

Welcome to the Event Tech Podcast, where we explore the ever evolving world of event technology every week. This show is brought to you by Endless Events. The event AV company that doesn't suck. Now, let's talk tech.

Brandt Krueger: Hello everyone, and welcome to another edition of the Event Tech Podcast. I'm Brandt Krueger of Event Technology Consulting. He is Will Curran.

Will Curran: Hey, and I'm joined by the illustrious, amazing ... Oh, I said illustrious, but the swanky, Brandt Krueger today.

Brandt Krueger: Who's Swanky? You're really excellent adjective generator. And I always neglect to say Will Curran of Endless Event, The Endless Event.

Will Curran: Thank you.

Brandt Krueger: As it says in the title, 'The event company that doesn't suck.'

Will Curran: Doesn't suck at all. Yeah, totally. I think I'm here half as a host, and half as a guest. As we talked about, in the last episode, we're doing a little bit of a crossover episode, which I'm super duper excited for. Brandt, can you kind of explain what got coming down?

Brandt Krueger: Yeah, I was going to say why don't you introduce our third guest for us, and then I'll give you the lowdown.

Will Curran: Yeah. Me and our third guest go way back. So far back to college, actually. And little did we know that our paths would cross and that we would end up working together. But we're joined today as our third guest, Mr. Andrew Latimer in the house.

Andrew Latimer: Thank you Will, glad to be here today.

Will Curran: And for those who don't know who Andrew is, Andrew's actually is one of our production designers. He's the ... Shall I say badass behind all the quotes that we generate. And we do a monthly live broadcast called the Live AV Audit. And it was kind of like our chance to do what we do in house a lot of times and have conversations about these quotes. And we're like, "Let's do this live and on the air." And we just recorded our second episode a couple weeks ago.

Will Curran: And Andrew, how's it been so far, being on the Live AV Audit?

Andrew Latimer: I think it's a real exciting chance to kind to showcase what a lot of us go through from the vendor side when we receive an RFP and see the thought process that we're applying to it and to hopefully, better educate any event producers, designers out there of what's going to communicate well with us and resonate.

Andrew Latimer: But also we want to be able to share some insights, and you can hopefully be better informed as well, making your decisions, and understanding what's really going to help your event, or when you're being overcharged, or when you're getting a great deal. So really exciting chance to do something unique and really help the industry out from all sides.

Will Curran: Totally. And so I think it's a lot of fun to that, like we had to mark up the quotes and drawn and ... "Oh, yeah, there's this highlight thing." I mean, we're not going to get to really do that today, too much, but I think I'll leave a tease for our future shows.

Andrew Latimer: I'll probably still be highlighting on my computer.

Brandt Krueger: So, those of you that if you haven't had the chance, go back and listen to last week's Event Tech Podcast, where Will and I broke down our top ways to save money on AV. And so we wanted to make this a two parter, since audio visual has become such a huge part of event technology. The align between AV and IT are blurring like crazy. So, we wanted to dedicate a couple episodes just to audio visual services.

Brandt Krueger: So go ahead, check out last week's we'll wait, and then come back to this one. And so we wanted to do the crossover episode. Like when the Harlem Globetrotters would come on Scooby Doo. So we've got all the special guests joining us for this episode of Event Tech Podcast.

Brandt Krueger: So Gentlemen, I think I need to a set up a few things before we dive into this quote.

Will Curran: Set the stage.

Brandt Krueger: Yeah, set the stage. So this is a show that I'm working on, and just to be straight and up front with you guys, it's the kind of thing where this is the first year I've worked on this show. And I kind of took what they had last year, took a lot of it for granted. And said ... And these are things that we talked about in last week's episode of, don't take things for granted, don't just cut and paste from previous years, things like that.

Brandt Krueger: And so I think you're going to see ... I think this is a good quote to bring for you guys, because you're going to see things that we could have done differently on our end, that came from the RFP, and then you're going to see things that the AV company could and perhaps should have done differently on their end.

Brandt Krueger: So I just wanted to freely admit that there's going to be some things on here that you're going to go, "Why the heck is that on there?" And that's exactly the kind of questions that need to be asked, so then we would go back to the client and say, "Why is this on here?" Because as it turned out, a lot of it wasn't actually necessary. It was just stuff that had been kind

of cut and pasted from year to, year to year. And I also assumed, "Well if it's there, they must need it."

Brandt Krueger: So when your eyes explode when you open this up, you can you start to see some of the stuff, it's not all going to be on the AV company, so I just want to make that really clear, there's going to be some equipment on there that you guys are going like, "Why the hell is this on here?" And so some of that's going to be from the AV company, some of that's going to be because it was on the RFP, and I'm happy to explain that as we go along.

Will Curran: Good to know. And for everyone who knows too ... Andrew and I haven't even seen this quote yet. So literally, I made the mistake, I took it one step further, and I opened up this zip file. So we're going to get to hear Andrew's stark reaction when he opens up the zip file immediately.

Brandt Krueger: The last thing I want to say to set it up before you open that Andrew is, this is a bid for seven identical breakout rooms. So, that's all we're looking at here. We want to get a bid from an in house AV company for the breakouts because we're being told we have to use the in house. So this is a discussion we've had a lot of times on a lot of shows. So we're being told we have to use the in house and this is their opening salvo after receiving the RFP. Now, go ahead and open it.

Will Curran: All right, Andrew.

Andrew Latimer: Extracting here.

Brandt Krueger: Okay, we're going to have to do kind of narration.

Will Curran: Yeah, that zip file's a warning sign.

Brandt Krueger: Didn't come as a zip file, it came as nine different attachments?

Will Curran: Yeah, there's eight attachments.

Andrew Latimer: Oh, wow.

Brandt Krueger: Yes, we've got the seven rooms plus a roving setup strike and labor things. So that was the first thing straight out of the gate that I'll shoot you guys is, it came to me in eight separate PDFs.

Will Curran: Fun times. Well, Brandt, which one should we start with?

Brandt Krueger: Well, here's the deal. So I'll just to reiterate, this is a bid for seven identical breakout room, right?

Will Curran: So it doesn't matter. Okay, so like, why-

Andrew Latimer: You like something coming up here then?

Will Curran: ... Should we start with the ... I'm guessing you renamed these files to make them anonymous too. They probably named different, but it was 2102-3. Is that what we discovered?

Brandt Krueger: Yeah, we had a couple different rooms, and I eliminated the room names, someone could probably figure it out from there.

Will Curran: You're a little bit less forgiving. We're like we'll rename the names and venue or something. We blackout that company logos obviously.

Brandt Krueger: Yeah. And here's the thing that I want to be really clear about is that I'm intentionally not mentioning who this was, or where it was, or any of that kind of stuff, because this show is still in progress. So this was the first bid from an in house AV company that we're being told we have to use. And so they're not backing down on that, they're not letting us renegotiate the contract. And so I still have to work with these guys. So I have to be a little careful about giving away who did. I can hear the last part.

Will Curran: I'm already looking at this and I'm getting chills. Are you on 2102-3, Andrew.

Andrew Latimer: I'm opening it now.

Brandt Krueger: I'll bring that up in a while.

Andrew Latimer: Oh, oh, wow!

Will Curran: I mean, while you're looking at this, I'll get it started and then we can jump on it. When we talk about this, I think we talked a little bit about on the last show of Event Tech Podcast, just don't scroll down to the bottom but ... I just think I was like, "Well, how many pages is this?" Is first thing I asked, and I think there's three pages and immediately pillar page is what the number crossed my eye, and that's the outrageous thing that I think I'm looking at. I guess I'm going to jump the gun and say, 48 grand, for one, there's one PDF. And you say this is likely ... I mean, obviously the rest of it is cool, but it's one breakout room.

