fried)) helps with teaching a comprehensive sport analytics class.

Congratulations to industry reporting veteran **Ray Waddell**, who pulled up stakes from his long-time association with *Billboard* magazine to join the Oak View Group. I mostly crossed paths with Ray at VenueConnect and it always seemed like there was more than one Ray Waddell roaming up and down the aisles talking to people and gathering stories. A true pro's pro who will do a great job in his new position in helping grow the company's media presence. Waddell will partner with **Tim Leiweke** and **Irving Azoff** at his new place of employment after working at *Billboard* for 30 years and *Amusement Business* prior to that.

A story in this issue of *Facility Manager* touches on lone wolf attacks (page 22). A few interesting pieces of information to share not included in the article show that while such attacks are becoming more frequent and more deadly, they are still relatively rare with perhaps 100 successful politically motivated attacks pulled off by an individual in the United States since the 1940s. George Metesky is the earliest attacker listed in a database built by Indiana State University criminologist **Mark Hamm** and Victoria University sociologist **Ramon Spaaij**. Metesky began planting pipe bombs in 1940 around New York City. He was captured 16 years later but not before he planted 33 bombs that injured eight people. The researchers have now identified a total of 124 American lone wolf attacks.

In advance of the Performing Arts Managers Conference coming up in Chicago, it was good to speak with **Donna Smith** about the impact her husband, Rodney, had in the performing arts world. **Rodney** passed away in 2011, but his legacy lives on, not just in the performing arts sector, but throughout the industry. Donna reports she is doing well and transitioning to move from the Denver area to Orange County in California. She is working remote for a position she recently moved into as the community development manager for Cherokee Ranch & Castle, a Sedalia, Colorado-based business that hosts conferences and corporate retreats, serves as an outdoor laboratory and classroom for environmental education, offers rentals, and hosts a limited number of weddings each year. In other words, the perfect fit for Donna! Go to the website at [cherokeeranch.org](http://cherokeeranch.org) to be blown away by the beauty of the landscape.



Just wondering: Will President-Elect **Donald Trump** be as connected to sports as **President Obama**, whose annual completion of his March Madness brackets is a staple? With Trump's background dating to roots in the United States Football League, why not?

I would be remiss in not saying THANK YOU to **Linda Deckard**, the outstanding publisher of *Venues Today*, for allowing me to stay connected to the industry for the past couple of years by writing for her magazine. I am never too old to learn and I thank Linda for the opportunity to continue growing while contributing to her wonderful publication. **FM**

*Compiled by R. V. Baugus*

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# I AM VENUE MANAGEMENT

## Darren Davis, CFE

Vice President of Entertainment, Mandalay Bay Resort & Casino; Las Vegas, Nevada

**If I wasn't doing this, I'd be a:** Movie producer or professional bass fisherman (the latter being the preference).

**Most impressive person I've ever met:** One of my former bosses, Steve Stallworth. He never met a person he couldn't charm. I learned a great deal from Steve coming up through my time at the Orleans Arena in Las Vegas. I owe a great deal of my success to him as he gave me my first real executive opportunity in this industry.

**My favorite IAVM program I ever attended was:** *VenueConnect* 2014. That is the conference where I was awarded my CFE designation. At that same conference, my arena won the Venue Excellence Award. A double whammy!

**One up-and-coming venue star in the arena industry is:** Tyler Baldwin, the booking manager of the Orleans Arena. He is destined to be a general manager or executive director someday.

**One of my goals for this year is to:** Do better budgeting!

**How do you plan to help elevate the profession?** By being more involved in IAVM and the initiatives it supports.

**Where do you see new growth opportunities in the profession?** Events outside the norm. For example, we just recently hosted our second eSports event. With over 10,000 (sold-out) raving fans for our EVO competition, there is no doubt this genre of entertainment is here to stay and only getting better.

**How do you stay current with industry trends and developments?** I read a lot of magazines.... *Pollstar*, *Sports Business Journal*, *Facilities* and *Event Management Superbook*, local entertainment publications, and, of course, *Facility Manager* magazine.

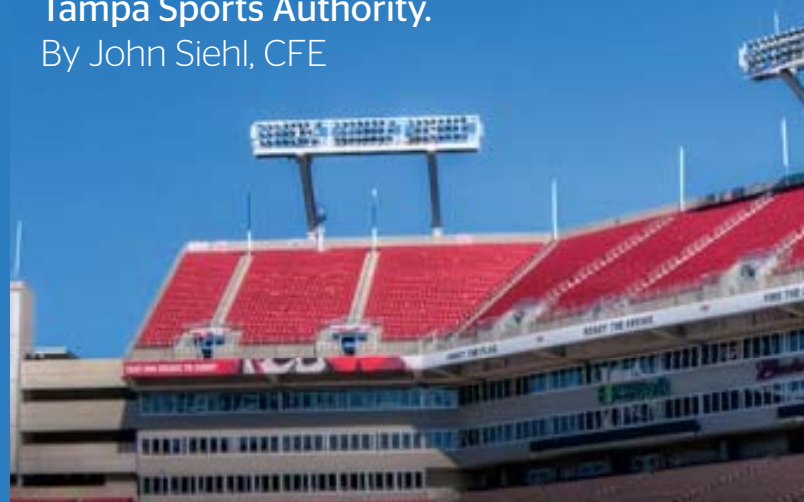
**Who are three people you'd invite to a dinner party and why?** My grandfather (I miss him dearly), my best friend from high school (I haven't seen him in years), and my wife (when you are in this business, you hardly ever see your family!).





## Eric Hart, CFE, is president and CEO of the Tampa Sports Authority.

By John Siehl, CFE



### How do current world events impact your venue security plan?

The world has become a much scarier place. Terrorist attacks throughout the world and the United States have taken a new, more sinister look. Most venue security plans have been developed for an organized assault using conventional weapons. Today's terrorist attacks are much different because of the use of easily available, non-conventional weapons or equipment for maximum destructive effect. The use of legal rifles on soft targets, such as in the recent Orlando nightclub shooting, has increased the need to harden all activities around our venues. This is a daunting task based on the size and complexity of many of our venues. The recent use of a truck to attack pedestrians in France requires all of us to re-think our pedestrian and gathering areas and develop a safer, more secure environment. Overall, security planning needs to include proactive and reactive components to properly address these new security risks of the world.

### What do you view as the biggest challenge today in regards to venue safety?

There are two primary challenges we face in providing safety for our venues. First and foremost, keeping abreast of new and changing forms of terrorism along with effective counter measures is the biggest challenge for venue managers. We are becoming significantly more reliant on local, state, and national intelligence assistance related to threats on our venues. It is imperative that venue managers develop strong ties to not only law enforcement, but life safety agencies to improve the overall safety of guests and clients within our facilities. Secondly, developing the appropriate safety plan for your facility, along

with effective lobbying for funds to harden all soft target areas around your facility, has become of critical importance. Recent terrorist attacks have concentrated their efforts on soft targets. The integration of undercover and specialized law enforcement in hardening your venues and perimeters for events is now a critical element of your venue safety plan.

### What special considerations do you need when attracting high profile marquee events?

Each event is unique in its needs from a venue perspective. While all events share similar coordination needs, large marquee events, such as the BCS National Championship Game, have many nuances related to overall size and scope. These marquee events require more advanced planning. Typically, these large national events require three years or more of advance site and planning working. Host venues are required to visit other hosting cities in advance to experience and witness all of the details of the event from the pre- and post-social activities to all of the game day activities within the venue. Events of this magnitude require the support of a large community host committee, local/regional/national law enforcement, and the national vendors providing services. This is typically a challenge for many small- to mid-sized markets due to limited resources. The bid proposals for these national events generally require local communities to raise significant local capital to host the events, and many communities are required to cover all safety related costs as part of their bid to host the event.



### **Describe the importance of developing and maintaining a good working relationship with your law enforcement partners.**

There are several key factors to developing and maintaining a good working relationship with your law enforcement partners. You must develop a level of trust and an open dialogue with your law enforcement leaders to ensure that all relevant details are always on the table. Venue managers are always challenged with developing a “right sized” safety plan that provides the highest level of safety within a reasonable budget. An open dialogue with law enforcement command allows venue managers to have frank and open discussions about staffing along with the associated risks that may be present in the area at any given time. Law enforcement and safety agencies have knowledge and resources that venue managers are unable to provide. Local law enforcement works closely with national law enforcement and always has the most recent intelligence related to potential threats to your venues. This knowledge is important for venue managers in developing the overall safety plan for the venue. In the event you do experience an emergency situation, your local law enforcement and safety agencies will most likely oversee the implementation of the venue or community emergency plan. Making sure a venue manager, local law enforcement command, and life safety command are all on the same page will help avoid any confusion during emergency situations and provide a safer environment for your guests.

Finally, I encourage all facility managers to walk the floor and get to know your law enforcement and life safety staff members. These individuals are typically your eyes and ears for many issues within your venue and typically can provide a unique perspective on how your

safety operations are actually working. I have found that knowing my police officers and paramedics working in the different areas of the venue usually provides me with much better insight when setting operating policies.

### **How has receiving your CFE benefited you?**

I was never the person driving to get my CFE! When I finally decided to start the process to obtain my CFE, I realized how important this process was to my long-term career success. The certification process required me to ponder many of my past positions and restate my knowledge and position relating to many areas of venue management. Obtaining my CFE has helped me in many ways professionally. Upon receiving my CFE, it demonstrated to local public officials and my board of directors that they had hired a competent and qualified venue manager. When elected officials or our local teams are looking to address venue related issues in the greater community, I am typically one of the go-to people based on my demonstrated past experience. Additionally, the CFE provided me with some personal assurances that I had, in fact, reached a level of competency within our industry. Many times, I am asked to make hard decisions that have no straightforward answers. The certification provides me validation that I have demonstrated competency within the venue management industry and provides me with a strong basis for using my knowledge to help support new initiatives or resolutions to problems. **FM**

*John Siehl, CFE, is vice president and chief operating officer of VenuWorks and served as IAVM chairman in 2010-11.*



# TACTICAL TOGETHER

## An exclusive account of how actions taken prevented a terrorist attack from becoming deadlier at the Curtis Culwell Center. By John Wilborn

*For many, May 3, 2015, will live for all the wrong reasons. The Curtis Culwell Center in Garland, Texas, became infamously linked to an attack by two men with the intent to kill. The men drove from Phoenix, AZ to an event at the venue outside of Dallas that featured an exhibit displaying cartoon images of the prophet Muhammad along with guest speakers.*

*But for many others, including venue General Manager John Wilborn, the day had many things go right. The only deaths were those of the two assailants, Elton Simpson and Nadir Hamid Soofi, who were both shot by Officer Gregory Stevens of the Garland Police Department and eventually killed by four members of a SWAT team. A third man, Abdul Malik Abdul Kareen, remains under indictment in Arizona and is alleged to have supplied the men with the firearms and ammunition used in the attack. Ties to the Islamic State of Iraq (ISIL) were found in the attack.*

*In a one-hour, exclusive interview with Facility Manager magazine, Wilborn recounted the months, weeks, and days leading up to the event, as well as the aftermath at his venue, which contains both an arena and a conference center. Wilborn described the events of the day, of the attack, and of a never-before-shared tactic that helped to prevent further bloodshed both outside and inside the venue.*

*The real-life and real-time security lessons included plenty of crucial decisions on Wilborn's part. Here is his first-person account of an incident that no venue wants to have happen.*

### The Event Gets Planned

October 29, 2014, is when this whole process basically started. There was a contract issued to Sound Vision, an organization based out of Chicago, for an event on January 17, 2015. They had previously rented from us on February 1, 2014, with a regular conference center rental. Our conference center generates the least amount of revenue at our facility, and so it was a basic rental. They had been here before with no problems. It was a Muslim organization that donated and raised funds for special needs for Muslim kids. We had a good event with that rental.

On January 5, 2015, we began receiving a barrage of emails about the event coming up. It was a concerted effort by Pamela Geller and her American Freedom Defensive Initiative (AFDI) group that was filling up everybody's inboxes in the office and spreading to our board of trustees and our superintendent's office. We were getting hundreds of emails telling us not to host the event, which was the first time we saw a possible problem. Why are we getting all this? The speakers that they had scheduled to speak had spoken at other places around here with no problems whatsoever, so I didn't understand why we were being targeted or why the school board was being targeted because, once again, we had not had any previous problems.

On January 12, 2015, the Garland Police Department notified us

that there would be protesters for this event and that the number could go as high as 3,000. The police department had been contacted by these groups stating that they were going to have anti-Muslim protests. At that point we were very shocked and really didn't think it was going to happen in terms of anybody protesting. Our mindset was what's the big deal about this? The police talked about staging so we put them over in our north lot across the street from the facility, which is where the protesters would be.

By noon people started gathering and started driving up and sure enough it was packing up pretty quick. The event was going to start at 6 pm.

There was a variety of protesters. We had motorcycle groups, a group called the Texas Long Guns and more. It turned into quite the circus over on the north lot and resembled something between a pep rally and a football tailgate party. Individuals had barbecue pits and everything. They were there for the long haul and had various types of flags. We were stunned but we were prepared with that area over there. For the most part, it was peaceful. They were loud, but they were peaceful.

The Sound Vision event had only 100 people. As the attendees drove up, the protesters were doing some disrespectful stuff like hold-





"For most of our events we all share information, but [this time] we closed ranks," said John Wilborn. "Only three people were involved in this process, where normally we would have 20 people involved." *Photo credit: Jamie Carney*

ing up pigs with a fork. There was signage about raping children. A couple of times someone would come across the street and the traffic would back up because we were making sure that everybody that was coming in was coming to the event and not to cause trouble. You had the intertwining of those individuals arriving and we had [about 2,000] people departing from the arena from the World War Fit [event we had scheduled earlier that day].

Police estimated there were about 1,000 protesters in the north lot. Geller was leading the protest. She would be the same lady that months later held the cartoon contest.

When I saw the long guns, I asked one of our off-duty officers whether anyone could be arrested for having guns on Garland Independent School District property. It was explained that protesters could not be arrested because it was not a school district event.

I made note of that because it becomes critical as we get further down the road.

#### **Geller Contracts With The Venue**

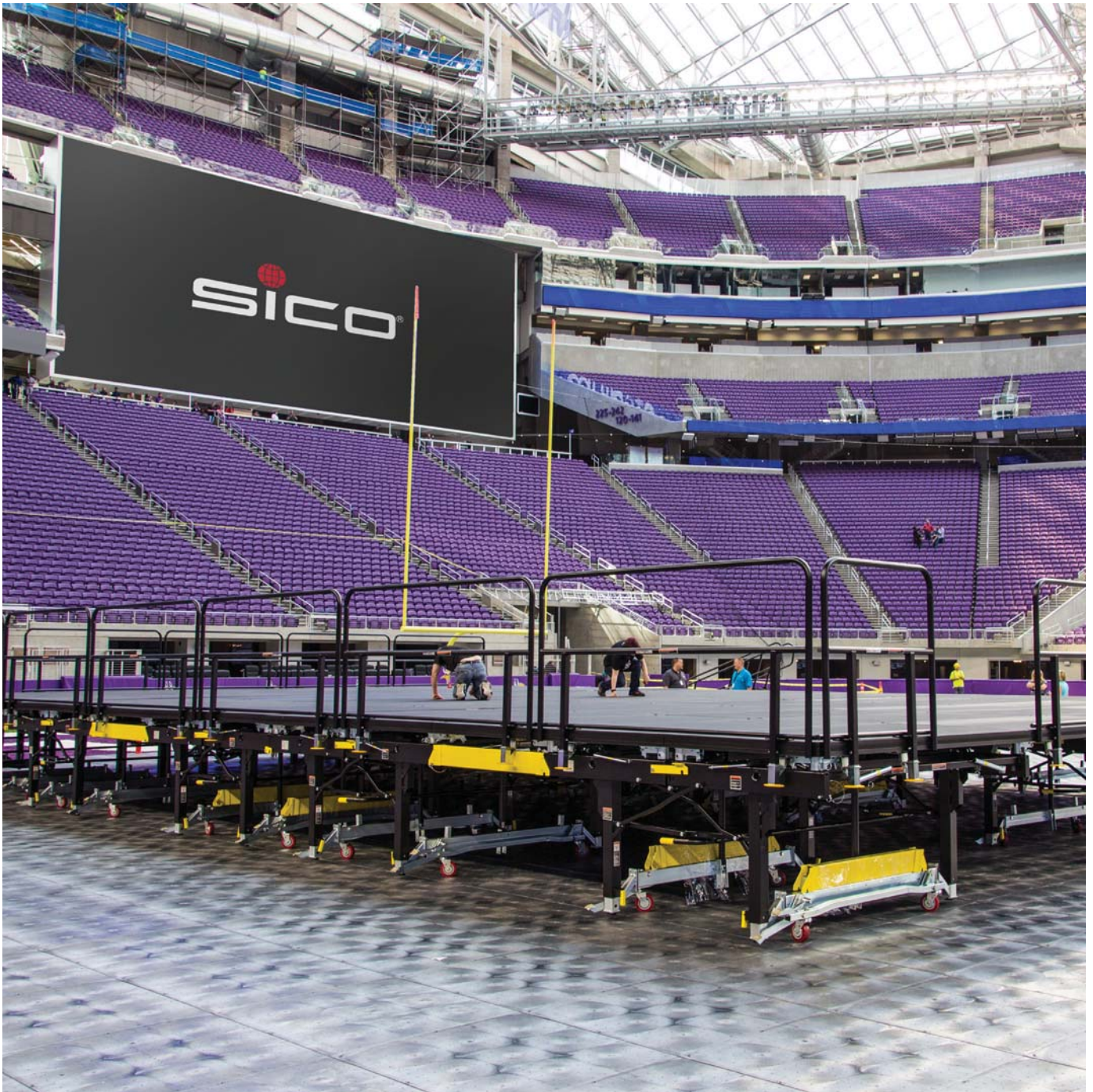
On January 23, Geller contacted us about renting the facility. She called and, basically, harassed us with questions like, "How could you all use the school district facility to rent that out?" By law we can't

refuse anybody by race, creed, color, or religious beliefs. We rent to everyone as long as they have valid paperwork and go through the valid renting process. We've had every denomination come through our facility with no problems and have had an open-door policy all along. Our mandate is to rent to everyone because we are a school district facility open to all.

After she contacted us she started posting online that she was seeking to rent our building, that this event was going to be very dangerous and she would need help protecting her group when they came to the facility, supposedly from the Muslims, who weren't even barking back. Internally, myself and Kevin Welch, our event services manager, took that as she was trying to set it up so these long guns and other individuals can come here and think that they're going to serve as security at the building. I also decided that I was closing ranks here at the building. For most of our events we all share information and things such as that, but at this point we closed ranks.

Only three people were involved in this process where normally we would have 20 people involved. I didn't need any loose lips. People might be saying something casually that they might not think would come back, but could be a detriment to the staff. I was involved, as was Welch, and a lieutenant with the police department. We sat down





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and came up with a game plan on how we were going to do this event.

On January 29, we issued the contract to her. We had some conditions with the contract. They were going to pay for the security because we weren't going to pay for it. We billed her for the security, which, by the way she didn't want to pay. She is used to going to these different places and putting that burden on that city. The cities could absorb it because the officers work for the cities she was going to. But we're a school district. We're not associated with the city of Garland. That expense was going to come on us. For a \$2,000 rental, why am I going to take a \$50,000 loss? That cost was passed on to her. You pay it or you don't come into the facility.

We also required that the event become a ticketed event; that way we had information on everybody who was coming to the event. We had names, addresses, phone numbers, emails, etc., of everyone that was attending the event. We knew who needed to be here because we went through our process of how do we know who is coming on the lot and who should or should not be here. We also said that there would be no audiovisual for the event. They couldn't pay us to do the audiovisual because of the nature of the event. We did not have anyone on our staff who wanted to be a participant in that.

They did not do any audiovisual. We had preset with a microphone already on and all they had to do was hit the on button and it was ready to go. There was no filming or anything of that sort. At the end of the day there were pictures of what the contest was. That was their main deal because it was a contest.

On February 11, 2015, going back to my comment about the officer who told me why he couldn't arrest those individuals for the event on January 17, in my mind I had to figure out a way to not have these folks show up here again. In my opinion, this was the single best thing we did in the planning of this event. I made note of what the officer had said and that a school scheduled event had to take place at the same time, and then those individuals would not be allowed to walk around with weapons.

We always do graduation training in May. Geller's event would just so happen to fall on this day that we did graduation training. The arena rental is a 12-hour rental for the facility. We scheduled that training from 12 pm to 12 am, so during those hours it was still a school district property. Therefore, no weapons would be allowed on the property during that time.

Can you imagine the bloodbath that would have taken place if those weapons would have been out there along with the incident that did happen? Those individuals who thought they were helping the police when the shooting started... We wouldn't be talking about this event in the manner that we are right now because there could have been hundreds of casualties at that point.

So, on February 12, 2015, we finalized our game plan for that event. We decided on 24 hour police security patrols around the building two weeks prior to the event. We constantly ran them around the building in case anybody wanted to plant anything. We also showed a heavy, physical police presence at the facility. We set up so patrons would enter through the west lot. They would have to enter the lot with their ticket to show their entry to the lot. Then they would go to the flag pole area on the north on this side of the street. They had to take 278 steps minimum and some walked more to the conference center. That

gave police time to do eye observations. There were trained individuals from the police department watching individuals' behavior, and that was their only job. They were able to pick folks up at that time and observe them all the way in. An individual would have to show something at that point to take that many steps to the facility.

The cartoons were already drawn and turned in to the New York office of Geller's group. They brought 20 to 30 drawings to the facility. We had probably 150 attendees for the event and another 50 to 60 press.

We decided to put the media all the way over on our east lot, facing the conference center, but at the furthest point of the lot, not allowing them to walk up. They parked in their TV vans and trucks and that area was basically their zone. They weren't allowed to walk over to the facility. They had to stay there and report there with the exception

of the representative that each media outlet had that was already vetted to come into the event. The way we lined up the media trucks went from the start of the parking lot all the way to the end of the parking lot and they also served as a barrier over there. It was an additional barrier to the facil-

*"Can you imagine the bloodbath that would have taken place if those weapons would have been out there...? We wouldn't be talking about this event in the manner that we are right now because there could have been hundreds of casualties..."*

ity.

We had metal detectors and had no bags. Not even just clear bags, but no bags were allowed to come into the event.

We had to decide on staffing. Contemporary Services Corporation (CSC) does our staffing so we had three CSC personnel for bag checks. We had two cleaning people, two operations people, one full-time, one part-time, and then myself.

On March 9, the plan was set. We're ready to go. A day didn't pass when Kevin and I didn't have a conversation, just kind of still bouncing things off of each other, making sure we covered everything and going through every scenario. We made ourselves active by role playing, as if we were trying to disrupt something, and what we would do. What were the weaknesses of the building? What were our strengths? We played that game every day.

Spring break came on March 9 and we were able to kind of get away for a week. The building was closed for regular maintenance and that helped us kind of clear our heads, because every day since that first day we were still getting hit with emails. It went up to 100 and now we're getting 500 and then we had to get with our IT people so they could start blocking and cutting off the emails.

From March 17 to May 2 we had daily meetings. We had various visits in between. We had the FBI, Homeland Security, [and] ATF. They were sharing information with us and participating in the game plan. They did their own measures of what they were doing that we weren't privy to.

### Game Day

We get to May 3 and it's game day. I'm a former athlete so it's time to play. I didn't fret or anything. I was confident in the plan that we had. Now it's time to execute that plan.

I get up every morning and walk three miles a day. That morning I got up and I did five. I then went to church as I always do on a Sunday. I came in and we had our graduation training that day. We started around 2 o'clock and stopped the training about 3:15, with the goal to get everybody off the lot by 3:30. Graduation is a big time for us. We do 36 of them. We do training every year and got a veteran team

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so it didn't take quite as long as we thought it might take... *wink, wink*. Then we got them out of here. We opened doors at 4 for the contest with the event at 5.

Geller's people started to arrive about 3:30. They began setting up everything for the event, putting the pictures on the podium and getting everything ready. Once they had that set, they started organizing, and this is when we found out for the first time they are doing a live stream for the event. We didn't realize that. They told us earlier it would be televised but I guess they got bound by technicalities and decided to stream it. We just let it ride.

They were equally ready on their end. They had a game plan in place that they were perfectly planned on executing to the T. After we opened the doors, people came in and then the crowd just dropped off basically to nothing. Nobody was coming in late to the event. The event started on time. They started doing their thing. We pulled in our set-up on the exterior of the facility with our detectors and everything. I released CSC and told them to leave.

We're rocking and rolling just like any other event. I was in another part of the building (I didn't particularly care for the rhetoric) and just told the police to call me on the walkie talkie when it was over. They do their thing and the event is over. It was uneventful, probably 90 minutes or two hours, and had about 150 to 180 in attendance (225 to 230 with media factored in).

One speaker was Geert Wilders. He is very outspoken and had his own army security team. They looked like they were straight out of a movie. These guys were well trained and some bad actors. I wouldn't want to see those guys at night or day time under any circumstances at all. Geller had an off-duty New York police officer and a little mini-team with her. Her guys did not look as astute as these other guys.

I get the call that says, "Hey, the event's over." As I'm walking up the hallway, I go into the room and there is still a huge crowd even after the event has ended. They were chatting and wanted to do pictures and autographs with Geller. The speaker had already left, similar to the president leaving a facility with a motorcade.

Some of the people left just like they would at any event. I probably had to walk 50 feet from the end coming up when I heard on the police walkie talkie, "shots fired." We went into plan and shut the doors down and had the police SWAT team led the attendees to the arena floor. Some people were going to their cars in the parking lot during the time of the shooting and were brought back to the facility and ushered into the arena.

How would the attackers know exactly when to come? Well, they were plugged in on the streaming. I don't have any evidence of that but I have common sense that tells me that they had to be. They had to be plugged in to the stream but they didn't count on people staying behind and getting autographs. They counted on when it was over everybody was going to the parking lot. The objective was to hurt a lot of people.

They came over to the west lot, which is where everybody entered from, when they first encountered policemen. The police took care of them right there on the spot in the street. They never made it on the lot. They drove up and never went on the lot. The Garland Police Department did a fantastic job of dealing with what they were trained to do. That process only lasted about two minutes, if that long.

We were in the arena. I had heard no gun shots, nor did anybody else in there. All we hear is radio rubbish coming in. We're in here and

everybody is saying, hey, there's a group at the back of the building. There were all kinds of things going on. They were saying the guys had bombs planted on them. No one was going up and addressing the bodies at that point.

For all we knew it could have been a hundred attackers out there. Of course, people had tons of questions for me and I had no answers for them. But I was thrown back and in shock by how they thought this was one big game. There was not one single person I saw in there that was upset or looked like they were fearful about anything. They were singing. In our minds, we thought we had them in a secure group and secure setting.

People were sending out photos of us in the room and where we're located. Keep in mind, we don't know what's going on the outside. I asked them, would you please stop? This is a secure location that's not secure any more if you are letting everybody know where we are. That was a big disappointment to me. They might not have cared about their individual lives, but I cared about mine.

I got behind a pillar to make sure I had some concrete behind me. I decided I had done all that I could do for these individuals. The cleaning people that we had and my two ops people got secure in the building to make sure that, however it went, we would possibly come out of this thing alive.

I suggested to the individuals that if there is somebody you want to contact, go ahead and send a text now, because there was all kind of stuff going on the radio. The police are just doing their due diligence and looking at every angle. They're checking all that out. We have a wooded area to the rear of the facility which could be a problem for camouflage. Now helicopters are flying.

I was getting tons of texts coming in because people are viewing this now on CNN. All the information I was getting was coming in from the outside as to what they were reporting. I'm in here and just hearing all this rubbish across the police radio. If you listen to a police radio, there's tons of stuff coming in. You still don't know if there is a bomb. There is everything going on. Your heart is racing, and then you say, "Wow, this happened on my watch." I don't think anybody associated with a facility wants this to happen at your building, where you are the first building to have this kind of attack. Knowing you are always going to be remembered for this. Nobody is going to forget this day. That's where we were with it.

### Clearing The Building

After about two-and-one-half hours we were told the building needed to clear. The school district had buses back up to the facility. Everyone went out with armed guards. They loaded up the buses with individuals and took them to a secure location.

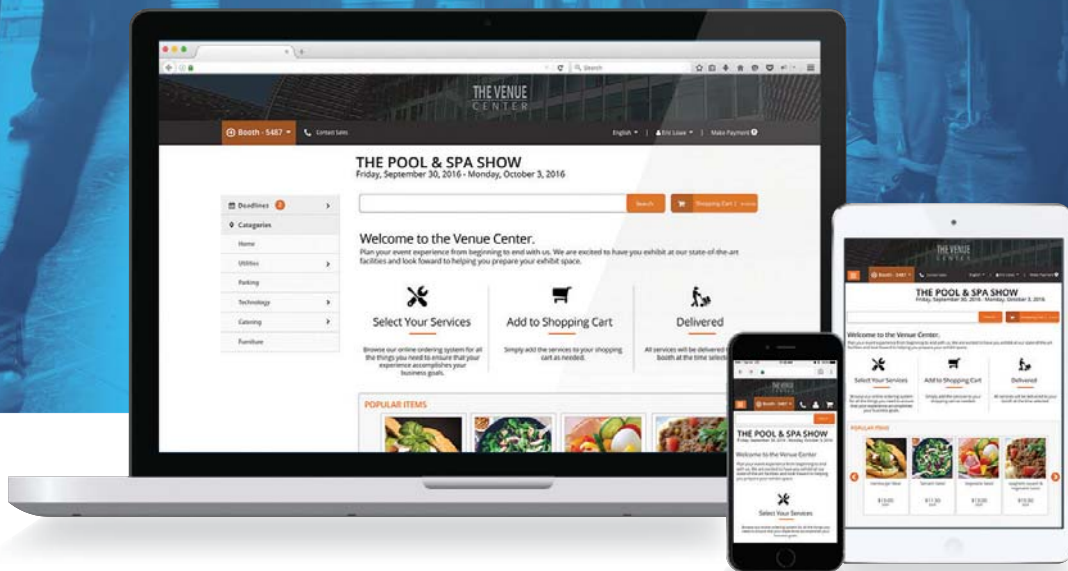
I was told I needed to leave too. A school district security guy and myself were the last two people in the building that were non-police officers. At that point, police took the building over. We were notified the building would not open the next day, so I sent emails and texts and basically told the staff we are off today.