Brandt Krueger: That's one room. Yes. You're correct.

Will Curran: Oh my gosh, there's so much to dissect there. Andrew, we'll be here for a while.

Andrew Latimer: We're going to have a hard time getting seven of these.

Brandt Krueger: So, just so you know, I actually did remove ... So each one of these PDFs also had like three to four pages of legal and stuff like that at the end. So that's been removed.

Andrew Latimer: Every single one, huh?

Brandt Krueger: Yep, every single one of these, same boilerplate, the same legal, all that kind of stuff.

Will Curran: I hope they merge them at least to make it ... so when you sign it, you only have to sign in once and it duplicates across all of them, at least to save-

Brandt Krueger: We'll find out.

Andrew Latimer: Sign once, and go do whatever you want in the other six rooms.

Will Curran: I wouldn't have known that this was a breakout room. I mean, looking at it immediately, I see a lot of things on here that makes me think this is a much larger room, right?

Brandt Krueger: Right.

Will Curran: For example, things just off bag us was quick fire down line, if you want to, Andrew if you're cool with it says there's a better way that you want dissect this, there's just so much stuff.

Andrew Latimer: No, I'm right there with you.

Will Curran: First thing I'll do, I'll pick one of the first things I see, is that they are listing out in the days' category, which we've seen on the AV Audit before. They're listing out four days for everything, very specific amount too. I don't think there's any dates on this quote. So Brandt, maybe you can enlighten us. Do you know how many days the actual event is?

Brandt Krueger: Yes, sorry, I dropped that down when I was redacting. So I'll tell you-

Andrew Latimer: Oh, there are some down in the labor section as well, so we dive into that.

Brandt Krueger: Yeah.

Will Curran: Oh, okay.

Brandt Krueger: Long and the short of it, it's three days.

Will Curran: So, it's exactly four days?

Brandt Krueger: Yeah, four days, it's about four hours. It's about a total of nine hours. So let's kind of zone in on that, that there's kind of one day that's a little bit longer, a couple days that are little bit shorter, but it's a total of nine actual hours in the room.

Will Curran: Okay, because I see it on here. So it's technically four days-

Brandt Krueger: Yes.

Will Curran: ... The first day is 8:00AM to 4:00PM, which I'm guessing is load in. Because there's no camera operator on the 17th, which means that's likely a load in day. So basically, what we see on the gear is that they're charging for four days of gear, for four days of the event, which one of those days is load in. I would immediately push back on that because the minimum they should be charging three days to get it for a full week. The fact that it's being charged for four days is really odd to me. That would be like if you have maybe, Andrew, like a week and a half long event, we would charge four days for maybe?

Andrew Latimer: Yeah, I would say that's in your kind of seven to 10 days of show range. Normally I would say the three day week is still fairly standard in the industry. But if you're talking a three day show, a lot of times, we see that being priced in the one to two day range. Maybe less so from in house companies, but even so, four days, including charging for the setup days, in my opinion, that's absolutely absurd.

Brandt Krueger: I'm just going to verify that. So I'm bringing up the schedule, and the RFP that I sent.

Will Curran: Yeah, that's another quick point, Brandt, we mentioned, I think this last month's AV audit, is to make sure your schedules are accurate too. Because Brandt is doing a good job verifying it 100% right now, but just because the AV company quoted out, load in 8AM to 4PM, second day is 1:00PM to 6:00PM, third day's 8:45 to 5:00pm. And last day is 7:30 to 5:30, verify that's correct to your schedule. And that's including a little bit of buffer time as well.

Brandt Krueger: So, just so you know, the schedule as listed in the RFP shows that 17th as being loaded in. So you're correct, that they're charging a day for load in. The breakout sessions themselves are then Tuesday, Wednesday, Thursday. So you've got one hour of breakout session on ... Well, I'm sorry. There's some weirdness in there, but we'll just say, half a day, just for safe arguments, in each one of those days. And then a full day on Wednesday, and then basically a full day on Thursday. And that kind of looks roughly what they've got.

Will Curran: And define full day, because I think that's important for this one too. They seem to be charging eight hour days, versus a 10 hour day.

Brandt Krueger: Yeah. And so I think, by the way, I think it's fascinating that you guys have immediately zeroed in on the labor, which Andrew was using as kind of-

Will Curran: We'll get to that. This is a quick ... This is outrageous. But we'll get to that in a second.

Brandt Krueger: Which is interesting to me only from the sense that ... Lets re-emphasize the total bill for this one room was \$48,000. So like, I started and immediately did what I usually say don't do, which is go look at the end numbers, and I total that up. It's \$380,000. By the time you add everything in, and the labor for seven breakout rooms. And so, I was so already maxed out by the time I barely even started looking at the labor, and we'd already done two revisions.

Will Curran: I think you bring up a super good point, I don't want zero in on the last number. But also the same time, I did a gut check, because a breakout room, even though ... Andrew, we do really fancy breakout rooms with really nice screens, drape, scenic, we're not exceeding 10 grand, maybe for that one room.

Andrew Latimer: No. Maybe for three days of program, it might be a little above that. So they do have an audio engineer and a video engineer, which is ... that's great. We love to see that in each room. Maybe that would push it north, but 48 grand is just astronomical.

Andrew Latimer: I would say 48 grand for seven rooms might make sense.

Brandt Krueger: You bring up a good point. We did dive into the labor, I think you bring up a great point that the numbers that are on here are a little odd. Usually we see half day rates and full day rates, based on five hours and 10 hours. And what we've got in here are eight(s) and five(s) and 8.25(s) and a 10, a lot of weird numbers on here as far as the hours that are being used.

Brandt Krueger: And no real benefit that I can see. I could see someone saying, "Well, I'll only charge you for eight hours instead of 10 to try and save money." But it doesn't seem like that, that's actually passing through in any useful way.

Will Curran: It might be because they're in California. Because California legally ... And I should probably know this, knowing that I also have an HR department to take care of this stuff for me ... I believe it's that eight hour day for them minimum, right Andrew? Just in California. I don't think it's spread anywhere else quite yet.

Andrew Latimer: I believe that that's true. There are still some variances to that, depending if labor contractors 1099 with contracted employees for W2 on staff employees. It's a very gray area that I would say you should opt on the eight hours. But I do see it sometimes in Canada as well, that there can be an eight hour day.

Will Curran: That's right.

Brandt Krueger: I will say otherwise, schedule is relatively accurate. So I'm comparing these side by side, the one abnormality that you point out correctly, is that we've got basically a full day listed on that Monday for setup. So a full day to set up and engineer. So you've got an audio tech, you've got a video engineer. You don't have the camera operator, which is good. But that's a lot of labor for setting up seven breakout rooms.

Will Curran: Yeah, totally. I think we can probably beat this one up like this. But actually, I think the rates aren't abnormal. We talked about this on the show this last week too, is like about \$100 an hour Andrew, which isn't absolutely crazy for an engineer, just obviously want to make sure they're fantastic. But I think where we can probably spend a lot of time talking about is the gear pricing?

Will Curran: Do you want Andrew ... Is anything else labor lead before we jump back and start talking about some of these prices?

Andrew Latimer: The only thing I see on that labor ... Brandt, I know you said the numbers is somewhat perhaps excessive with 8-5, 8.25 and 10. I do appreciate from a vendor standpoint, how that's broken down, for if I were to see this quote come in, that makes it very easy for me to say, "All right, that's how they're calculating their over time. We calculate it this way. I appreciate that. But I can certainly see," especially since there's not a column immediately above that, denoting what each row is, you have to scroll all the way up to see what standard time, what's overtime, what's double time. That's a little confusing. It's a double edged sword there for sure.