May 4 was a day of reflection and taking it all in. I decided at that point, you always want to have a game plan work. Hey, ours worked. It was very unfortunate that this could happen, but it worked. Then it was, where do we go from here? No one here was hurt. Our plan worked. They didn't even get on the property. This took place on the street. We were happy with that.

*"Your heart is racing, and then you say,  
'Wow, this happened on my watch.' Knowing  
you are always going to be remembered for  
this. Nobody is going to forget this day."*

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On May 5, the building reopened and we had an event. The first thing we did was meet with the staff. Keep in mind they didn't even know the game plan. A lot of them had no clue about the severity of the event so we just broke it down. I disclosed to them what we did and why we did it. We assured them that we were going to be OK and we would change some things in our procedures to make sure everybody was safe.

We were getting calls on the May 6 and 7 from schools asking if the building was open and if the graduations would be safe. I met every client face-to-face to reassure them. I didn't want to do it with a phone call. Yes, it did happen, but you'll be safe. We've got a game plan and nobody is going to get hurt at your graduation.

On May 7 we had to come up with a game plan to get ready for graduation because we have one coming up in a couple of days. We didn't have in-house any scanning machines but we had wands. We went heavy duty on police force outside and inside and removed all trash cans from the exterior of the building. We ran 24/7 patrols around the building. We also decided on May 8 that we normally stream graduations for individuals that can't come as a lot of graduations they only get six tickets to a family. Some have to watch from wherever they are outside and you have people deployed. It's a pretty cool and neat thing that happens with that. But we made a decision we were not going to do streaming.

The staff here all jumped in on that plan. I'm so thankful to the Garland Police Department. Those guys are professionals. They know what they're doing. I'm not a security guy. I'm just a common-sense guy, a practical individual. I do know how to plan and ask the what ifs. I don't have a problem with staff challenging me. I want them to challenge me.

### Lessons Learned

What did we learn? You always need to have a plan. Then use all the resources that you have available, like the IAVM security programs. IAVM helped put us in touch with the Department of Homeland Security so we would have an actual contact we could reach out and talk to on a regular basis. We were the first arena that started doing bag check and wandering on the exterior of the building. A lot of facilities let you get in. We made the decision that we would do it on the exterior, basically like a stadium. I was very apprehensive about it but Kevin assured me it would work. It did and we still do it to this day. Now, instead of wandering, we have a full detector system in place now, like an airport.

We encourage our staff to challenge everyone on a weakness or preparation in their area. When we discuss an event at our weekly meeting the other managers are asking, what about this? We encourage dialogue. And if you believe in what you have planned then hold to that.

There are outside parties that will come in and try to get you to change some things about your event. Just like I'm not a security guy, they're not in the events sector either. They don't know how to conduct an event. I know just enough about security to get by.

Be strong about your plan and what you have, because at the end of the day you've got to live and die with it. That's your plan. After that event is over; everybody leaves. If it's going to be you, then you need to win or lose with your plan. **FM**

*John Wilborn is the director of the Curtis Culwell Center in Garland, Texas.*

"We encourage our staff to challenge everyone on a weakness or preparation in their area," said John Wilborn. "When we discuss an event at our weekly meeting, the other managers are asking, 'What about this?' We encourage dialogue. And if you believe in what you have planned, then hold to that." *Photo credit: Jamie Carney*







# EXHIBITIONS & MEETINGS SAFETY & SECURITY INITIATIVE

Organizations, venues get on board the EMSSI. By R.V. Baugus

Sometimes it just takes a car that mishandles a turn and smashes into your convention center's front doors to make you realize that your venue is not impenetrable. If that can happen (and it does, as you are about to find out), what is to prevent an act of lone wolf or a group terrorist attack at a convention center?

That question alone was enough to get the industry heavily involved in the October 2016 launch of the Exhibitions and Meetings Safety and Security Initiative (EMSSI), which continues to evolve into a model that is soon expected to be shared and used as protocol for the convention center world, a space where there are literally many doors that need protecting for guests and staff.

"I understand the framework of EMSSI," said John Adams, general manager of the SMG-managed Colorado Convention Center in Denver. "This is a great work in progress. Right now, the example I would use is that I have a foundation and maybe a couple of walls up and a roof but I'm not really sure at the end of the day what kind of house we're building."

"Larry Arnaudet [executive director of the Exhibition Services & Contractors Association] asked me to join this group [as a supporting organization]. I became the de facto SMG guy. In talking to Larry, it was fascinating about how they were approaching security."

Arnaudet, along with International Association of Exhibitions and Events' President and CEO David DuBois and IAVM President and CEO Brad Mayne, took the lead for EMSSI and continue to mold the framework for creating security guidelines for convention centers. EMSSI is a public/private partnership that aligns convention center security guidelines with federal programs and the Department of Homeland Security/Safety Act Office.

"The initiative has great potential," Adams said. "We all talk about public assembly facilities being a prime target for someone to drive

something into your building."

Adams speaks from personal experience about that very scenario, although fortunately in this case it was not intentional and did not involve terrorism.

"We did actually have a car drive into our building," he said. "It failed to navigate a left hand turn off the road and drove right in our front doors. It gets you thinking. You can look at these doors and think that there is some structure to them, but there's really not much. So, we started rethinking this. It was at the same time the Paris attacks took place in November 2015. When Larry then approached me about this he was already front of mind with us. I thought, this makes a lot of sense to look at security at a deeper level."

Adams accurately describes the crux behind EMSSI which is to take security at convention centers to a deeper level never before experienced. As he pointed out, his colleagues, mostly in the stadium and arena sectors where professional teams play, are already mostly under a solid safety net.

"The NBA, NFL, and MLB all have standards that facilities have to comply with," he said. "They all only have one customer. In our case, in Colorado, we're doing 75-80 citywide conventions that all have different requirements. I think we will get there, but it's going to take more of those brain cells that we have left to do this."

"It makes a lot of sense to pull this whole thing together, though. I think it makes all the sense in the world. The security paradigm is really hard for most of us to swallow. It's kind of like taking a dial-up modem, what it is, to Wi-Fi, where it needs to be."

Adams said some conventions that come to his venue bring their own security team, especially those events with political or controversial speakers. For the most part, though, visiting shows hire locally.

"Where they have to bring in their own people who, let's be hon-



est, they are getting paid minimum wage, so they aren't exactly professional as far as being trained security people," Adams said while emphasizing that the comment is not meant to disparage. "They are the ones checking badges as people walk in the doors, and the same people we're all going to rely on in case there is an emergency to help us find those shelters."

As vice president of the Consumer Electronics Show operations with the Arlington, Virginia-based Consumer Technology Association (CTA), Laurie Lutz works with an event that is celebrating its 50th anniversary and has served as the showcase of consumer technology innovation since 1967. As technology has taken off since those first days of the show, the need for security is even greater for the CTA's vendors and attendees. The same Paris attack in 2015 happened just prior to her association's major show at the Las Vegas Convention Center.

"Safety and security has always been a priority as we plan our event," she said. "As the largest annual show in the United States, we have a lot of international attendees and high media attendance. It's a high-profile event so we take safety and security very seriously. But after the terrorist attacks in Paris and then the attack in San Bernadino shortly afterward, we decided we had to take a closer look at the plans that we had in place. We decided to implement some enhanced measures to layer onto that."

"Not knowing what was ahead and that something else could happen, we had to look at different security levels as well. We enacted enhanced measures in a really short amount of time, really under 60 days. We added new elements which included everything from limiting the size and the number of bags that people could carry in to the show to implementing a bag search. We had enhanced plans around the perimeter (of the convention center) and a significant increased presence with local law enforcement from buses and metro to the armored unit."

Lutz points all of this out to say that having some established guidelines, such as EMSSI, would have been advantageous and is something that has caused the CTA to support the initiative.

"There really aren't guidelines," she said. "We didn't have a plan that we could follow. We had to figure it out and work really closely with venue security. They also relied on us a lot for the event."

"Knowing that this group is looking to establish some guidelines to help show managers plan their security effort is great. We wanted to be a part of that and to share from their experience and learn from each other. There's a lot to be said about the different types of venues and the different types of events and how that all is layered together. There is a lot of good work to be done. I think we're just getting started and trying to figure all that out. It's a conversation worth having if it helps the venues and also helps the show managers. That's why we wanted to be a part of it, to add a voice to that and also to learn from that." Adams agrees that his venue also has a stake to play in EMSSI and is a way to show support to a serious cause.

"I think that as we get further and further into this, it's going to be interesting to see how this shakes out," he said. "With Brad's leadership at IAVM and knowing facilities as well as he does, I'm hopeful that we'll be able to design something that everybody can say, hey, look, this is kind of a cool piece."

The urgency for such a security design is present and has been for some time.

"Not since 9/11 have we had this kind of reaction," Lutz said. "Everything kind of turned at that point. You realized that it could happen in a café, in a theater, in your back yard." **FM**



## About EMSSI:

EMSSI is the conduit for organizations and individuals to participate in the shared responsibility of addressing industry wide needs for safety and security. EMSSI represents an opportunity for companies and individuals who have benefited from the industry's growth to give back. The more organizations and individuals contribute to the safety and security of conventions centers and related venues around the U.S., the greater the industry will prosper for generations to come.

Today, The Convention Industry Council (CIC) has estimated that meetings, exhibitions and business travel has an economic impact of \$283 billion dollars, generating \$44.9 billion in taxes and representing 2.3 million jobs. We have seen unprecedented growth over the last 7 years and forecasts for the future remain strong. It is vital that we maintain eternal vigilance in our efforts to protect this economic engine, and more importantly, to ensure the safety of the millions of people every day that attend and serve this vibrant community.

Given the ever-present threats we face from acts of terrorism and other emergencies, our industry requires a coordinated approach to protect our patrons, employees, and economic resources that incorporates best-in-class security practices in collaboration with government partners.

EMSSI is a public/private partnership that aligns convention center security guidelines with federal programs and the Department of Homeland Security/Safety Act Office.

**To learn more, or to support this initiative, please visit us online at [iavm.org/emssi](http://iavm.org/emssi).**



# WHEN THE LONE WOLF PREYS

**Countering a lone wolf attack is not easy, but there are steps to take to diffuse such events.** By R.V. Baugus

When IAVM President and CEO Brad Mayne talks about the Exhibitions and Meetings Safety and Security Initiative (EMSSI) that was launched in October, one of the main reasons he endorses for the safety and security protocols for the convention center world is to combat the proliferation of lone wolf attacks.

"It is a concern," Mayne says. "We are seeing more and more of these types of attacks."

The numbers don't lie. According to the American Lone Wolf Terrorism Database, the number of all known American lone wolf attacks has risen from two in the 1950s to 35 in the 2010s, and counting. Further, according to the same database, the number killed was none in the 1950s to 115 in the current decade.

Convention centers typically have more entrance points than other types of public assembly venues. Through the years these venues have been sites of protests and demonstrations but thankfully have not been locations where a lone wolf has acted out. In its simplest definition, a lone wolf or lone-wolf terrorist is someone who prepares and commits violent acts alone, outside of any command structure and without material assistance from any group. However, he or she may be influenced or motivated by the ideology and beliefs of an external group, and may act in support of such a group.

"These are people who are going to act, generally, without direction," says Kevin Mattingly, deputy director of the Phoenix Convention Center and an instructor at IAVM's Academy for Venue Safety & Security. "Essentially, they're not a cell. They're not under the control of someone. They may have prepared themselves because they feel like they're going to act someday, but as far as predicting when they're going to act out, I think that's very difficult. Lone wolf by definition is someone who acts unilaterally or alone. That's why we call them that. You can have someone who is radicalized and just living their life below the surface and then you don't know what might trigger their decision to act out."

The lone wolf has been lurking and stalking far too often in recent years.

Some try to blend in to the crowd they are attacking, to a degree. On July 12, 2012, gunman James Holmes shot and killed 12 people at a movie theater in Aurora, Colorado, while dressed in attire from one of the characters of *The Dark Knight Rises* movie.

On June 17, 2015, gunman Dylann Roof joined a Wednesday night prayer service at the Emanuel African Methodist Episcopal Church in

Charleston, South Carolina, before killing nine worshippers.

On June 12, 2016, Omar Mateen shot and killed 49 people inside Pulse, a gay nightclub in Orlando, Florida. He was reported to have attended the club previously and was known to some employees.

A lone wolf must be described as one person, but in the case of the Boston Marathon bombing on April 15, 2013, brothers Dzhokhar Tsarnaev and Tamerlan Tsarnaev were responsible for killing three civilians when two bombs exploded about 12 seconds apart near the event's finish line.

On July 7, 2016, gunman Micah Johnson fired upon and killed five police officers in Dallas who were patrolling a peaceful demonstration against deadly police violence.

There are of course similarities in the above in the sense that all attackers had their own unique reasons for wanting to inflict death. Then, there are the dissimilarities of the triggers and impulses that led to the actual actions.

"Something motivates them to act out," Mattingly said. "You go to the one in Garland, Texas, where the two guys wanted to shoot the place up [during an event depicting various drawings of the prophet Muhammad]. You can say that their motivation was to defend their religion, from their point of view. You look at the guy in Dallas who ambushed the officers and in this case, and it was essentially police violence against African Americans.

"What this tells us is that any number of hot-button social, political, or religious issues could be what tips the scale for one of these people and causes them to act out. If we agree that's the case, then it means that we have to broaden our scope of awareness beyond mere religious motivations."

Mattingly says that such lone wolf attacks do not relate so much to an ability to infiltrate as much as that those individuals "just arrive."

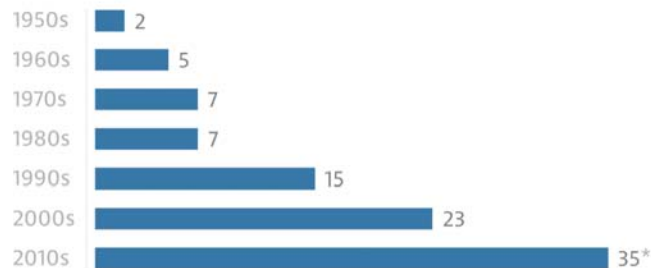
"We have an open and inclusive society," he says. "Many of these people attack at their own places of employment (such as the San Bernardino shooting). They're able to walk in the front door. They don't really infiltrate so much as they just arrive. The shooting at the cartoon contest ... they just arrived, they didn't infiltrate.

"We have a society where you can buy a ticket or you can register for an event. You can drive up to the front door. So, there is no need to infiltrate. That's really why everything is vulnerable because you don't know what the tipping point might be."

The ability to track such individuals before they rampage is some-



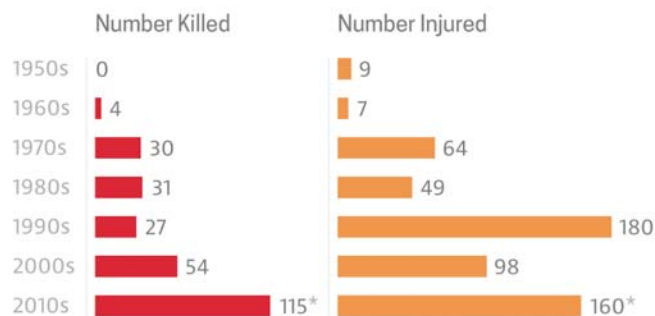
## Lone Wolf Attackers



\*Includes Orlando and Dallas attackers

source: The American Lone Wolf Terrorism Database, by Ramon Spaaij and Mark Hamm  
The database includes all known American lone wolf attacks; historic incidents are added as they're identified. FRONTLINE analyzed a subset of Hamm and Spaaij's database — leaving out attacks that never came to fruition, or were hoaxes.

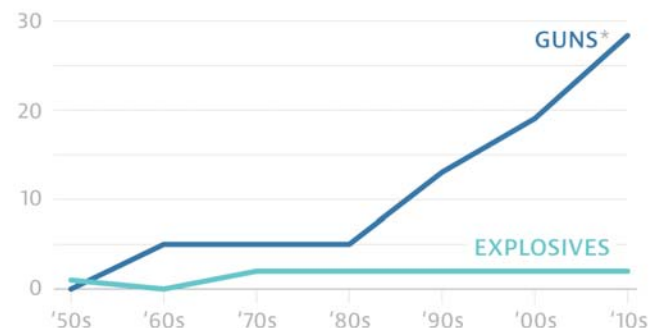
## Lone Wolf Attacks



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## Weapons Used in Lone Wolf Attacks



\*Includes Orlando and Dallas attacks

source: The American Lone Wolf Terrorism Database, by Ramon Spaaij and Mark Hamm  
The database includes all known American lone wolf attacks; historic incidents are added as they're identified. FRONTLINE analyzed a subset of Hamm and Spaaij's database — leaving out attacks that never came to fruition, or were hoaxes.

thing handled on the scope of the FBI and not by common individuals, says Mattingly.

“For the average building... there’s no tracking them,” he says. “There’s no identifying them. There’s no profile that fits. There’s none of these things. You might argue that you can harden your target and by being a harder target that they’ll choose another target. There might be some argument to that. It doesn’t mean that another target is not going to get hit. This is going to be the one that stumps the experts. The public safety authorities are not going to want to put that message out. That’s understandable because they don’t want to frighten people.

“You may not always know what the triggers are going to be, but you can have a general awareness of the world and understand that if you’re hosting a particular type of event that there might be a heightened security concern related to that so that you can take steps or try to convince your client to take steps, which can be very difficult. But it’s about when you walk in the front door, who’s the first person you want to see? Is that person a police officer or is that person in guest services to help with way find?”

Mattingly believes that being educated about your own clients is a huge first step.

“You have to understand your own clients and what’s being offered in your own building,” he says. “But picking up or trying to spot someone who’s been scouting your venue is really hard. I’m looking outside now and we have this huge high school group here. Every third kid has a camera. Those that don’t have an actual camera have a cell phone. They’re taking selfies and pictures and whatever. I mean, I’m watching high school kids walking down the street carrying boxes and I don’t know what the heck is going on.”

Mattingly says the challenge going forward is a unique one of getting into the mindset of a lone wolf.

“Just try to understand what their next move might be,” he says. “We were focused on bombs on airplanes and they responded with knives, pistols and assault weapons.

“The message I would put out there for people worried about lone wolf attacks is that you should worry about that and your best way to prepare for that is to prepare for the things that you have to face every day. If you can get good at handling things every day, then the next step is to get good at handling emergencies that happen maybe once a month. The better you get at that then the better you’re going to be in a catastrophic thing that might come along.” **FM**

## And what it means to the Academy for Venue Safety & Security. By John Siehl, CFE

It is early morning, somewhere in Wisconsin. I am sitting in a conference venue with a great view of Lake Michigan. Am I safe and secure? Well, I think so, but in a world filled with risk, in a world where we invite thousands of people to our facilities, in a world of domestic and international terror, I am questioning the reality of safe and secure.

Looking at the attributes that add to our feeling of safety and security, there are two main areas that contribute to our comfort level, or lack thereof. Contributing to this perception of safety are the factors that inherently add to the recognition that the facility itself is safe and presents, to the public, the reputation of solidarity and comfort. Comfort is represented by physical attributes that create the feeling of safety. Our feeling of safety can be enhanced by concrete and steel, or diminished by an enclosure of cardboard and duct tape. Another primary factor is the consideration of the Human Factor. In the venue management industry, we ask the general public to come to our facilities and enjoy themselves. Part of the decision-making process, conscious or unconscious, is the perception of the facility as it relates to their personal comfort for customer service, and, ultimately, the appearance of safety for self and others.

Reality is that the venue management industry expects the general public to visit, spend money and enjoy our facilities. The realm of our reach is from dance recitals to major concerts, to sporting events, conferences and meetings and spectacle productions. The invitation to join us at the facility is open, but, as the industry, we must ensure the safest and highest level of personal safety that is achievable in the eyes of the public. How do we do this?

The Academy for Venue Safety & Security (AVSS), to be held on March 17-21, 2017, can add to your tool box of skills, policies, and procedures to help ensure the safety and broad security of your patrons and facility. The in-depth curriculum of AVSS has evolved over the past several years to target a broad spectrum of topics. At AVSS, an “all hazard approach” is the driving premise of the course development.

Courses are deeply rooted in four primary areas: Risk Management, Emergency Planning, Security Operations, and Training. Below is a brief description of the course content.

### Risk Management

Risk is everywhere, and is easily defined as uncertainty about the future. It is important to understand that risks are widespread; they can be intellectual, property driven, or human threats. AVSS proposes that risk management is a continual process that should be designed to protect people and property. The academy will help students understand how to recognize, evaluate, and mitigate risk.

### Emergency Planning

Starting with the question, “What is an emergency?”, AVSS will help the attendee define situational events within the realm of severity and recourse. The result of this analysis will be a defined Emergency Plan. Delineating the specific steps and actions that are seen as necessary to

protect the public, staff, and facility, the plan reduces the facility exposure to emergency situations through preparedness and prevention. Utilizing tools shared at AVSS, the attendee can minimize or eliminate harm and damage, provide safety and protection to clients, the public and staff, set the standards of operation to meet or exceed mandated regulations, and provide channels of communication to reduce liabilities and loss.

### Security Operations

Every day, all day, we need to be vigilant with our concern for the security of our patrons, staff, and facility itself. The primary focus of the effort must be delineated toward the who and what we want to ensure the security of. What are our assets? Ask yourself, “Is there really anything in or related to this facility that would allow for the smooth and efficient operation of the business if that asset were to be deemed expendable?” This critical question will help you identify all areas of concern when planning essential protocols, procedures, and standards that drive the basis of the security operation. The plan is not just about the people, but encompasses people, the place, and all things, monitored or addressed all the time. We need to assess the level of vulnerability we are willing to accept when instituting the security operation.

### Training

As you work your way through the above steps of preparation to ensure the safety and security of your venue, you may well ask “What now?” The “What Now?” is training. The absolute best plan in the venue management industry is of no use to anyone sitting on a shelf, neglected from the time of printing. Awareness of Risk Management, Emergency Planning, and Security Operations is a moot point if it sits idle in your mind, or on the shelf. Establishing the policies, procedures, and protocols is a big task, but the real task begins with the training to the plan as a whole. In the AVSS model, training runs the entire scope, starting with the initial orientation of employees to the venue to the possibility of full scale exercises coordinated with local first responders and emergency agencies. The time to train is now, not when the bad or even marginal event occurs. Training covers the most basic slip and fall report to the coordinated response to a catastrophic event.

In the end, what does safe and secure really mean? It means we are ready, ready as an industry, ready as a venue, prepared as departments and satisfied as individuals that I am ready, willing, and able to perform to the best of my ability in the event of an incident, small or large. Is your venue safe and secure? The Academy for Venue Safety & Security can help provide the necessary tools for you and your staff to function and respond to any event that you may be confronted with. **FM**

*John Siehl, CFE, is chair of the IAVM Safety & Security Committee.*





## Steps to create a safe and secure gathering during an election year. By Josh Layne

The San Diego Convention Center hosted a political rally in May 2016 for one of the candidates during the presidential primaries. The candidate was Donald Trump.

The rally was anticipated to be upwards of 12,000 to 20,000 in attendance, with the potential that it could be met by a sizable group of protesters.

Although we had the unusual advantage of having two weeks notice before it was held, the nature of these kinds of events can bring some serious challenges to a convention center. Everyone involved had their own goals.

Our purpose was to serve as a premiere and safe gathering place, providing excellent customer service to our client and their guests. The event organizers' concern was their candidate and what the news cameras would see. The U.S. Secret Service protective details were focused on the safety of the candidate, concerned with details on the screening process of the crowd, the physical safety of the secured space inside, and the routes out of the venue.

Therefore, it was up to us as the facility managers to ensure the important aspects like crowd management, the protection of the building assets, employee safety, incident response, and emergency planning. A major campaign rally such as this one called for a joint plan that was developed in close collaboration with our local police department and first responders.

As we neared the event date, our staff was able to develop significant intelligence on what to expect. Four days prior, Trump held a rally in a nearby southern California city, which was met with a sizable protest that escalated. It caused property damage and overwhelmed the local police force with the combined crowd size of attendees and demonstrators.

### The Plan

Based on this information, several key decisions were made. First, our president & CEO made the decision to add two additional halls for the event that would be used to queue the line of guests inside of the venue and keep them separated from any potential protesters outside of the building. The second decision by the San Diego Police Department was to cordon off the building exterior and close a large portion of the main road in front of the convention center, which would accommodate the protest group while keeping them separate from the arriving attendees.

When we were planning the crowd management portion of the event, it was decided that the organizer would only be focused on the interior of their leased space. Two days out from the rally date, we made the decision to directly hire additional event security to manage the crowd and recuperate the cost from the client's incidental coverage. The event security team would be responsible for screening the initial building entry and managing the line inside of the exhibit halls, while our in-house security focused on securing the unused portions of the building and overall asset protection. Thanks to an excellent partnership with our local providers, we were able to hire a competent

team of security professionals with little advanced notice.

The responsibility of the area outside our venue went into the capable hands of the San Diego Police, who were augmented with personnel from the San Diego County Sheriff's Department and from several law enforcement officers from neighboring cities. Inside, there was an additional police force from the city's Special Events Team, who are officers that are accustomed to working major events within the convention center.

### The Event

At the entry point, we placed a team of event security guards who screened out contraband items before allowing guests to enter the building. They had large bins that allowed guests to discard any items which were not permitted. Before an item could be discarded in a bin, the guard at the post was required to clear it as "safe." This involved opening any bags to show they were not a potential threat and displaying their contents. While this process took a little bit of extra time, it did not hinder the quick entrance of our guests. The fact that our police officers were walking the sidewalks, informing attendees of what would not be allowed inside, helped to speed this process along greatly. Inside of the hall where the line was queued, there was another team of event security and a team of our San Diego Convention Center Guest Services ticket takers managing the entrance to the secured space. Inside of the rally halls, Secret Service, San Diego Police Officers, and the candidate's own traveling security team were responsible for managing the space.

On the day of the rally, employees were all scheduled to arrive for work two to four hours prior to the event time. Police officers were all on post earlier than that, with the first officers arriving in the predawn hours, with the full force on duty about four hours before the 2 p.m. start time. This was necessary since the rally crowd began to line up four hours prior as well.

About an hour before the scheduled start of the event, a sizable protest group had formed and began marching toward the convention center. Our law enforcement partners managed this portion and channeled the group into the demonstration area, which fulfilled its role as planned.

Several arrests were made outside, and police eventually dispersed the crowd that night. The plan was considered a complete success as the rally was held without incident inside the building.

The key to our success was simply collaboration. Thanks to the excellent planning and response from our local police and our staff, the only damage that was suffered by our facility was a bed of plants, which were trampled near the demonstration area. Within 24 hours after the rally, the convention center was ready to move in our next client, who felt no impact from this major undertaking. **FM**

*Josh Layne is the Director of Security Guest Services at the San Diego Convention Center and also sits on IAVM's Industry Security Council.*

A woman with blonde hair, wearing a yellow long-sleeved shirt and a blue patterned top, is looking off to the side. In the background, a man in a suit and glasses is visible, also looking in the same direction. The setting appears to be a professional conference or networking event.

# PAMC: THE GOLD STANDARD & ITS SILVER ANNIVERSARY

Education and networking remain staples for a performing arts group that has experienced success through the years. By Kelly Pedone

Twenty five years ago, a group of performing arts managers cobbled together a professional conference in Chicago that attracted fewer than 100 people. Workshop presenters were recruited among the attendees. The budget was close to nothing. Sponsors could be counted on one hand.

Today the Performing Arts Managers Conference (PAMC) is one of the more vibrant professional development conferences under the IAVM umbrella.

"We were craving for something like this and the conference just blasted off," says Robyn Williams, executive director of Portland's Centers for the Arts. "It gave us a voice in IAVM that we never had." Williams was one of the founding members of PAMC and will return to where it all started February 27 through March 1 in the Windy City. More than 350 managers and affiliate representatives are expected to attend.

PAMC has developed credibility over its 25-year history, not only among the people who work in the performing arts sector, but also among industry experts, allied partners, and sponsors, Williams says. Prior to PAMC, managers attended the general facility manager conferences and sat among professionals who operate large arenas, stadiums, and convention centers. While there was always valuable information at those meetings, there is a greater sense of understanding when you are among like-minded professionals who experience the same unique situations and challenges within the performing arts community, she says.