Will Curran: I definitely think that design ... This is me getting like visual design person ... But, yeah, there's a lot numbers, I remember I scrolled down I'm like, "Whoa! Why are all these numbers' kind of like inserted in here. And you have to really look at it to understand. And I think I understand that there is straight time, overtime, double time. And I mean, that's the thing, too, is that they don't even label just ST, OT, DT. So you have to know that straight time is normal, OT is over time, and then DT is double time, and what those rates are.

Will Curran: Because someone sees this, they might just be like, "Okay, cool, yeah," they're going to go into OT, whatever that is, and they don't realize like, that's one and a half times for that quarter hour. It is nice that they are building on the quarter hour for it versus ... I think most companies will just ... if it goes over an hour, then they bill for a full hour after that too. That's kind of nice.

Brandt Krueger: I will say, just to help continue to round out the labor section is, one of the things ... and we'll get into this when we get into the hardware is, we do have cameras. So what is odd for a breakout room is that all seven of these, and this was in the RFP and what they wanted, as far as I knew, was to actually have a camera in every room and not just set it and forget it. So that's why there is an actual camera operator in each room.

Brandt Krueger: They've got an audio tech, a video engineer and the camera operator. One of the things that I first immediately went back to them and said, "Okay, if you go back and look at last year's footage, it's only a step above 'set it and forget it.'" It's lean over every now and then, and adjust the camera a little bit. So really, it's the kind of thing that if it was the right tech, it could be one person, but nobody's ever going to go for that. So I said realistically, we can take that down to a two. So that was one of the first things that we did, it was knock it down to two techs.

Brandt Krueger: The other thing that I want to point out to you guys is there is a separate sheet, labeled Roving Setup and Strike Rover.

Will Curran: I was going to tease that, right after you finished making that point. I'm like, "Wait, there's another thing for labor, and there's engineers dedicated." I want to see all the quotes real quick before I understood exactly where that rooming labor was coming in. But I was worried about that as well.

Will Curran: That's a great point you made though about the camera operators. They're not going to easily say, "Yeah, let's make some guy do two jobs." But if my client was saying, "Hey, we need to save money." I know Andrew, and I would have that first conversation. What's the camera for? What's the use of it? Why does it exist? Even completely, not just why is the camera operator exists? That'd probably be one of the first questions, but then even why does the camera exist? Period! Because something you could do potentially too, if it's just set it and forget it, and you're just doing a static shot and that's all you're looking for, you can get that done with a cheaper camera too.

Brandt Krueger: At this stage, let's keep that in.

Will Curran: Let's assume these are going to be resold, it has to be good, like all that sort of stuff.

Brandt Krueger: They are. This is based on the previous years, again, they did keep all that content, they put all that content on their website, they branded that content, there was sponsor logos. So for now, let's just say we got something we got to keep in.

Will Curran: One suggestion.

Andrew Latimer: Brandt, you don't mind me asking, in the RFP, does it clarify if the camera is being used for iMac, or recording, or both? And does it discuss the file transfer method that "Hey, we have a hard drive or we need you to provide hard drives in that RFP."

Brandt Krueger: It does not specify the file transfer method. I assume either someone's going to throw one in or I'll bring one. But it's a great point, making sure that you know what that is. And

that is actually ... I want to make sure it's on this version. Yes. So in the room that we do have open, under computer, there is an external hard drive listed. And I'd say-

Will Curran: Three of them.

Andrew Latimer: Three of them, I'm seeing.

Will Curran: At 250. The thing we're laughing is that they're less at \$250 apiece.

Brandt Krueger: Yeah. So we kind of gave away the punch line on that one. But yes, so they definitely accounted for delivering the footage by a lot, you know, three, and it doesn't say what size hard drive or anything like that. Just three external hard drives at \$250 apiece, with a 10% discount on that.

Brandt Krueger: So to answer your question, no, that wasn't part of the RFP, but it does specifically say that the sessions are to be recorded. So in the RFP ... let me just bring up the exact wording ... Says one camera video audio recording capability, either on camera or as separate unit.

Will Curran: Okay.

Brandt Krueger: Is outward it on.

Will Curran: Yeah, that makes sense. The one thing to keep in mind to like, and I think Andrew might be bringing us this points, make sure you guys have a game plan too, as far as how you're going to do the file transfer? Who's going to manage that too? Because that could be one reason why, it's a one hour session, it's actually filled that five hours is that they know they're going to have to dump this footage. But just make sure too as a client that you're ready to receive that footage, because I can't tell you how many events where a client says, "Yeah, can you record it," and then we end up handing him like, "Here's seven terabytes of footage." And they go, "Oh, and then they aren't quite sure what to do." Just make sure that you have a video production plan afterwards as well. If not, ask your AV company, "Hey, can you do that for me and what's that cost look like?"

Brandt Krueger: To answer that question, again. We're talking about nine hours or so of actual footage per room. And my understanding is based on the kind of the HD footage and the way the ... What do you guys say? Do you say AJA, or AJA drives.

Will Curran: AJA.

Andrew Latimer: AJA.

Brandt Krueger: All right. I've never know.

Andrew Latimer: I don't know if anyone does. If AJ is listening, if you can clarify, that will be wonderful.

Brandt Krueger: #EventTechPodcast, AJA let us know or AJA, let us know. So in the recording section, they have an AJA key Pro, that's kind of an industry standard recording module. And then those decks, just for folks that don't know, have kind of a special hard drive, it's their branded hard drive that then you can plug into a laptop and get really fast transfer rates and things like that.

Brandt Krueger: And so if we look at that part under video, you're going to see an AJA ki pro rack file recorder. And then you're going to see a 500 gigabyte storage module, you're actually going to see-

Will Curran: Special hard drive.

Brandt Krueger: ... you're actually going to see six right keys to our storage modules at 500 gigabytes apiece. My understanding is that each one of those in HD footage can hold about seven hours of footage, so not quite enough to fit on one. So you would need at most two storage modules.

Will Curran: Usually what we would do is we put up ... when you do your break, we would stop record and we load a new hard drive and then start doing, and then hopefully as well, the game plan would be for us to start dumping that to the transfer drive, so you're not waiting on 500 gigs, a full join me on 250 years.

Andrew Latimer: What's cracking me up about this too, is looking at the pricing on that, I just went online, and at B&H Photo Video, you can get actually the solid state version of that 500 gigabyte hard drive for \$1,200. They're charging \$1,689 for a rental times six of those dress.

Will Curran: Times four days. So actually, each hard drive is costing us four times 1600, whatever that math is.

Brandt Krueger: Yeah, it's a lot.

Andrew Latimer: We can buy that whole system.

Brandt Krueger: So I just want to point out we've only dipped into the hardware twice. In the one question that Andrew asked, he asked, what did you guys discuss as far as getting that footage afterwards? And so we got an external hard drive of unknown size. Actually, we have three unknown external hard drives of unknown size at \$250 apiece. So roughly \$750 discount \$670, and then a rental of six 500 gigabyte storage modules.

Brandt Krueger: So yeah, we've only dipped into the equipment twice. So I'm interested to see what else you guys can dig up.

Will Curran: At this point just looking at this stuff, I'm offended looking at this. This is why people think AV is so expensive, because they see the source and they go, "Oh my gosh, I have to spend all this money." I am sure there's people fortunately for the AV company that pay for this, but oh my god, this is almost like malpractice at this point, I feel for AV companies to be charging this much.

Will Curran: I get it having high prices and being slightly more expensive, but charging more than cost to buy it, and times four and also padding it with too many hard drives that you don't even aren't going to use! We talk about per day, maybe two hard drives. Let's say they don't ever wipe the hard drives at the end of the day, don't dump it at the end of the day, maybe you need six. So then that way you can dump all the footage at the end when you have all on the hard drives, you may be two per day or something like that times three days. But that's just a malpractice.