"We are a relatively small group of people," she says of performing

arts managers. "When we were at the larger conferences we found and grabbed each other to talk about the issues we were experiencing. We developed a strong network of colleagues. We are a very collaborative group by nature, so once PAMC started it was nice to sit across from a table with someone who could relate directly to you."

Performing arts centers are unique from other venues because they are not home to a specific tenant, which is common with arenas and stadiums. Their mission today tends to be more community driven, Williams says. Finding new sources of revenue, keeping buildings sustainable, and creating programs that attract a diverse community are issues that all performing arts managers like to discuss with each other.

"We no longer look at ourselves as this 'high-brow' segment in the community as we had done traditionally," Williams says. "We are trying to be part of the community's fabric and not come across as some exclusive club. That's a little bit of a mind shift for some of our colleagues so being able to network within our industry is essential."

Over the course of the conference, attendees can choose from various workshops ranging in topics from ethics to the handling of service animals that accompany guests. Security, concessions, front-of-house, and innovations in stage lighting are other workshop sessions planned this year.

Events are scheduled for various venues throughout Chicago including the historic Auditorium Theater at Roosevelt University, the Harris Theater at Millennium Park, and the Chicago Shakespeare Theater at the Navy Pier. A black-and-white gala reception is also planned to give attendees an opportunity to network with one another.



"We were craving for something like this, and the conference just blasted off," said Robyn Williams, one of the founding members of the Performing Arts Managers Conference. "It gave us a voice in IAVM that we never had." *Photo credit: Bruce Challengren*



Larry Henley, PAMC chairperson and director of artistic programming at the UNLV Performing Arts Center, says the biggest change in the conference over the years has been the growth of programming.

"It used to be that everyone did the same thing, sat in the same work sessions and lectures," he says. "Now we have more concurrent sessions and programs specific for executive leadership as well as emerging professionals."

One of the more popular offerings at PAMC is a backstage boot camp. This is an opportunity for professionals to get their hands dirty and get back to the basics of what it's like operating a performing arts venue.

Jack Hagler, partner with Schuler Shook in Dallas, was asked to do the first boot camp session at the 1993 PAMC that took place in Dallas. That first session focused on lighting, rigging, and other stage jobs that many managers have little to no hands-on experience with these days. What makes the boot camp so unique, Hagler says, is that attendees are actually pulling ropes, setting lights, and hanging stage curtains. It's not simply information shared with them in a classroom setting, but a full-fledged practicum that gets managers out of their offices and back on to the stage.

"Boot camp has remained a huge attraction for attendees," Hagler says. "It's good to remind managers what it takes to be in the trenches."

Boot camp, which one year was presented as an Iron Chef-style competition to get managers thinking about food service, has gone from being a pre-conference extra session to part of the three-day con-

ference. One reason for that is the necessity to reduce the conference length from three-and-a-half days to two-and-a-half, Henley says. It is a part of the conference that attendees have grown to expect so organizers have had to find ways to squeeze more into fewer hours without depleting the quality.

"Travel budgets are not what they used to be so we want to keep this as affordable to our members as possible," he says. "I believe we have continued to meet our colleagues' expectations and standards."

Still, there is no lack in programming and networking opportunities. Where organizers depended on industry veterans to lead workshops those early years, today more and more presenters come from outside theater and venue management.

"The schedule isn't as lengthy but the quality is still excellent," Henley says. "We are still able to offer very in-depth sessions featuring many of the best professionals in the business."

One tradition the conference has maintained has been to highlight the performing arts history of the host city. When PAMC took place in New York, for example, the focus was Broadway. This year's conference will focus on the history of theater in Chicago and includes a presentation from Scott Crossfield of Theatre Projects.

The rise in number of corporate sponsors is another positive change PAMC organizers have experienced. Where they were happy to get sponsorship deals around \$5,000 in the past, today IAVM is garnering sponsor revenues upward to \$100,000 making it a profitable event, Hagler says. The event has shown such great success, he says, that corporate sponsors come to them instead of PAMC having to recruit





Photo: © Revette Studio  
Design Architect: Westlake Reed Lesonsky

# Happy 25<sup>th</sup> PAMC

"We love our grid! It's allowed us to greatly improve our production process. It saves time and [gives] us greater flexibility."

- Michael Cottom

"The work flow on a SkyDeck™ is significantly more efficient, [leading] to faster load ins and strikes."

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## TO THE **PERFORMING ARTS MANAGERS CONFERENCE,**

& EVERYONE WHO HAS CONTRIBUTED TO ITS SUCCESS,  
FROM THE TEAM AT IAVM HEADQUARTERS:

# CONGRATULATIONS ON 25 YEARS OF EXCELLENCE



them. Those profits are used to provide scholarships for young and emerging professionals.

What hasn't changed in the 25 years since that first meeting is the comradery among attendees and those within the performing arts field. Knowing that you are not alone with your challenges is one of the biggest reasons to attend PAMC, says Leslee Stewart, vice chairman of the Performing Arts Sector Committee.

"Our time together in smaller groups allow us to speak freely about what everyone else is doing, whether it be change management, motivating staff, or dealing with patrons," Stewart says. "We all have so much in common, so much to share, and still so much to learn regardless of how little or how much time we have been in this business."

The closeness of PAMC attendees and performing arts managers is something that sets them apart from other venue professionals. The number of managers is relatively small – 200 to 300, Williams says.

Colleagues don't tend to view themselves as competitors, so there is a great sense of collaboration within the industry.

Hagler agrees and says that is why anyone who has not made the decision to attend should make plans to do so. The networking opportunities are priceless. And that has been the key to PAMC's success over its 25 year history.

"From your first conference to years down the road, you establish relationships that will endure your career," he says. "You have the opportunity to meet managers from all types of facilities.

"The theater family sticks together. Whether you stay in management or move into consulting, the time will come when we will all work for each other and will meet several times throughout our careers."

**FM**

*Kelly Pedone is a freelance writer based in Charlottesville, Virginia.*

## THE DREAM LIVES ON IN RODNEY SMITH'S LEGACY

By R.V. Baugus

This year's 25th anniversary celebration of the Performing Arts Managers Conference (PAMC) in Chicago would never be complete without remembering one of the sector and industry legends in Rodney Smith, who passed away in 2011 at age 58. Forever known as the man who coined the phrase "Living the Dream" and who in fact proceeded to live that dream every day of his life, Smith was mostly tied to the Denver performing arts scene before moving on to San Antonio to help open the Tobin Center for the Performing Arts.

"Rodney Smith's name is almost synonymous with the Performing Arts Managers Conference," said Robyn Williams, executive director for the Portland's Centers for the Arts and one of Smith's long-time friends. "He attended the very first one in Chicago in 1992. We had virtually no budget at the time so we were calling all of our friends and asking, 'Are you coming to Chicago? Will you be a speaker?'"

"Naturally, Rodney was tapped for a session and there was no stopping his involvement in PAMC. He hosted the third gathering in Denver and was involved in every PAMC in some way, shape, or form until he passed away. His real claim to fame was always facilitating the town halls. His quick wit and hilarious comments combined with a ton of venue knowledge made him irreplaceable as its impresario.

"No one loved education more than Rodney Smith and he was PAMC's biggest advocate for getting students involved by working to get free registration so local college students could attend. The high attendance of students at PAMC today are largely the result of his early involvement.

"Rodney's passion for performing arts venue management and our industry was second to none. When asked 'How are you?' he always responded with 'Living the dream!'"



It was a response that Smith's wife, Donna, knew very well. She traveled to the Venue Management School (VMS) at Oglebay last year to receive the Ray Ward Award on her husband's behalf.

"I knew Mr. Ward and that Rodney considered him sort of the father of the industry in so many ways and someone Rodney could ask a difficult question to," she said. "I was so touched. When I was notified that they wanted to honor Rodney, I just blurted out 'I want to come!'"

As a spouse, you don't go unless you are there on a vacation. For so many years your partner disappears every June. They said that of course I could come and accept the award.

"I accepted the award and asked if I could speak. It is part of my healing, I think. Rodney wants me to move forward in my life and would not want me sitting in the corner moping. It is part of our pleasure and part of our duty. It is a chance to connect people to Rodney a little bit deeper than if they just read something."

As she prepares a move from Denver to Orange County in California ("...not far from the Segerstrom Center for the Arts," she notes) to be closer to siblings and her mother, Donna recalls the message that she delivered to Oglebay students last year.

"To mark five years of his passing with the friends who still cared and to see how they are teaching was so meaningful to me," Donna said. "The volunteers don't give for two years; they give for decades. The students need to understand how privileged they are. They now have a support system. They now have friends and colleagues that they can call at any time. They now have a new world surrounding them.

"I asked the students to go back to their communities, make a difference, and live their dream."

Just as Rodney Smith did. **FM**

# HOUSTON FIRST'S SECRET TO THE FOUNTAIN OF YOUTH

Daily dedication to TLC produces ageless venues.

By Pete Radowick

To the world outside of facility management, there's nothing at all sexy about routine maintenance.

But to those who operate within the realm of venue operations, the fruit that comes from providing tender loving care to your buildings is a beautiful thing, man.

In Houston, they're throwing around a lot of round numbers these days where its convention and performing arts venues are concerned. The George R. Brown Convention Center hosts Super Bowl LI in February and marks its 30th anniversary this fall.

In December, a refurbishment of the GRB was completed with the addition of a new grand façade, creation of a pedestrian plaza, development of five permanent restaurants, and the opening of the 1,000-room Marriott Marquis on December 26. Collectively, the campus is being called Avenida Houston, a nod to the street name on which the GRB resides.

Meanwhile, on the other edge of downtown Houston, Wortham Theater Center celebrates the big 3-0 in May. This past fall a golden anniversary bash was thrown in honor of Jones Hall for the Performing Arts and its 50 years in show business.

That's a lot of birthday candles.

Houston First Corporation manages each of these high-profile municipal buildings. It also contracts with a great cake baker, but there's never yet been a birthday bash that can mask the effects of facility neglect.

They hear it all the time at Houston First: "This building is how old? No way!"

Houston First management knows the secret to enjoying the fun times, like the Super Bowl, is to take care of the basics. Consistent building management is the strict adherence to maintenance schedules and thoughtful implementation of capital equipment replacement.

There's nothing glamorous in that game plan, there's no secret formula, there's no cutting corners.

And that, in a nutshell, is the key to good facility management. Houston First is glad to share a few of its beauty secrets.

## 'Clean As You Go'

David Osterhout — or Dave O as he is affectionately known to both

colleagues and clients — arrived at the George R. Brown in 1989, two years after it opened, and has been running operations there ever since. (He plans to retire in May — someone call the cake baker!)

At nearly 2 million gross square feet, the GRB is one of the largest convention centers in the country. It resembles the world's largest ocean liner, only 50 percent bigger. Inside, a seemingly never-ending ribbon of sea-blue carpet runs 1,600 feet from stem to stern — that's more than five football fields.

But being super-sized isn't what counts in Osterhout's view. The appropriate execution of fundamentals is what keeps the GRB ship-shape day in, day out.

"No matter what kind of facility you have, or how big it is, there are certain principles that apply universally," Osterhout said. "First, you must practice preventative maintenance.

"Second, know the life cycles of your equipment," he continued. "Third, test your equipment frequently.

"And, finally, become efficient in every phase of energy consumption, and get LEED certified."

The first axiom is true at facilities as different as a convention center and a symphony hall.

"We operate under the philosophy of 'clean as you go, repair as you go,'" Osterhout said. "When people come here in 2016 on a site visit for an event taking place in 2019, they want the facility to look the same way in three years.

"Maintaining your building is part of your customer's experience,"





Willie Scott applies elbow grease to polishing globes outside Wortham Center. *Photo provided by Houston First.*

he added. “We want them to talk [positively] about us after they leave.”

Osterhout used the George R. Brown’s biggest client, the International Quilt Market and Festival, as an illustration.

“Quilts has been coming here every year since we opened the building, but they never ask us if we’re performing proper maintenance. Over the course of 30 years, they just expect it. That’s the level of performance we give our customers.”

Osterhout strongly recommended that facility managers know their equipment inside and out.

“We do a thermographic inspection of all our systems to identify potential hot spots,” he said. “This kind of life cycle analysis drives our budget. For example, we just replaced our original chillers this year. We were able to get 29 years out of them and they’re rated for 20.

“With all these systems, there’s a break-even point after which you get a big return on investment. You have to understand the life of your

equipment.”

Another equipment tip is to obtain, if you haven’t already done so, variable speed drives on air handlers, water pumps, and boilers to dial down the energy load during non-peak periods.

A final, cautionary note from Dave O:

“Every equipment salesman comes to your office for one reason – to sell you something. But don’t buy a costly piece of equipment from the first guy who gives you a pack of golf balls. Do your own research first.”

### **Cleanliness Part of the Ticket Price**

Like Osterhout, Mario Ariza has been cleaning things up in Houston’s Theater District for decades, and he, too, takes a decidedly proactive role to keeping his facilities pristine.

Ariza, Houston First’s chief operating officer for theaters, cut his



teeth in facility care, starting as maintenance supervisor at Wortham Center in 1991. He has no qualms about getting down and dirty.

"We share with our team our expectations about facility maintenance," Ariza said. "What seems clean to you may not seem clean to someone else. These bathrooms are the cleanest in the city. I clean mine at home once a week. Here, we do it four times a day, whether there's a performance or not.

"That's why I take off my jacket, put on rubber gloves and get in there and show them how to clean a bathroom. You don't just wipe a damp cloth across a counter. You start at the top and work your way to the bottom. And you can't be afraid to put your hand in the toilet bowl.

"People coming here have an expectation that they're coming to a nice, clean place. It comes with the ticket price."

Ariza has used clever tactics over the years to ensure a clean facility.

"I used to hide yellow Post-it notes behind the toilet bowl and other hard-to-find spots that custodians could redeem for cash. But they also had an expiration date on them, so if you weren't doing deep cleaning on a daily basis you wouldn't find them," he said.

Ariza requires monthly inspections of Wortham Center and Jones Hall, with his managers inspecting the front of the house for carpet tears, burned-out bulbs, spill stains, and anything else visible to the public. The contractor, TD Industries, is responsible for the nuts and bolts behind the scenes – HVAC, electrical, and plumbing.

Ariza said it's the responsibility of every employee to keep facilities looking top notch.

"Anyone on our staff can create a work order to replace a light bulb or a stopped-up toilet," he said. "They don't have to run a problem up the flag pole to their supervisor. We empower everyone in the building to be their own boss."

He also urged facility managers everywhere to take the pulse of their patrons.

"We survey ours annually and incorporate their suggestions into the budget," he said. "We think we know best, but our patrons often disagree. Their feedback has resulted in more lobby seating, better signage and we now open our buildings earlier and keep them open later so patrons can linger."

Ariza has been instrumental in plotting the course of Jones Hall for nearly half of its 50 years. This has included negotiating uncharted waters, such as the 2001 Tropical Storm Allison flooding that wiped out the lower-level infrastructure at Jones Hall. Despite the damage, the hall reopened in three months without loss of any performance dates. Another project of note was the replacement, in 2004, of every travertine marble panel that clads the building – 1,021 to be exact.

### Pay-as-you-go Promotes Managerial Focus

Brenda Bazan is Houston First's chief financial officer. As the corporation's foremost bean counter, she might be construed as the one who says "no" to routine maintenance and repairs. And that would be wrong.

"We talk about the budget all year long so none of the maintenance needs comes as a surprise," Bazan said. "It's not like we talk about it in October during the budget prep period and then don't talk about it again until the following October. It's not like that at all."

Houston First receives a long-term maintenance and capital needs projection from each facility and matches it against the corporation's long-term financial model. Nothing groundbreaking there. What is unusual, Bazan said, is Houston First's pay-as-you-go model.

"We don't issue debt for routine maintenance," she said. "We save our pennies until we can afford to pay for repairs. We have to be able to operate in a healthy economy as well as during lean times.

"That's why our financial modeling is so important. People's eyebrows go up and their eyes get wide when I tell them we're pay-as-you-go. It's also a big plus for us with credit agencies, by the way."

Facility managers, like Dave Osterhout and Mario Ariza, are expected to come to the budget table having done their homework. What's a safety issue that has to be addressed now? What major repair in the pipeline cannot be delayed? What can be fixed instead of replaced? What is merely a "wish list" enhancement that can wait?

"We have a strong team [of managers], and that allows us to talk freely at budget time," Bazan said.

Diligent maintenance is ingrained in Houston First's culture. It's the responsibility of everyone on the corporate ladder, from custodian to CEO.

It's a mindset that gives their facilities a perpetual youthful glow. **FM**

*Pete Radowick is the brand manager for Houston First Corporation.*

### ABOUT HOUSTON FIRST CORPORATION

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# HIGHER STAKES

## Safe rigging for arenas.

By Patrick Finn

In June 2016, a tower-hung speaker weighing 150 pounds fell off a 98-foot-high light standard at Tim Hortons Field in Hamilton, Ontario. Fortunately, no event was scheduled in the outdoor stadium at the time; a maintenance crew was out of harm's way.

Such an accident highlights the potential danger posed by anything suspended overhead in arenas or stadiums, including speakers or scoreboards. With in-house A/V systems becoming larger, heavier and more complicated, ensuring their safe installation is a greater challenge. Improved rigging practices would be a proactive, beneficial step.

### Raising Expectations

"Touring productions are raising consumers' expectations of entertainment systems in arenas and stadiums," says Kevin Day, associate principal at WJHW in Dallas, Texas. WJHW designs A/V, acoustical, and technical systems; Day has worked on such projects for 18 years.

Today he says these venues want concert-quality technology with the flexibility to adjust sound and video for different seating conditions, like a half house. "We're expected to advance the art by providing something comparable to touring shows."

Day helped design the A/V systems for the new U.S. Bank Stadium in Minneapolis that opened in 2016. It includes approximately 60 speaker locations and 25,000 square feet of 13HD LED displays. The main scoreboard is 8,100 square feet.

An A/V project of this size and complexity often involves numerous contractors and sub-contractors, with the scoreboard, video, and sound each rigged by a different company. Despite rigging's importance, it rarely gets much attention — until something goes wrong.

### Not an Afterthought

"Rigging is frequently just an afterthought, considered only a means to an end," says Dave Piccola, director of venue installations with Mountain Productions in Wilkes-Barre, PA. "Price is often a greater consideration than safety when deciding who will rig this equipment."

He believes that anything hung or mounted inside a venue should first require a set of drawings — reviewed and stamped by an engineer — that indicate how those elements should be properly hung.

Mountain Productions' Director of Engineering, Paul Serkosky, P.E., leads a team of engineers and CAD operators that take the time necessary to ensure safe drawings and stamped prints. Mountain also encourages all companies to consult with outside engineering firms to review any work. This step is extremely beneficial as it adds another level of security and quality assurance during the design process.

Before an owner or arena management company hires out any rigging work, Piccola recommends they ask if they're really getting the safest installation for their dollar. "Decision-makers should ensure that the company selected has the experience, credentials and engineering to back up their work," he explains.

Piccola sees some venues acting more proactively on this topic than others. "Without an industry mandate, it's being driven by the desire for greater safety," he notes. "It takes time." The safety push is more prevalent in larger cities; Piccola credits this in part to advocacy efforts by the International Alliance of Theatrical Stage Employees (IATSE), the stagehands' union.

### Theatrical Roots

The advocacy of IATSE is no surprise; the theatre industry has long been aware of the safety risks inherent with overhead elements like moving scenery, curtains and lights. Safety-focused industry training includes the Entertainment Technician Certification Program (ETCP) administered by the Entertainment Services and Technology Association. Today, ETCP rigging certification is available for both theatres and arenas, with unique training and exams specific to each facility.

Although the terminology is often different, the two types of rigging share many similarities, including load calculations and equipment. In traditional theatre projects, separating the rigging specification from the other equipment is standard practice. That idea has not yet been fully adopted in arena or stadium projects, but the trend is gathering momentum.

### Separate Specs

Day says WJHW is pushing for a more coordinated, professional bid process that calls out rigging separately. As installed A/V systems in arenas become larger and more complicated, the specification process must keep pace.

"The rigging spec needs to be outside the umbrella of an A/V contract," he explains. "Including the rigging in the A/V spec makes the A/V contractor responsible for things they often don't fully understand."

His firm sees a wide range of bid pricing between, for example, local general laborers, crane-operating companies, and production companies with ETCP-certified riggers. "It's not an apples-to-apples comparison," Day says. "The certified riggers usually cost more because they understand what they are getting into."

Specifying the rigging separately is an evolution WJHW is making, reflected in their current projects. "Our clients expect us to show them what's typical," concludes Day. "And typical is shifting."

### Singular Control

Just as some arenas are beginning to follow the same specifying practice used for theatre rigging, automated control technology developed first for theatres offers potential benefits when adapted for these larger venues.

A single automated system can operate the arena speakers, scoreboard, and upper-bowl curtains, instead of requiring individual controls for each. Separate controls increase the likelihood of mistakes or accidents. The automated system includes built-in safeguards to ensure systems cannot interfere with each other.

Along with improved safety, an integrated control system reduces labor costs because the facility's operating staff is empowered to operate these systems easily, quickly and safely, with fewer outside crews required.

For arenas and stadiums, as with any venue, providing safe entertainment is a fundamental, essential goal. Choosing proven rigging practices that promote safety is a key place to start. **FM**

*Patrick Finn is a performing arts product manager for J.R. Clancy, Inc.*



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# AMPHITHEATERS & FAIRGROUNDS: SECURITY FOR YOUR VENUE

So what now? By Dana Stoehr, CFE

Like much of the world's greater problems of solving drug abuse, wars, poverty, the environment, etc., security for patrons, staff, vendors, and everyone who comes through our public doors is an overwhelming concept.

We live in age of "So now what?" The daily news is rife with reports of tragedy and terrorism in addition to local news reporting the day's violent crimes.

There are some days I wonder if I am going to be able to focus on my primary goal of hosting events that are generally for the purpose of making people happy rather than focusing on protecting them from an unforeseen harm.

It is exhausting and burdensome as well as unavoidable and irresponsible to ignore. So, my approach to most overwhelming tasks is to break things down to component parts that both staff and I can control, staying solution based, and knowing we cannot do it alone.

The old adage admitting there is a problem is the first step to finding solutions rings very true in addressing security plans. So how will we approach such an overwhelming problem with small overworked staffs, blocks of fence line, and entrances and exits too numerous to count without creating a Fort Knox feel to our venues. Here are my go-to solutions.

## Step One: Education

Being informed is the first step in finding solutions, many of which can be found locally by having a strong relationship with your local police and fire departments. These are experts, they know your venue and can provide comprehensive guidance to sort through the practical and impractical approaches to improve your venue security.

Talk to other people at other venues. Some of the best ideas I have implemented came from my peers. Know your weak areas and do not be afraid to admit it. I am not suggesting one make a public announcement of the door that is always left open and unattended, but do not let the pride in your facility become an obstacle to having an honest and confidential conversation about your facility's security weak areas with those that can help you improve.

Seek knowledge from experts who dedicate their careers on the subject. IAVM's Academy for Venue Safety & Security is the most comprehensive education you can give yourself and your staff. It will

provide real-time education, tools and resources that can be scaled to fit your specific venue. This is an investment that can affect many, so make it a priority in your budget.

## Step Two: Observance and Empowerment

The Department of Homeland Security's promotional catchphrase of "If You See Something, Say Something," while some may think cliché, is a great summation that can be translated into action.

Everyone that works for you in any given capacity is part of the solution to build a comprehensive security plan. It will not be fool-proof, but will add layers of invisible security to your venue. It is far more likely that front line staff or even a vendor will encounter a threat first, so

provide them with authority and create a culture that acknowledges their contributions are vital to keeping everyone safe. Ignorance and apathy will not serve your security goals. This is an all-hands-on-deck problem and should be addressed with the same emphasis.

Meet regularly and ask for their advice. You will be surprised at how often their input will provide real solutions to weaknesses in your venue and often without significant expense.

## Step Three: Implementation and Follow-Up

Clearly this is not a fix it and forget problem. Implement your plan – follow-up regularly to see what is working and what is not. Be prepared to engage and act. When I have read about threats foiled, it is often a small detail that somebody observed, reported, and acted on. Read the feature story in this issue written by John Wilborn at the Curtis Culwell Center in Garland, Texas, and you will see exactly what I mean [page 14]. Sometimes it is a more conscious decision to implement action in response to a threat. Our heroes on Flight 93 did just that and more. The best offense is a good defense. Be willing to adapt, evolve and as appropriate customize your security plan. As we move to create real solutions to real threats, you are not alone, and together we can make a big difference. **FM**

*Dana Stoehr, CFE, is the chief operating officer of the San Mateo County Event Center in San Mateo, California. She is also the chair of IAVM's Amphitheaters & Fairgrounds Committee.*

*"The best offense is a good defense. Be willing to adapt, evolve, and, as appropriate, customize your security plan. As we move to create real solutions to real threats, you are not alone, and together we can make a big difference."*

# ARENAS: AVOID BEING A SOFT TARGET

What steps should you take? By Scott Mullen, CFE



Photo provided by Scott Mullen, CFE

It is likely just a matter of time until some kind of terrorist attack occurs in an arena setting here in the United States. If the attacks in Paris and Brussels revealed anything, it's that if someone decides to enter a building with a bomb vest and automatic weapons determined to shoot their way past security, it's going to be very difficult to stop them. However, we can make a difference by taking precautions to make our venues harder targets.

Venue managers need to take the time to evaluate building security measures and crisis management plans. Most arenas are fairly soft targets but with preventative measures and proper staff training we can make our venues safer and give additional protection to our patrons and employees. We all can make our facilities safer by taking the necessary steps to assess vulnerability, implement staff training, undergo simulation exercises, implement emergency plans and develop crisis communication procedures.

When the 9/11 attacks occurred in New York, I was then the general manager at the Nassau Coliseum, and shortly afterwards SMG hired a security consultant firm led by former NYPD Detective Bo Dietl to perform a Threat & Risk Assessment of our property. It was a very valuable exercise that uncovered several aspects of our building and security operation that were vulnerable. I would highly recommend that every building undergo such an inspection.

Some things were obvious and some were not. Things like the location of the exterior air intake vents and interior return vents need to be monitored and protected from the possibility of anthrax being introduced to those areas; bollards or barriers need to be in place to prohibit vehicles that may contain explosives away from the building; recordable digital camera systems should be in place and monitored; and magnetometers/wands and bag inspection checkpoints should be utilized at all entrances. Containers where explosives could be hidden such as trash cans and newspaper vending machines should not be located in the direct proximity of any entrances or exits. More importantly, our employees and event staff need to be trained and vigilant.

Crisis management and evacuation procedure manuals should be developed and distributed to all staff. Ongoing training is necessary to make sure all employees are aware of what to do in case of a security breach or emergency incident.

Building staff need to be instructed not only to be aware of things that don't look right, they need to have a clear sense as to what to do when they see something that could potentially be a threat. I recently attended a security round table discussion at the Billboard Touring Conference in Los Angeles last November.

IAVM Director of Education, Mark Herrera, was explaining a ter-

rific employee awareness program that he recommends to encourage staff to be vigilant. He calls it the "Near Miss Program." The basic idea of the program is to get employees conditioned to always be on the lookout for things that are out of place or don't seem right.

For example, he recommends that you pick about five employees at every event, give them cards to write on and instruct them to write down anything that seemed out of place, a potential threat or something that could have turned into a dangerous situation as well as any action that they would recommend to be taken. The employees can later be rewarded with something like a gift card for the employee who best identified a problem or came up with the best way to address a potential threat.

Herrera points out that after a year or so, even if you take the program away, the employees have become conditioned to effectively identify potentially hazardous or dangerous situations and, more importantly, how best to react if something occurs. Instituting this type of "Near Miss Program" is an effective common sense approach that any arena manager can use. It's not only a terrific way to develop the "If You See Something, Say Something" mindset amongst the employees, it also increases awareness and trains people what to say and who to say it to.

The unfortunate reality is that even if all these precautions are taken, it's not likely that a security guard or ticket taker is going to be in a position to stop anyone who comes in firing an automatic weapon. In that case, the only feasible deterrent is to post armed law enforcement officers in the vicinity of all points of entry or, at the very least, make sure there is a way to communicate with police and emergency personnel via radio. Many buildings do not have an adequate number of two-way radios distributed amongst staff throughout the building due to budgetary concerns but it is a necessary investment that should be made. When an incident happens, there won't be time to run around the building looking for a supervisor or someone with a radio.

We owe it to our arena guests and staff to make sure we have taken steps to provide the safest environment possible. If we do take precautions by using the best industry practices possible, we may be able to prevent an incident if something were about to go wrong. At the very least we can hopefully reduce injury, damage, liability and at least have the peace of mind in knowing that we did our part to prevent it. **FM**

*Scott Mullen, CFE, is the executive director of the iWireless Center in Moline, Illinois. He is also the chairman of the IAVM Arena Sector Committee and serves on the IAVM VenueConnect Planning Committee.*



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– Brad Mayne, CFE

# CONVENTION CENTERS: ACTIVE EMERGENCY DRILLS

How to put the “active” back into your emergency drills. By Jennifer Nakayama

Who can turn on the television today and not see a horrific story of an active shooter, bomb threat, or fire catastrophe on the news? Does it actually surprise anyone to see one of these scrolling headlines? Sadly, no. The reality is, one or more of these scenarios will face each one of us within our lifetime, either directly or by association, and have become the unfortunate given in our lives.