Brandt Krueger: To expect a planner to know ... Again, we've only dipped our toes into this. But it took me ... I couldn't remember how much footage can fit on a 500 gigabyte AJA drive, but that took one second of googling. And it tells you if you do it in this format, it's going to be this much, and this format this much. And immediately went, "Okay, so that's 500, so let's say that was seven hours times six. So that's 42 hours of footage, capable, that we've got there for eight hours of breakouts.

Will Curran: I don't even know if you have to even get that nerdy at this point. There's so many things wrong with this.

Brandt Krueger: No. What it gave me is it armed with about five things. What I did is picked and chose the five most egregious things when I went back to them to say, "Guys, come on." It was basically the conversation.

Will Curran: Yeah, totally. That's important. Sorry, go ahead.

Andrew Latimer: I think that's up there on, the egregious.

Brandt Krueger: Yeah.

Will Curran: Yeah, for sure. Andrew, did you do a googling as far as camera? They have Alyssa, the HSC 100, our HD camera, each at five grand. Were able to find out how much that camera costs to purchase.

Andrew Latimer: It is more expensive. That's a \$20,000 camera. It doesn't specify what len's on it, so you're probably getting this stuck lens, which may or may not be what's necessary.

Will Curran: And I maybe wondering is why they are moving it a lot because they can't even get that zoomed into it too. So they're probably just like, "We can only get a wide shot basically."

Brandt Krueger: Well, it was a different company last year in a different location. I just wanted to emphasize that it wasn't like we needed the operator. That was the only point of that.

Will Curran: Good to know.

Andrew Latimer: I see just everything on here, there's not a single thing that's being charged less than a quarter of what it would cost to buy, most of it's half to actually above purchase price.

Brandt Krueger: Yeah.

Andrew Latimer: It's just absurd.

Will Curran: Yeah, absolutely. I was going to say that, we've talked about this on The AV Audit if not like a Wednesday. Usually, just so everyone knows the standard practice is 10%, whatever the cost to buy, maybe a little higher, if it's going to break more often, like a projector or something like that. Less to potentially, like, for example, it could be like 2.5% of the purchase price to rent, if it's things like trust, for example, that are going to last forever.

Will Curran: But you can expect there's always like 10%, whatever cost to buy is, if you're looking to get that gut check, grab that model name. That's the nice thing, at least, at least most of these things, they put model name's on it. Copy and paste it into Google, and then look and just do a quick got you, "Is it 10%? Whatever the cost is to buy? If it's not, then you know. You say, "This seems like it might be too high as the AV company. That's my best bet for a non tech, of course, at least.

Will Curran: Or show this to your favorite Brandt, Will, or Andrew and then we will have a good old podcast on it.

Brandt Krueger: At this stage in the game, I wasn't even going to that level. It was so like, you kind of said immediately a little bit of offensive that, I barely looked at the labor, and wasn't really looking at the unit prices all that much even at that point, because there were so many other egregious things that I just went back and said, "Here's the top five things that offended me in this thing, guys, let's take another shot at this." It was more it was more diplomatic than that.

Andrew Latimer: I think it's funny that they're even going to the point of charging for the ... It's listed as JBL poll GA Speaker Support Post. And that is a small poll that holds up the ... what's listed as the JBLX932 power define array, above the VRX918 powered subwoofer. It's a small

pool, it's maybe \$10 to buy. It's listed, what does that ... Four line items above all of that, probably to make you think it's in a different need category, and it's 58 bucks for that.

Brandt Krueger: Each.

Andrew Latimer: To get to that level-

Will Curran: Times four days.

Andrew Latimer: Right. I think we talk a lot about how a lot of times we see quotes or explanations where they're just throwing out terms to confuse people, trying to list everything possible, with no explanation. And that's how you know that there's a bait and switch going on. And I think this is a classic example of that, because they have gone into a lot of detail on the quote. You have the exact model names of everything, quantities of cable. But it's not organized, it's all over. And getting back to what Will was talking about with the visual design of everything, I think why our gut check on this was doing what we never do, scrolling to the bottom lines, where we're seeing all these huge numbers. \$10,000, what's that? It's a breakout room. What's \$10,000? I got to look at the bottom line now, it turns out that's those ki store drives we were talking about, but it's a big chunk. Looking all the way through this it's just offensive, I think is the right word that we've been using.

Brandt Krueger: So some of the other things that ... And here's the thing is that I honestly your eyes start to glaze over because it is so many things. Now, I've frequently complained about AV companies that clearly their warehousing system is linked, word for word to what goes out on the bid. And so you will see 15 50 foot XLR cables, and 800 foot XLR cables, and things like that. But what you don't usually see is a price next to all of those things.

Brandt Krueger: And so folks know when we're looking at this, we're we're actually seeing XLR cable, 10 foot, quantities six, unit price \$9, days four, subtotal \$54. So it's that level of detail where every single cable is listed on here, which then I started looking at going, "Okay, so that's 60 feet, 800 feet, it's like 1000 feet of XLR cable for a breakout room.

Brandt Krueger: When you go down to the video section, it's the same thing. Where you've got the SDI cable, which for folks that don't know that's the video cables, the high definition video cable. There's 600 feet of video cable listed, 400 foote, 450 foote. Maybe I'll let you guys address this. But normally, there's a couple of different ways that you can see that on a bid. How would you guys normally see that on the bid rather than broken out like this?

Will Curran: I can't answer that, go ahead Andrew.

Andrew Latimer: To be honest, for me, there's sort of two approaches, just depending on the level of detail that we're getting in the RFP, some people will send us, "Hey, this is the exact

rooms, the exact positions. And at that point, we might itemize it out into exact cables. But usually, it's not being charged like that.

Andrew Latimer: Some companies will charge for cables, but it's usually nominal fee, again, going back to the 2.5%, 5% of the purchase price, just to cover if scissor lift runs over all of your cables, it might break some, but we do see that.

Andrew Latimer: I see a lot of people that early on, an RFP will just drop in small audio cable package, that large video cable package. And that gives flexibility to later say, "Hey, we need this much, we don't need this much." And it doesn't bog down your quote.

Brandt Krueger: Exactly.

Will Curran: I was going to mention the same thing too. Usually it's so nominal as far as pricing like at meetup dollar per cable, right? Or something like that. Not this 25. You know, oh my gosh! There was one of the cables, SDI cable, 100 foot, \$243 Jesus. Usually, it's not that much, so you don't have to worry about it.

Will Curran: And that's why I always tell my clients, "You can go either, I can go either way." I can see cable package or the limit, but usually cables aren't where you see savings. And I think even if you compare, let's say if you just divided this whole quote by four times, and did 25% of it or whatever, it probably would be in the same thing. As far as relativity, one of the cables is \$30. But really, the money being spent is like in that \$4,000 AJA Pro Rack File Recorder.

Will Curran: So really, if you looked at this, I wouldn't get even nit picky with the cables. Because, yes, I do think they're overpriced, but there's other bigger fish to fry immediately. And so if you are looking to save money on quotes, I don't recommend you knit pick your providers cable counts and things like that at first. Unless the cable counts are absolutely outrageous, and you're looking to say \$50 off the quote. But to be honest, you're probably spending your time somewhere.

Brandt Krueger: I think that's more of my point, is that normally, I wouldn't even look at that kind of thing, other than a glance to make sure that there's enough. But what we're seeing here is because they're doing so much cable, and charging us for every single one. I'd be fine if they brought in a work box. It's almost that kind of thing. It's nit picky that I would have rather seen 3 grand cables, then I wouldn't know, and I wouldn't care.

Brandt Krueger: But also, again, let's be clear, we're looking at one room.

Will Curran: Yeah, I can't wait to see these numbers.

Brandt Krueger: We're talking about, so that's 600 feet of Mic cable and 600 feet of video cable per room, as far as what they're bringing.

Will Curran: Unless we're going to Mars with this.

Andrew Latimer: Yeah, exactly. Brandt for our reference, and for the audience reference, what is the expected audience in these rooms? As far as size, demographic, layout of the room. Is it theater, round?

Brandt Krueger: They're decent sized rooms, we're probably looking at maybe a couple hundred people per room. And so-

Will Curran: Okay, like 200, 300 or 400.

Brandt Krueger: ... Couple, not 400 but a couple hundred. One of the other things that I started to zoom in on then is the audio package that is listed there.

Will Curran: I know exactly where you're-

Brandt Krueger: I'm going to let chew on that for a minute. So go ahead and give us your thoughts on that.

Will Curran: ... Well, first, I want to give them compliments. These are good speakers.

Brandt Krueger: They're really good.

Will Curran: We use these in our breakout room. But like they're not ... And we can start over killer. We're not bringing in like ... The speakers are really nice. I don't think they're egregious in sort of way, but it might be overkill. Andrew, I'll let you comment. You're the audio guy.

Andrew Latimer: I agree with you there. Four 18" subwoofers for a breakout room's curious though. Unless this is an EDM conference, man, it is going to be bumping, you're going to hear all the rooms right next to each other there. If someone plays a video, it's going to crush the next door room.

Andrew Latimer: I do think the VRX line array speaker on poles ... I see that a lot. When you're crossing that couple hundred person threshold, it does become a choice of, do we put out a couple smaller speakers on sticks, two next to the stage, and two further back in the room with a delay on them so that the sound comes out clean?

Will Curran: Can you define what a delay is for everybody?

Andrew Latimer: The audio has to travel a certain distance, that's this whole speed of sound thing. So you want to make sure that when it gets from speaker one to speaker two, it's arriving at the same time, that speaker-

Will Curran: That might be like halfway back in the room too, right? The speaker might be halfway through.

Andrew Latimer: ... Yeah. A lot of times we'll see it, you'll put your first row speakers, just kind of in a breakout room, right in line with the podium or the stage. And then the second ones, usually, if there's a break in the chairs we'll align it with that make it a nice crowd flow. And then they'll just be aligned in time so that wherever you are in the room, your speakers are playing at the same time. Otherwise, you get this weird echowe sound, everyone starts to sound like a robot.

Andrew Latimer: A lot of times if you go to a concert, and you're sitting in the upper balcony of an arena, you're hearing this weird tinny sound, and everything's just kind of bouncing around. A lot of that is from a poorly timed delay or in the case of an arena, it's really hard to do a coherent delay across the entirety of the 600 foot space.

Will Curran: That's true.

Brandt Krueger: My end of glance and see it maybe ... Maybe this is not ... And I'd love to get your take on this. So I've had a rule of thumb that works well for smaller rooms. Once you start ramping up past general sessions, just starts getting out of hand. That for audio, I have a roughly 5 watts per person rule for average sound, and 10 to 15 watts for blow you out the door sound. And that rule ... So, they start to go out the window as soon as you get into larger and larger spaces.

Brandt Krueger: But for smaller spaces that has held fairly accurate for me. One, I'd be curious to get your take on that, two, I'd be curious, when I looked at this thing, I immediately dropped those JBL's in to see what their wattage was. And their continuous wattage is 875, and then peaking much higher than that. So with four of those, you're looking at 3500 watts of audio for a 200 person room, whereas if you're just doing that rule of thumb of 5 watts per person, you're looking at about 1000 watts audio.

Andrew Latimer: That's a really interesting conversation actually.

Brandt Krueger: And maybe one that's beyond the scope of this.

Andrew Latimer: Yeah, I'll tough on it briefly here. There's a lot of manufacturers now. Amplifier technology that generates your wattage has come a long way in about the last five years. We won't get too detailed in that. But there's a lot of manufacturers now on their lower end speaker that are actually playing to exactly that calculation. Where they want to say, "Our 2000W speaker is what you want." Well, in reality, it's an incredibly inefficient 2000W. In more technical detail speakers are rated in sensitivity, which is decibels per watt, one meter's generally the measurement.

Andrew Latimer: So you could have a 2000 watt speaker, but it might put out 90 decibels at 1W, whereas another one might put out 101 decibels at 1W. So now you're talking ... In sound power, that's effectively far more than doubling the perceptible volume of that speaker from just 1W power. I think that calculation has held us true historically, but it will need to be revised into the future for the whole industry.

Brandt Krueger: That's it, I'm out. I quit, I'm out and if I'm going to have to start making ...

Brandt Krueger: Thanks.

Will Curran: This is why you have audio engineers.

Brandt Krueger: It's important because rules of thumb are only good until they're not. And so, this is one that served me well over at the time, but if the way that they're handling the power in these things is changing, then we need to start adjusting accordingly.

Brandt Krueger: But for me, you know, back to the-

Andrew Latimer: To be honest, I don't know what that new rule is going to be.

Brandt Krueger: There'll be a curve in there somewhere. But again, just to bring it back to the bid here, we see four pretty high end line array speakers plus subs. And so, like you said, that would absolutely blow the room out pretty easily per room.

Brandt Krueger: I was thinking of emphasizing that.

Will Curran: The thing to keep in mind too, is that likely the way they're deploying it, and actually setting it up matters as well, because likely, what they're doing is with that pole setup ... and this is a clean look ... Actually, no, because they have four poles, so they're probably doing sub pole speaker. So, if they stack them all at the front of the room, you're blasting those people on the front, but as Andrew said, if they delay them out and spread them out throughout the room, it might be a little bit better. But I think the subwoofers are a little egregious.

Andrew Latimer: And if they are doing these just as delays, it's completely excessive. At that point, if you're using these as delays, just go with a cheaper little powered box of EV, QSE, JBL they all make them. Expected \$60 to \$75 of rental rate for them.

Will Curran: And smaller too. So it looks more aesthetically pleasing. This is obviously a corporate event. Unless this is a music festival, perform or something like that, the speakers are gigantic. If you look at the VRX, they're wide. So they also don't look aesthetically pleasing, compared to some of these, for example, I know EV makes really small box ... I'm just totally blanking on the name of the manufacturer that we use all the time. But bunches of

manufacturers have really small boxes that are really clean looking. And I think that's important too for a corporate show. You want to look professional as well. But that's getting nitpicky.

Will Curran: One thing I wanted to pivot to, is we're talking about size of the people as the projection side of things too. So it looks like they have on here at 9 x 16 foot screen. I think we get this question all the time, as far as thought process, Andrew, when deciding what size screen to do, not even getting into the projector they chose for that. But let's just talk about the screen size. How do you decide what screen size to use, for what size room? So in this case, they chose 9 x 16. Is that too big for a 200 person room?

Andrew Latimer: I think it really it can depend. And that's where it does become a conversation. I quoted a show last year that ... We actually did decide that the 7 x 14 to 9 x 16 sort of screen size was appropriate. And then we got the actual room diagrams and not a single room would them.

Brandt Krueger: These are big rooms. I'll save you that on right now. These are very tall. It's a master ballroom that's being divided up into the ... Especially the ABC and D, those are like full height 20 foot ceiling rooms.

Will Curran: And that's why it's important to ask when your AV company's coming in, they should ask you for the room names. Far too often, we're like, "Yeah, we need seven breakout rooms." Give us the names of the rooms, because we also just want ... Andrew, we do this all the time, when recording out. You'll room check it to see the height and just make sure there's nothing crazy about the breakout room as well. Because if for example, we quoted this out for all this stuff, and it doesn't fit, but it's needed, then you have a harder problem because if the other rooms are booked it creates a nightmare on the plane side.