And as venue managers, we need to prepare, prepare, and prepare some more. We all say we commit to running emergency scenario drills for our staff and tenants, but how truly meaningful are they? In order to see if your drills are reaching the objective of a solid learning experience, here are four questions to ask yourself:

1. Can you name four or more possible exit routes from where you are standing?
2. What makes a backpack a suspicious package?
3. What is your first reaction when you hear real gunshots?
4. Would YOU be able to answer any of the three questions above any better?

Textbook lessons and handouts to your safety committee are one layer of emergency drill training, and many of you even go beyond that to in-person training with presentations and videos. But have you thought about taking it one step further to a truly “active” training session? Not only will you engage the interest of your staff for longer than the nanosecond that it takes to nod off in traditional safety training, but the information itself will stick with them longer because they have actually experienced something and are not just going through the motions. You helped them make a memory that will last longer than any paper lesson plan. Here are some tips for bringing active content to a few emergency scenarios:

## Active Shooter

- Reach out to local law enforcement, specifically your police department or SWAT or rapid deployment services. They may be willing to run their own training exercise side-by-side with yours, so it is a win-win for both of you – you get to plan how your operations will work in conjunction with them and they get tangible training within your building layout.
- Allow the local law enforcement to play the role of the active shooter or shooters with blank rounds discharged throughout the drill.
- If local law enforcement is not able to be present, bring in examples of responding officer gear and attire, and teach their identifying markings and badge identification.
- Coordinate to have multiple shooters in the scenario, in different simultaneous areas/levels of the building.
- Pre-plan the route that the shooters will take, through both FOH and BOH (staff offices are very important as well).
- If staff chose to RUN -- have them stand up and practice how to

physically exit the space they are in – calm and quiet and arms in the air and fingers spread.

- If staff chose to HIDE – have them go into their chosen hiding place and have fellow employees critique if they can be seen or heard or detected.
- If staff chose to FIGHT – have them impromptu select an object and explain how they would use it in a defense (inflict harm, generate avoidance, create distraction).
- Notify your neighboring buildings, facilities, and neighbors in advance, in case any aspects of the drill are presumed to be real by an outsider that is not participating.

## Bomb Threat

- Hire actors or seek out volunteer thespians to play the role of the bomber that places a call to your reception desk or staff member.
- Reach out to local first responders, especially SWAT and canine deployment forces. They may be willing to run their own training exercise side-by-side with yours, so it is a win-win for both of you – you get to plan how your operations will work in conjunction with them and they get tangible training within your building layout.

*“Not only will you engage the interest of your staff for longer than the nanosecond that it takes to nod off in traditional safety training, but the information itself will stick with them longer because they have actually experienced something and are not just going through the motions.”*

• If local law enforcement is not able to be present, bring in examples of responding officer gear and attire, and teach their identifying markings and badge identification.

• Notify your neighboring buildings, facilities, and neighbors in advance, in case any aspects of the drill are presumed to be real by an outsider that is not participating.

• When placing the fake device(s)

to be found during the drill, remember that both FOH and BOH can be realistic targets. The device can be concealed inside a suspicious package to make difficult detection more realistic.

- Coordinate to have multiple bomb devices in the scenario, in different and simultaneous areas/levels of the building.
- Have examples to show of possible bomb containment devices – common objects like boxes, backpacks, pressure cookers, suitcases – and teach what does versus does not make such objects suspicious.
- Encourage staff to not utilize cell phones, remotes, or other electronic frequency devices during this drill, but devise direct communication exercises that must take place. Therefore, other alternative means will have to be improvised, created and used by staff.

## Fire Catastrophe

- Hire a certified safety training company to simulate a fire and have staff learn to physically hold a fire extinguisher and go through the PASS teaching lesson, discharging the actual extinguisher contents.
- Reach out to local first responders, especially fire department and EMTs. They may be willing to run their own training exercise side-by-side with yours, so it is a win-win for both of you – you get to plan





how your operations will work in conjunction with them and they get tangible training within your building layout.

- If local law enforcement is not able to be present, bring in examples of responding entities' gear and attire, and teach their identifying markings and badge identification.
- When choosing a place to simulate a fire stating in the building, remember that both FOH and BOH can be realistic targets.
- Coordinate to have multiple fire locations in the scenario, in different or spreading areas/levels of the building.
- Notify your neighboring buildings, facilities, and neighbors in advance, in case any aspects of the drill are presumed to be real by an outsider that is not participating.
- Simulate shutting down elevators as possible evacuation routes to emphasize the use and knowledge of emergency egress staircases, as well as where they exit the building.
- Along with the evacuation drill, take the opportunity to fully test your fire alarm devices, strobes, audibles, and PA announcements.

So, take the New Year's resolution for your job and now's the time to schedule your emergency scenario drills for 2017. Make sure that you include some very active activities for your staff to take part in and it is guaranteed to make your training more memorable to everyone. And that is what will save lives ... not the training itself per se, but how quickly and effectively your staff can recall the needed information in the recesses of their brain. Active learning applied to running an active emergency drill will increase your staff's reaction times and take your facility preparedness to a whole new level.

*Jennifer Nakayama is director of operations at the Hawai'i Convention Center/SMG in Honolulu.*

# PERFORMING ARTS: GENDER IDENTITY

And its accommodation in Performing Arts facilities planning. By Todd Hensley, ASTC

The U.S. Supreme Court stated in October that it will hear the case of a transgender Virginia student seeking to use the boys' bathroom in his high school. The case will address an issue that is emerging in cities, schools and public facilities across the country: the accommodation for transgender people to use restrooms that correspond to their gender identity.

The performing arts world is greatly affected by this issue. As venue planners and operators, we all have the influence to address full accommodations for gender identity. How do we create facilities that address this issue in a welcoming, effective manner? How do we plan and design for gender identity accommodation in our public restrooms? And how do we provide for accommodations backstage?

This summer I joined Peter Scheu, ASTC, and Lain Mathers to present and discuss this topic at the North American Theatre, Engineering and Architecture Conference in New York. Peter, like me, is a theatre consultant, and Lain is a sociologist and researcher in gender identity topics at the University of Illinois at Chicago. Peter and I are cisgender males, and Lain identifies as genderqueer.

We framed the issues specifically facing transgender people, explored the current legislative and building code landscape, and offered some possible design solutions for transgender and gender fluid individuals.

Lain provided some basic gender identity terms and definitions help us approach the topic, including:

**Cisgender** - An umbrella term referring to people who conform to the gender binary by interpreting their gender identity as congruent with the sex they were assigned by society

**Cissexism** - An ideology that assumes cisgender identities are superior to and more authentic than transgender identities

**Gender binary** - The social and biological classification of sex and gender into two distinct oppositional forms of masculine and feminine selfhood

**Genderqueer/fluid/variant** - An identity referring to people who reject gender labels, and live as women, men, neither, and/or both in varied situations over the life course

**Transgender** - An umbrella term referring to all people living within, between, and/or beyond the gender binary, which may also be used to denote an individual gender identity

**Ze, zir, hir, zirsself** - Gender neutral pronouns that allow one to refer to people without assuming their gender and/or gendering them in the process

The gender binary continues to dominate the building planning process to date. Transgender people are frequently marginalized as they attempt to use a public restroom corresponding to their gender identity. They face harassment, reports to police authorities, and even risk of injury when using a restroom that doesn't meet "assumed" gender norms. Well-documented instances of violence and severe injury further demonstrate the risk that trans people face when seeking a restroom. Denying restroom access, or accompanying access with risk of physical harm, denies trans people a basic right that is guaranteed to cisgender people.

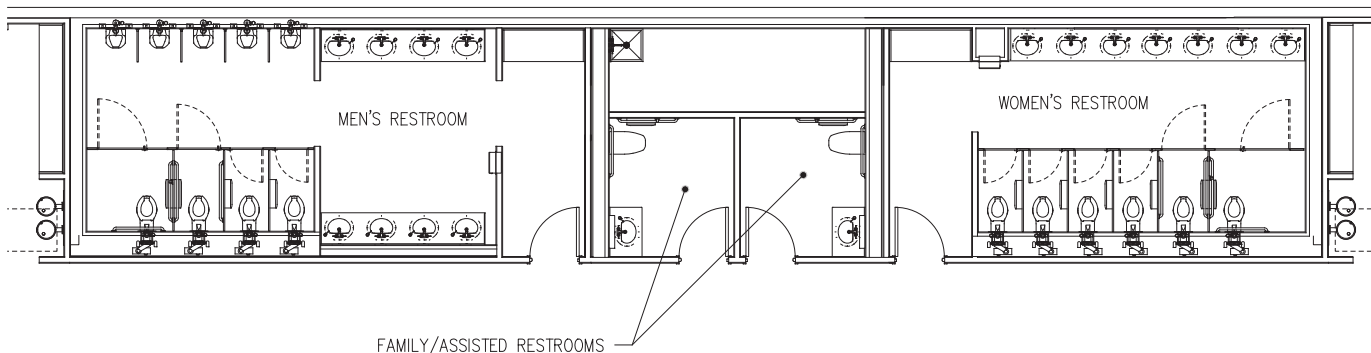
Many municipalities have taken action to help mitigate the risk that trans people face when using a restroom. New York City, Philadelphia, Seattle, San Francisco and Austin, Texas are among the cities now legislating that all single-occupancy public restrooms be labeled as gender-neutral. In addition, New York City now guarantees full access to multi-fixture single-sex facilities (known in building codes as "ganged facilities") in all City-owned buildings.

New York's leadership in granting access to ganged restrooms has been matched by many private and public institutions. Over 150 college campuses have made the move to gender-neutral restrooms. The YMCA allows access to its locker rooms to people identifying with the assigned gender for that locker room. And the 2016 national conference of the Theatre Communications Group used special signage to create gender-neutral restrooms.

The door is gradually opening to transgender access in many areas, but national building codes have not yet reacted to that change. The 2018 update to the International Plumbing Code will not be revised to permit gender-neutral access. According to 2018 IPC, all ganged toilet rooms – those with more than one fixture and one lavatory – must be assigned to only male use or female use. Building codes are written to guide and standardize construction, but adopting and enforcing those codes remain with local Authorities Having Jurisdiction. Thus, it will be up to each AHJ to review the 2018 code and to determine whether gender-neutral ganged facilities are appropriate for its own institution.

How, then, do we advance gender-neutral planning for the public

Figure 1





and for show staff? Wise planning opens our venues to everyone who enjoys the arts: cisgender, transgender and gender fluid people, all types of families, and people who may need assistance from a helper of another gender.

Every venue operator should be addressing gender identity accommodations today. Some options include:

**Allowing access to M/F restrooms per gender identify:**

This solution is no doubt practiced in many venues. It is an important step in the process, but is not considered a complete solution for all.

**Multiple, single-user restrooms in addition to M/F restrooms:** This solution may be considered “safe” and secure for all, but it can lead to a separation and ghettoization of those who choose gender-neutral washrooms. People may receive unwelcome scrutiny at the single-use rooms, particularly if they must wait in line to use them. This is perhaps our most typical current solution (see Figure 1).

**All gender-neutral restrooms:** This solution represents a cultural change from most current practice. One solution relies on well-separated water closets in a single room. A central lavatory serves all. It requires approval (or acquiescence) from the local Authority Having Jurisdiction. (see Figure 2).

Committing to a policy for gender identity access will certainly aid audiences. Backstage workers (cast, crew and managers) also deserve equal opportunity in buildings. Perhaps the most present challenge lies in our backstage dressing rooms, where performers of all gender identities find themselves changing clothes or in need of a toilet.

As designers we often receive user requests to provide enhanced privacy in group dressing rooms. This addresses the needs of performers who may be in gender transition, struggling with a physical issue, or who are simply more modest than their peers. One solution provides for simple changing rooms within the group dressing room suite, al-

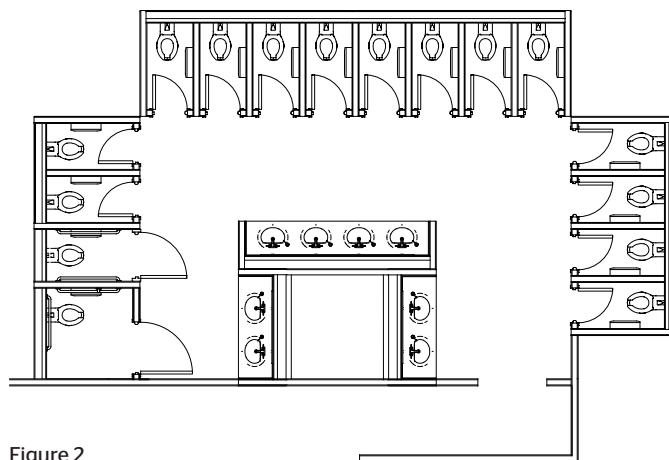


Figure 2

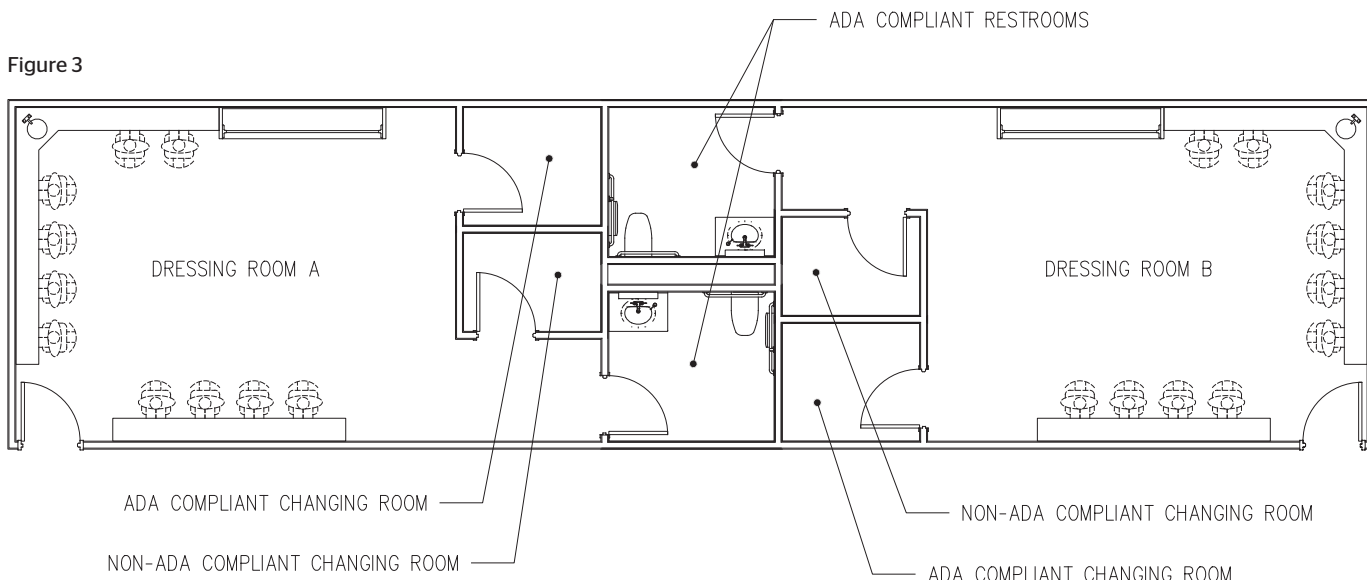
lowing nearby privacy for any performer who desires it (see Figure 3). It is clear that gender-accommodating design solutions are available to planners and operators in the performing arts. Our panel challenged designers to seize the opportunity before them. As noted by Antonio Pacheco in *The Architect's Newspaper*:

“As this form of inequality gains a wider understanding, architects and designers must decide whether they wish to perpetuate inequality through their designs or advocate for change.”