Will Curran: Andrew, keep going. You're good.

Andrew Latimer: I think, some people have at every foot is 15% this with your screen, I've heard that rule of thumb. But overall, I think it's really just a gut feeling of, "Hey, these are bigger rooms, let's try to put a bigger screen in here. Because even though it might not be necessary per se. There is some sort of just visual reputation of, "All right, cool, we got a big screen, everyone can see easily." It feels more like a general session, than it doesn't break out, which often gets neglected and you have this 30 foot tall room, that's a ballroom, that's been sectioned off, and now you've got a little seven foot roll up screen in the corner. It's a tough battle to fight. And I think a lot of times, it's just going to come down to the budget versus reputational integrity of those screens.

Brandt Krueger: That being said, at this point in the RFP, or in the bid process, I hadn't gotten into this level of detail, because there are so many bigger fish to fry. Now that we're talking through this, those ABC D rooms are big, but these 21 ones and these 03's that I've got listed here, those aren't that big, and aren't that tall. And so I think, because they cut and pasted these

identical rooms, there's a good possibility that, that 9 x 16 is actually too big for these other rooms. So that's solid, that when I get the final bid, I'll be looking at.

Will Curran: Yeah, for sure. There's a lot of things in here. We could just go through it line by line explaining this.

Brandt Krueger: Yeah, I think we should probably wrap. But the last thing I want to hear is the supplies. I don't know if that's where you're going to go.

Will Curran: It's good that they include batteries. And it's fantastic. They have six pack. \$2 of battery.

Brandt Krueger: Yeah, see, that's where I started going. It's again, per room, so that's 72 batteries times seven rooms, that's 504, AA batteries at \$2 a pop.

Brandt Krueger: And if you scroll down, one more, you've got black gaff tape, 3" gaff, quantity, 2 per room. So, that means we're going to be going through 14 rolls of gaff tape and 504 batteries between those seven.

Will Curran: Maybe one roll would be generous, but you can probably ... Maybe to go to a larger point too, brought up with this, as far as strategy goes is that ... To be honest ... In fact, this is separate buy quote is really kind of also scary, because you have to put on there. I'm going to put one thing of quote, but turn this into a master bigger quote. And instead of having one roll of gaff tape per room, sometimes it might be just if there's seven rooms, Andrew, maybe a roll for every two rooms?. So, you only need three, four rolls, maybe?

Andrew Latimer: Yeah, I think usually we would price this as kind of expendables for the whole show, rather than per room. Maybe we'll write that into our warehousing software on the back end, and we'll just use the extra gaff tape at a later point. But we're not going to charge you for anything that's probably more than necessary.

Brandt Krueger: I can tell you that if they would have dug their heels on this and said, "Nope, that's what it's going to be," I'd say, great. I will take the 72 rolls at the end of the show or whatever's left, and I will take all the rolls that take.

Brandt Krueger: I do love the fact that it's on here, because ... And this is something that I know you guys have talked about as well, that it's important to have those expendables on your bid, because that's when you're comparing apples to apples and oranges to oranges. Those are those little things that sneak up on you, where it's like, "Oh, yeah, that wasn't on the bid, but it then winds up on your master bill. So making sure that you do have the supplies on there is huge. I just have trouble with the amount of supplies that are on here, along with ... It just all batches together for me with the 600 feet of cable here, and the 504 batteries here, and the 6250 gig hard drives, it really just felt like piling on.

Will Curran: Yeah, totally. So I just really I'm kind of like the spoiler alert for the rest of us. But obviously, we can click through each one of these quotes, but I'm just kind of clicking through them right now. But, are they all identical? Wait, I'm looking at ... so far I'm on a second one.

Andrew Latimer: Yeah.

Will Curran: I'm on third one. Looks at ... No, third one doesn't have a video. Okay, third one doesn't have video, I know it has video, just kidding.

Andrew Latimer: It's just different by a few dollars. So that's actually what I'm clicking through right now.

Will Curran: Oh, yeah, I was going to note something really interesting about these too. If you scroll the bottom, they're only charging \$15 for taxes.

Andrew Latimer: Ah.

Will Curran: That's really weird.

Andrew Latimer: It probably taxes only on the expendables, would be my guess.

Will Curran: It might be but again, I don't know what city this is, or what the local laws are, but usually you're paying tax on rentals as well. And I think we talked about this in the first AV audit. But it obviously depends, but I think that's generally the nationwide rule that we've noticed across all of our markets that we serve, is that you have to charge tax for rentals. And I just always consider one thing to ask, because hearing what they say, can determine their professionalism as well. How do they understand how their business works?

Will Curran: There is an argument and I think you'll look at the live comments from it, from the first show, but the people were fighting like, "Well, if stuff is considered production services, it's technically a service that I'm bringing this gear. But in the true ... I've talked to so many tax professionals at least, and they've all said that, you should be charging for rentals. If you can rent a sledgehammer, usually charge tax for that rental. So that's just weird that's it's only \$15.

Brandt Krueger: It's super complicated, and it depends on State by State, and the production company that I used to work for could not get it across to the State tax agencies, that they were production company, that they were providing services, and ... They were also destination management company. And so, they could not get it across to the State that they didn't own buses. They were arranging transportation, but they didn't actually own buses. And so they got audited, massive, like full on agents sits in your office for a week out audited, going through. This happened like three times over the course of the time that I was there, because they just couldn't get through their heads what it was that we did. So it's really a complicated thing.

Brandt Krueger: So I want to throw one ... I want to give you a little bit of where we went from here. And then I've got kind of a punch line to throw at you as well.

Will Curran: But we're going to eventually get to this roving labor setup and strike labor, because I just opened that up, and I have a million.

Brandt Krueger: Well, go ahead. Like I said, at this point, there were so many other egregious things, that I barely looked at those documents, because there were so many other fish to fry. Go, hit it. Let's just see what part got you.

Will Curran: So this is labored roving setup and strike labor. So first thing is like, wait, the labor that was on those quotes didn't include strike labor. That's was my first question. But as we brought up earlier, is that it's very weird that there's two texts, plus a camera operator, every single room, which might be needed based on the content, or whatever that is, but then that there's additional roaming audio. For example, Ill just list them out. There's an assistant audio person, there's two more camera operators. For it looks like just as ... No, is that just load in day?

Andrew Latimer: Just one hour. I guess it's ...

Will Curran: Is it just a load in day too? Lad in day, right?

Andrew Latimer: Yep.

Brandt Krueger: Yeah.

Will Curran: Okay, I see how they're doing. I see how they're planning.

Brandt Krueger: Set up as a strike, additional people for that strike.

Will Curran: But why aren't those engineers qualified for doing their own audio? Why do you need an assistant audio person there as well? Like, "Oh, sorry, we're going to charge you \$100 an hour for this person," but they need a babysitter who can run ... three of them that can go and help you during setup. That sounds outrageous to me.

Will Curran: Again, it depends on the company. If that's how they feel they want to run, that's just something you have to ask them. But the camera operators are there for one hour just for ... I'm guessing to set up their cameras, the day before probably.

Brandt Krueger: But that's tin addition to the operators, like you said. So it's actually ... So you'll have two people dedicated to setting up the ... So you've got one camera operator that's there

for setup, as well as these two people, which means you will have nine people to set those seven cameras.

Will Curran: I don't know if they had the camera operator there for setup, but-

Andrew Latimer: The one's with audio in the video wear.

Will Curran: Oh, yeah. Why can't the video engineer set the cameras? Our video engineers do it all the time.

Andrew Latimer: It's funny too, because their setup times are different. We have an 8:00 to 5:00 so that they pick up ... I guess they're not billing the overtime on that. But they're saying nine hours for the loading crew, but then eight hours for your engineers in each quote on those setups.

Brandt Krueger: And honestly, I think because it's been put into so many different documents, I think they're confusing themselves. I've got more on that to come.

Brandt Krueger: I think we've gone through pretty well with the fine tooth comb. You got more.

Will Curran: I have one more thing as a benefit to them. So they have some utility people for helping set up, that's very common, just to have some general people beyond the engineers who set up. But these are small rooms, they might have been able to get done with two people, especially because there's two people per room. But the thing I do like on here is they have a show director, basically there to manage everything. I think that's always good to have that one point of contact for everything, who also can make sure everything's moving together on schedule. Because all you need is everyone working on their own siloed pod, and then one team gets behind, and then whatever it may be, or that you have 20 different people that you have to talk to. Having one point of contact's really good.

Will Curran: The thing that I think is weird is that they're only there for setup, and then there for tear down. They should be there for the whole show. You should have one point of contact that can say, "Yeah, all the rooms are going great. Okay, cool. I don't have to actually go look at them. Fantastic."

Will Curran: So that was just something I was thinking.

Brandt Krueger: And some of that is me. Part of my responsibilities is on the show, are going to be doing that, is acting as the single point of contact and making sure that everything's running well. But we hadn't even had that discussion at this point.

Brandt Krueger: I kind of want to tie some of this into a bow and just say, "Okay," so immediately we start looking at this stuff and saying ... And to be fair, the same RFP went to four

different companies. So their immediate pushback was, "Well, you didn't tell us exactly what kind of gear, or that kind of stuff." And I said, "Yeah, but I didn't tell anybody." That's part of what I do, is I like to not put specific types of gear. We talked about that in last episode. I don't like to put this specific brand, or that specific type, because I want to see what you come back to me with. And yeah, these are amazing speakers, and I would love to be able to have the kind of budget where I could put this much audio in every single breakout room, but I still have a GS to do, in addition to this.

Brandt Krueger: So, a lot of the conversations surrounded the expendables, a lot of it surrounded the, "Okay, we really don't need six AJA drives per room, we really don't need this many hard drives per room." And it played a lot of the, "Well, we wanted to give you the worst case scenario, just in case, so that you knew really." And I said, "Basically, guys, this is four times as much as I can afford to spend on these breakouts. So what can we do?" They went back, they reduced the number of days in a lot of instances, they increase the discount to 25%. But the majority of the bids stayed exactly the same. And this is where it got really weird.

Brandt Krueger: So I'm going to drop another document in too. I didn't want to give you the full secondary quotes to make you go through it all again. But that would have been entertaining in and of itself. I just dropped that. So there's a screen shot here that, when the next round came through, this total of about \$367,000, somewhere in that next towards for seven breakouts. So, I went back and said, Guys, look, I have nowhere near that." I even told them my actual budget, which I really tried not to do unless I absolutely have to. I know that's a big point of contention for folks. But I tried to be transparent where I can.

Will Curran: Wait, you told them the actual budget and they came back! And then? I really want to hear what they did after that.

Brandt Krueger: So I told them the actual budget, and I don't want to go into numbers on this publicly on the show.

Will Curran: We're going to assume it's a lot less than 370,000 thousand dollars.

Brandt Krueger: The combined general session and breakout budget is significantly less than \$340,000.

Will Curran: For sure. I think that any budget should be.

Brandt Krueger: And I told them straight up. I said, "Guys, I still need to get a general session in this." And so whatever we land on, if you're going to force us to use you as the breakouts, which they still are not bending on, that is set in stone. And we've talked about the fact that you can negotiate your way out of that, not in this one. They're like, "Nope," and that's unfortunately happening more and more.

Brandt Krueger: So went back to them said, "Here's my actual budget, including general session." And they came back at 210,000 for just the breakouts, which is still over my combined general session and ...

Will Curran: I can't believe it. So here's the thing, if someone tells me, here's what my budget is, and I know I can't do it, which they should know they can't do it obviously for that budget, they should come back and say, "I'm sorry, I can't help you." What do we? Can we make sacrifices? What do we have to do? That's where I feel like the offensive egregiousness is definitely starting to ... That term is starting to make me feel...

Brandt Krueger: It's yeah. They did take a lot of the random stuff off, they took a lot of the ... I think they took the batteries off and things like that. So I've dropped a screenshot into Slack for you guys. And these are side by side shots now of two different rooms. So in the second-

Will Curran: On the same quote?

Brandt Krueger: Yeah. So they did the same thing where they sent me eight different PDFs. Only this time, the numbers weren't just a couple dollars off, you looked through the big numbers in the last round. And they were about 48,000 apiece, but there was like \$6 off here and \$20 off there, this one was like hundreds of dollars off, per quote.

Will Curran: Different.

Brandt Krueger: And so, I had to start going through with a fine tooth comb, then to see what was going on. And so if you look at that screenshot, you're going to start to see some-

Will Curran: Can I visualize this ... Help people visualize this for a minute. So it lists a Sure microphone. On the left, it's \$114, which I think is on the original quote, same price. But then for that same quote, in another room, I'm guessing \$38. XLR cable in one room, \$12, and another room \$4. And left on one hard drive, free for hard drive, the other one \$250 for the hard drive. So they're just bait and switching you basically.

Andrew Latimer: And in your subtotal days aren't calculating right anymore either. It's ...

Brandt Krueger: I honestly don't think this part is malicious. This is what I was kind of teasing at before that ... I think this point is they started confusing themselves. And the salesperson went in, and to his credit, started trying to adjust the prices to get to where he could get to. And so like, "Okay, I can drop this one down to here," but then didn't accurately cut and paste that from bid to bid. And so this was just two of them that I brought up, there was a lot more of this stuff going on throughout the bid.

Brandt Krueger: And so, when we went back to them to try and get round three, I had to show them this, and just be like, "Guys, this is a mess." We actually went up the chain on both the in

house side, and the venue side to say, "You got to let us out of this contract because this is a mess. You first of all came in at 340,000, then we told you what our budget actually was, and you're still far by ... But unfortunately, their response is ... And they're very nice about it, but the response is exactly what you hit on, which was, "Okay, what can we cut?"

Will Curran: Oh my god. Just shows incompetence, which is what scares me the most. This is just showing that if they can't get this right, what makes you think that you're going to get technical production where you have speakers and all these things going. This is basic, I learnt to use a Word document in middle school guys, basic math, basically.

Brandt Krueger: And so it was a very frustrating process. We were able to go through, there were a lot of things in here that it turned out we didn't need. So for example, on the original bids, there's listed to playback pros per room. And a lot of that, again, came from the original ... "Hey, this is what we had last year, this is why." And when we really sat down and said, "Guys, they're not budging, we need to cut," the client was actually really open and honest and said, "We really probably don't need a camera in every room," it forced them to prioritize.

Will Curran: That's sad, because they might have been able at some point to fit this in their budget, and that might have been something so value add for them, but because they're charging in other areas for things that are simple, it's so sad.

Brandt Krueger: So we were able to then slash this budget. There were plenty of things that we didn't need. But the thing that's frustrating me is that I got for bids on this. And we would have made those cuts on all the bids. And so what was already a significantly lower bid would also have been a lower bid. And so if we decided we didn't need a camera in every room, that would be the same for all the bids. And if we decided ... As it turned out, the playback pros had literally been cut and pasted from a larger session. And so we didn't need that in every room. And as soon as I pressed them and said, "Hey, guys, do we really need a switcher and to Playback Pros in every one of these breakout rooms?" The answer was, "Oh, hell no."