Performing arts designers and operators will be watching the Supreme Court closely for its Virginia decision. But, regardless of their decision, we have the means to affect change at this moment. Will we have the foresight to advance our designs to meet the needs of a changing society? **FM**

*Todd Hensley, ASTC, is a Partner with Schuler Shook Theatre Planners/Lighting Designers, and directs the Theatre Consulting practice in its Chicago office.*

Figure 3



# STADIUMS: LESSONS IN SAFETY & SECURITY

From Goldilocks... By Zach Kerns

I will start this article with a disclaimer that I have a toddler and am probably more immersed in fairy tales than most, so this probably drove my line of thinking. However, I will say that as I was thinking of what to write on this topic, I felt there was a great analogy that we could pull from this story.

I won't belabor the background as most of us are probably familiar, but to recap: Goldilocks finds her way into the home of the 3 bears and proceeds to eat their porridge, sit in their chairs, and sleep in their beds. Each time she tries out all 3 and winds up with the one that is "just right."

That is the truth that I want to offer that we can extract from this story ... our venues' safety and security lies in the need for it to be "just right." We need to find what works for our specific venue, not what another venue is doing. Please don't get me wrong, there are many elements we all need to have, baselines we cannot cross, and we definitely need to learn from each other, but we don't need to implement something simply because someone else is doing it.

## All options were weighed.

For simplicity's sake in the story, the third option was the one chosen rather than revisiting previous options. However, Goldilocks wasn't able to make an informed decision until she tried each one. Similarly, we need to weigh the issues and choices and come to an educated decision. We don't have to put our staff (and budget) through all of the effort to actually implement and test each solution, but we need to use the tools at hand to evaluate the options. Modeling software, tabletop exercises, and the perspectives of the stakeholders we have with us are invaluable ways to come to a great decision on what direction to take. Always remember, we aren't in this alone. While we shouldn't implement solely because someone else has, we can stand on their previous experiences and learn from them.

## Goldilocks chose the middle ground.

As we look at how Goldilocks makes her decision, she stays away from extremes. As she samples the beds, one is too soft and one is too hard. So, the one that is "just right" falls in the middle. We should consider the same as we develop our plan for safety and security. We have to make sure we keep everyone safe, but we have to weigh the costs. These may be monetary costs or they may be the customer experience. As I stated in the beginning, there are baselines that we cannot give in on, but we all agree that we don't want our venues to have the same connotation of the airport TSA line if we can avoid it.

## Each item was right for the bear for which it was intended.

As Goldilocks makes her way through the house, she finds porridge that is too hot as well as too cold, chairs that don't fit, and beds that are both too hard and too soft. Why do the bears have these if they aren't adequate? Because they fit the bears, that's why. They weren't intended for Goldilocks, so of course they don't fit. As a venue manager, we have to take this and apply it to our specific situation. We can't take for granted that gate protocols, security plans, or training processes will fit exactly for our specific situation. In our world, we can't take for granted that the protocols we have from one day to the next is the same. We

have to remember that each day presents its own challenges that will shape how we need to react.

## A decision was made.

Lastly, she made a decision and stuck with it. The story doesn't go "... and this one was just right. However, Goldilocks second guessed herself, stressed over whether she made the right decision, and always wondered what could have been." No, she found the one that was "just right" and ate the porridge, sat in the chair, and slept in the bed.

Too many times we spend too much time in the past. Or we become paralyzed with too many options. Did we decide on the right magnetometer manufacturer? Is there one more specification that I haven't compared between these options? I want to be clear; I am in no way advocating that we all shouldn't be in a continuous loop of improvement, much to the contrary. I am suggesting we should be forward focused. These improvements are because we are moving forward, not because we cannot release ourselves to trust our decisions.

Goldilocks was able to find what was "just right" for her. We need to go forth and do likewise in our venues. **FM**

*Zach Kerns is assistant general manager of KSU Sports + Entertainment Park, Fifth Third Bank Stadium at Kennesaw State University in Kennesaw, Georgia.*



Photo credit © sammydavisdog



Venue managers have a tremendous weight on their shoulders when planning for crowd control, the safety of players, coaches, and thousands of fans. I interviewed two individuals that work with venue managers on a daily basis planning to ensure that the fans remain safe or as safe as possible in light of new and changing forms of terrorist attacks. I sat down with Drew Cawood, owner of Event Partners Incorporated, an event staffing company, and Stephen Gahagans, chief of the University of Arkansas Police Department. We discussed the good, the bad and the unavoidable when planning for a major athletic event on a university campus.

Planning for large sporting events often involves numerous important players. Communication is the number one most important aspect in planning a successful event. With so many people involved in the planning process of a major event, it is easy for someone to forget to divulge information that is critical to the event.

Cawood and Gahagans prefer meeting face to face over any other means of communication. Email, phone calls and text messages all have their place but nothing trumps a face to face conversation. They brought up some valid points about in-person conversations; body language is a form of communication as you can ensure people are engaged in the topic, you can clarify any issues that may arise during the meeting and you can make certain that everyone is participating. No other form of communication can cover all of those aspects.

We all get caught up trying to figure out how to cut budgets and increase revenues. I remember finding myself doing this all the time. I can cut one usher here, a ticket taker or two there, and surely we can get away with one less door for the event and save on wandering and bag checks. Cawood quickly pointed out that not only are you sacrificing safety but you are also creating a bad experience for your guests. Less staff leads to hasty and careless bag checks and wandering.

All of us have been to events where security staff herded the crowd in quickly and not properly follow the security protocol because of long lines and pushy patrons trying to enter the event. I ended up paying for a few extra people even when the promoter wouldn't agree to it. To me, it was worth the safety of our guests and helped with our guest experience entering an event.

When I brought up budgets to Gahagans, he was concerned about preventative measures and new equipment or tools to help his officers. As terrorists turn to motor vehicles as a weapon, it was important to the chief that bollards and other forms of equipment weren't forgotten when budget requests were initiated. He informed me that he gets great support from the university but some of his requests are put off in hopes there are other sources of funding. Unfortunately, these items

are very expensive and, believe it or not, there isn't enough grant or federal money for everything.

I also discussed with them about some of the things that made their job difficult. Terrorist attacks are of course a given but I asked them to think about things not as common. The chief's answer was easy. He named personnel and accountability.

Large football games at the University of Arkansas require large amounts of officers for traffic control, venue security, VIP security and numerous other tasks. Gahagans told me that he has close to 20 agreements with other agencies to try and cover security for a game. He mentioned that others like to piggyback on the big game with additional events that sometimes

stress his personnel even further.

As for accountability, the chief said when you say you are going to do something, do it. He and his staff plan around tasks, and it causes numerous other issues around that task if someone doesn't follow through on their assurances.

Cawood, on the other hand, brought something to my attention that I didn't think of. He spoke about the millennial fan and about the fact that sometimes there are too many chiefs on event day. He informed me that millennials can be difficult to please. There are those that don't like to follow rules, will talk back to you with an attitude when you try to enforce the rules and are quick to throw you or your company under the bus with false social media posts.

I'm sure all of us venue managers have faced this social media obstacle at some point or another and it is a touchy subject. As far as too many chiefs go, Cawood tries to work through one point of contact for each event. This helps streamline all of the communications and keeps his company from changing plans or personnel several times throughout the planning process or even on event day.

Planning for a major sporting event is often a major undertaking involving several different stakeholders. The main purpose of their job is to make sure the players, coaches, officials, and fans are safe. Everyone always gets bogged down in the details of an event but Cawood stresses that you can't lose focus and forget about the importance of exceptional customer service. Because of people like Chief Stephen Gahagans and Drew Cawood, fans all around the United States are able to safely attend events and watch the amazing talent on the field. Venue managers should take every opportunity to thank those men and women that make this possible. **FM**

*Dusty Saine is director of events at the Rowan-Cabarrus Community College in Kannapolis, North Carolina*

*“Everyone always gets bogged down in the details of an event, but you can't lose focus and forget about the importance of exceptional customer service.”*

&amp;

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The Graduate Institute is advanced education for venue professionals covering management theory, professional ethics, leadership, human resource management, problem solving, and decision making. The goal of GI is to expand an individual's management techniques and leadership skills. Consider it *next-level* education for venue managers.

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# YOUNG PROFESSIONALS: IT'S WORTH THE EFFORT

Becoming a Certified Venue Professional. By John Marquardt, CVP

With the implementation of the new Certified Venue Professional (CVP) certification program, IAVM has brought forth an exciting, introspective, and educational opportunity for emerging venue management professionals.

The CVP process was a great opportunity to assess my professional growth, knowledge, and experience that I have gained throughout my career thus far, and helped me identify areas of expertise that are personal strengths, and areas that I hope to gain more experience with as I continue in this industry. The exercise helps you to evaluate yourself and realize just how much you really know about venue management.

It is easy to take a quick glance at the rigorous requirements for the certification programs that IAVM offers and think to yourself "There is no way I could have enough points to qualify for that!"

However, IAVM makes this process easy by offering the One-Minute Checklist for individuals to quickly assess their true depth of education, experience, and service to the venue management industry. It is a 60-second investment of your time that will not only reveal to you your preparedness to pursue your CVP certification, but also will provide an opportunity to stop and reflect on all that you have learned and done throughout your career to date. Hopefully, you will find out that you have enough points to submit your application, but if not, don't despair! The application for the CVP program clearly outlines areas of professional education, growth, and experience, and will help you to quickly identify areas where you can focus on developing your resume moving forward toward the goal of certification.

Once you have determined that you have enough points to qualify and have submitted your application, it's time to study for the exam. IAVM offers wonderful educational resources such as the IAVM textbook (<http://www.iavm.org/textbook>), IAVM Glossary of Terms, and CVP Study Guide materials. The Venue Management School (VMS)

monographs are also very handy study tools to review prior to taking the exam.

It is very easy to be intimidated by the thought of an exam that tests nearly every facet of venue management, but I found that the more I read to prepare for the exam, the more I realized that I already knew as a result of my work and development in the venue management field over the years. Yes, you need to know the definitions of terms and best practices within our field, but I found while combing through the study materials that my time spent at IAVM conferences, VMS at Oglebay, and the hours, weeks, and years on the job had taught me much of what I needed to know to pass the exam. Your career is the foundation for passing the exam, and studying for the exam provides yet another opportunity for introspective reflection on all that you have learned during your career to date.

I would highly recommend the CVP process for any professional in our field. I found that the process validated much of the knowledge, growth, and experience that I have gained in my career, and has reinvigorated and refocused my passion and energy as I enter the next chapter in my career in venue management.

I am eternally grateful for the educational and growth opportunities afforded to me by International Association for Venue Managers. The CVP process provides a nice opportunity to stop, reflect, and reaffirm your capabilities on the long and winding road of your career in our wonderful industry. **FM**

*John Marquardt, CVP, is assistant director for event management at the State Farm Center at the University of Illinois in Champaign, Illinois.*

## The CVP Designation

To achieve the CVP designation is to be recognized as a skilled leader in the venue management industry. Through a detailed, three step process developed by the Certification Board, the CVP program highlights experienced and highly capable venue professionals.

## Career Criteria

In order to apply for the CVP designation, you must have a minimum of three years' experience in the mid to senior level of management at a public assembly venue or an industry-related supplier of products or services. Once you submit your application and three professional references, it will then be reviewed by the Certification Board. If it is approved, you must pass the multiple choice, 150-question, written exam covering basic knowledge of the operations of public assembly venues. After you pass your written exam, you will be recognized as a Certified Venue Professional, which spotlights your leadership abilities and public assembly venue experience.

To learn more about the CVP designation requirements and application process, or to apply, visit [iavm.org/cvp](http://iavm.org/cvp).

# GET CONNECTED WITH IAVM

VenueConnect isn't the only way to stay connected to IAVM. Check out any of our social platforms for the latest updates, news, and industry trends.

## VenueNet: Member Forum

This online platform allows members to connect with each other and exchange valuable insights on topics ranging from safety and security to what's trending in venues right now. See for yourself at [venue.net.iavm.org](http://venue.net.iavm.org).

## Facebook

Give the **International Association for Venue Managers** a like on Facebook and always have the latest news and photos at your fingertips. [Publish](#)

## Instagram

Follow [@iavmhc](#) to view the gorgeous photos posted by venues worldwide through the [#iavmweekly5](#) staff picked photo contest. [Write a caption...](#)

## Front Row News Blog

This is where we post everything current about the venue industry. Read about trending topics related to venues, life safety, educational opportunities, technology, industry events, and more now at [blog.iavm.org](http://blog.iavm.org).

## Twitter

Think 140 characters is too few for the biggest industry updates? Think again. Follow [@iavmwhq](#) and see tweets from us and our members! [6](#) [Tweet](#)

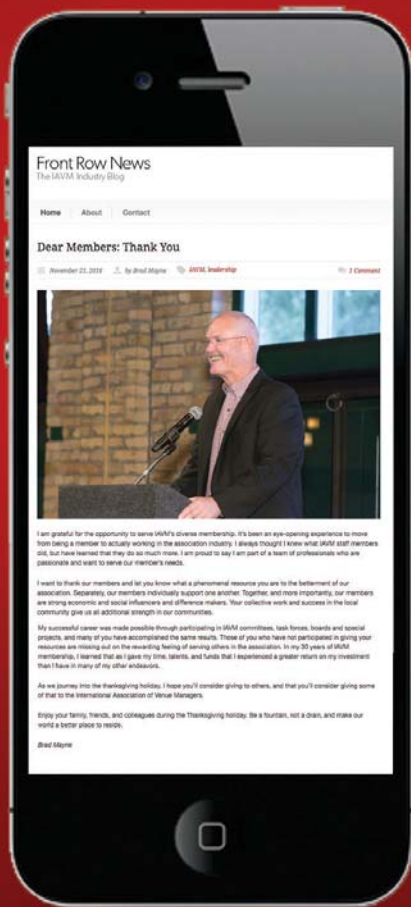
## LinkedIn

It just makes sense to utilize a professional social media platform to get in touch with your IAVM colleagues. Check out our group page at [linkedin.com/groups/98771](http://linkedin.com/groups/98771).

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