Brandt Krueger: But again, that also would have cut off, come off of everyone else's bid. So there's plenty of gear on here to cut that is part of that conversation that you guys would have as an AV company. You would look at this bit and go, "Wait, why are there two Playback Pros on here?" And possibly push back on that? I either would say, "Yep, we need it," or, I would say, "No, we don't?"

Brandt Krueger: We finished up and we went through, we slashed the budget, and I actually haven't got the final quote yet on this, but I told them, "Okay, we can cut this, we can cut this, we're down to one room that has a camera, that'll give them enough footage that they can still sell the sponsorship and things like that." And the guy was all happy, being like, "Yeah, see, I told you, we'd get to where you need." And then in the back of my head I'm going, "This is not a win, guys. This is not a win that we were able to hack and slash this thing to a point where we

could afford it, because I had three other bids that we could afford. But because of the contracting, we weren't able to use them."

Brandt Krueger: I can tell you that I had one bid that was for the general session and the breakouts. So all of this gear ... including all of this extra gear that we want them not needing. So all of the gear and of general session, the total was like 210,000. And that's what these guys wanted for just the breakouts.

Will Curran: That sounds about right. It's crazy. I feel bad for your client for sure that you had to go through all this for sure. This is not what AV should be like, this should not be the class.

Brandt Krueger: And this is why I wanted to bring this to you guys, and why I wanted to bring it to this show. And I apologize for anybody that it's a little long. But I hope that anyone that's listening to these, gets a lot out of it, because we really wanted to show, a lot of these little things that, you don't have to be an AV expert to start dipping your toe into and not just flipping to those big last round numbers. Starting to do five minutes of googling on this and five minutes of googling on that and asking questions. I know you emphasize that all the time, just being able to ask questions.

Will Curran: Definitely, I think asking questions is really, really important. And I think that it's about a conversation that you have around this sort of stuff. This one is obviously really tense. This is probably on the ... The ones that we've done on the show's over haven't even been as bad as this. I think that, it's always a conversation. Andrew and I preach that all the time. It's like, "Let's have a conversation about this so to make sure that we're focusing on goals and what you're actually trying to accomplish. Because a lot of times it's ... I hope that like our pricing for sample, I consider us pretty price of effective. But for us, a lot of times it comes down to conversation about what you actually need versus not need, not just a matter of, "Hey, let me drop these prices," because ... That was the one thing I think I saw as you were summarizing the back and forth changes, those VRX speakers dropped from \$600 each to \$200. Why? Why did it all of a sudden get so much cheaper overnight? Like, "oh, because you woke up today, and prices of VRX speakers are now cheaper." "Cool. That's great, it's a great reason. That's why."

Brandt Krueger: Yeah, and that screen charge. The microphone that's \$114 one day, is \$38 the next. I think one of the things that I want to emphasize to folks is that as we are seeing a trend, where venues are starting to dig in a little bit on, "You must use the in house for breakouts," I was actually on a site visit. And we were looking at the sites for two years out from now. And it's one of the big hotels in Vegas. And they also were very clear about the fact that if you sign the contract with us, you will use the in house for the breakout sessions. And the client said, "Well, we would like to strike that from our contract." And they said, "You will not be striking that from the contract, that is not negotiable at this point."

Brandt Krueger: So more and more venues are starting to dig in on this fact that you have to use the in house AV for breakout sessions. So I guess what I'm trying to go with that is you still have some negotiating power. So even if you can't get out of that, just looking at it, and again, spending five minutes here and five minutes there of googling, just to get some basics on that information, you're able to go back and say, "Guys, this is ridiculous. What can we do? And then magic, if we were able to lop off 30% roughly off the bill, which is still incredibly overpriced, but right off the bat, we were able to lop off 30%.

Will Curran: Absolutely. Well, should we tell people a little bit ... Is it okay for us to tell people a little bit about if they want to ... If they like this AV Audit stuff, where they can go to get a little bit more about it?

Brandt Krueger: Bring it.

Will Curran: All right. We do this monthly. Andrew and I hop in on a screen share together, and we write up quotes, so this one's obviously all audio. I apologize if it was hard to follow at any point, because also we have the quotes in front of us. And just for the sake of anonymity, that's the right term I would use for this, we aren't going to share this quote, because we don't share the PDFs of it. But when we do the Live AV Audit as a normal show, which we'll leave a link down below if you just search, go to our website and search the AV Audit, if you're trying to look for it, or just go to the show notes down below for the show. We actually screen share and show you things and write all over them and do it visually.

Will Curran: So it's a little bit easier to follow, I think. But we do this every month. And if you have a quote that you are like, "Oh my gosh, I've had something like this." Or even if it's not ... It doesn't be as egregious as this. This was a rare case. But if you have something that you're like, "I'm not quite sure, and I got a little bit of time, I'd love to get your second opinion on." If you go to the search AV Audit we actually have a page that you can submit your quotes to, and you submit it and that's actually the content that we use on air. We don't just pull random quotes out of the air. Literally it comes straight from you. So you literally get the quotes broken down on air by Andrew and I.

Will Curran: It's a fun time to do every month. So at AV Audit, we do this. It's a lot more fun. It's live too, it's completely live. So you can ask questions and help us dig through the quotes.

Andrew Latimer: Signup, you can see the shock on our faces.

Will Curran: The shock on our faces.

Brandt Krueger: I knew you guys would get a kick out of this one. So and this podcast, the Event Tech Podcast comes out weekly. And you can find out more about that at eventtechpodcast.com. Be sure and reach out to us at the #EventTechPodcast.

Brandt Krueger: I want to say thank you to you Will, and you Andrew, for indulging me in a little bit of entertainment and venting when it comes to that, but I knew that you guys would want to see this bid, based on all of the things that were in there. So thank you so much for joining me on this.

Andrew Latimer: Thank you. It's been a lot of fun.

Will Curran: Yeah, thanks for having me, as usual I guess. You even shouldn't thank me. I'm just here no matter what I guess. But Andrew, Andrew is a real one of that. He's a pro. So thank you, Andrew for being on the show. Seriously.

Andrew Latimer: Pleasure.

Brandt Krueger: Awesome. So thank you Will, and thanks always for joining me here on the podcast. It's something that I'm thoroughly enjoying doing. And I'm really glad that we were able to make this one go in addition to our weekly event icon show.

Will Curran: Yeah, absolutely. So if you guys want to check out more about the Event Tech Podcast, just go eventtechpodcast.com. Catch the show notes, get that link to the AV Audit, submit your bid, all that jazz. We got a ton of awesome content lined up for the rest of the year. So make sure that you've subscribed today on your favorite podcasting platform.

Will Curran: But we do also want hear from you. So make sure to use the [#eventtechpodcast](https://twitter.com/eventtechpodcast) on Twitter, Instagram, Facebook, wherever you are, we'd love to hear your feedback. What do you like, dislike and if you can, the thing that helps us the most if it's getting a ton of value is leave us a review on your favorite podcasting platform. It helps us reach more people, and helps people see, "Hey, this thing's actually pretty good, I hope.

Will Curran: So we love to hear your feedback, let us know. If there's something that you want us to talk about, let us know, or if there's an improvement, let us know. We want to talk to you, we're really friendly people.

Will Curran: So we can't wait to see you guys next week on the Event Tech Podcast. But it's time for us to go audit some more quotes. Andrew, thank you for joining us. Brandt, the swanky Brandt. Thank you guys so much. We'll see you next week on the Event Tech Podcast.

Brandt Krueger: See ya.

Thanks again for listening to the Event Tech Podcast. Be sure to rate and review us on your favorite podcasting app. Also, be sure to head to eventtechpodcast.com and leave us a comment about this week's episode. We'll see you next week on the Event Tech Podcast.