

Welcome to the Event Brew, where event professionals from different backgrounds talk about the latest, most controversial and interesting topics dominating the minds of the industry right now. This is a candid conversation, the likes of which can only otherwise be found late at night in host hotel lobby bars during industry conferences.

So, relax and drop in on what event pros really say when no one else is around. This show is brought to you by Endless Events, the event AV company that tells you how it really is. Now, let's brew something up.

Thuy Diep:

Hello. Hello. Welcome to episode six of Event Brew, the place to sit back, grab your brew and listen in as the brew crew discuss some of the most controversial and important topics in our industry. This is Thuy Diep with PRA Business Events.

Dustin Westling:

This is Dustin Westling with One West Events.

Nick Borelli:

Hi, this is Nick Burley from Burley Strategies.

Will Curran:

And, this is Will Curran from Endless Events.

Thuy Diep:

Hey, you guys. So, before we deep dive into this next topic, what brew are we all drinking?

Will Curran:

All right, I'm going to start off with it. That last matcha from last week wasn't enough to really get me talking fast enough. So, I'm going to go into some black tea right now. I'm drinking a Lady Earl Grey tea that is absolutely delicious from a local tea company here that I pick up called Duck and Decanter and so, yeah, I'm going to be really wide up on some caffeine. I hope you guys are ready. Whoa.

Dustin Westling:

Hm. Well, we are in-

Nick Borelli:

I will see your caffeine and I'll raise you two.

Dustin Westling:

We are in full fledged fall mode here. All the leaves have turned and they're starting to fall, and I think it's going to snow in Calgary today. So, I'm drinking a nice lukewarm pumpkin-spiced latte.

Nick Borelli:

Hmm. Lukewarm. I'm having the pear edition of Red Bull. It's actually called The Pear Edition as opposed to just pear-flavored chemicals, but it is sugar-free. In its place are some things that are artificial.

Dustin Westling:

Nick, I was so proud of you. You didn't have an energy drink on the last one.

Nick Borelli:

It's an every other thing.

Thuy Diep:

Awesome. And, actually talking about caffeine, I am drinking my usual Yogi green tea with a little bit of honey on it, but this time around I always... When I have a hot tea, sometimes I just go into work mode that I forget about it, so it's now iced. Change it up a little bit.

Will Curran:

I forgot to give you props, by the way. You gave me a tea bag of your Yogi green tea and I drank it. I think I made it at home or I was, no, I was in Vancouver, and I made it and it was delicious, so I'm going to be coming for you for more of that.

Thuy Diep:

Aw. Every time we see each other, I'll just start handing out tea bags. I'll be the crazy tea lady.

Dustin Westling:

Did you guys read the article I sent you about all the plastics in the tea?

Thuy Diep:

No, I didn't get that.

Dustin Westling:

Did you read this?

Nick Borelli:

It's like a real bummer.

Will Curran:

I don't think you actually sent it to us.

Dustin Westling:

I did, on one of the 12000 pieces of technology you make me use to do this podcast. I will resend it to you. We're going to talk about that next time.

Thuy Diep:

Well, while Dustin sending that, let's go into the topic for today.

Dustin Westling:

All right. I'm ready.

Thuy Diep:

We are going to talk about preferred partnerships or force versus in-house or a friendlier word for it, recommended, versus open. And so, this is a really interesting topic because I love supplier-partner relationships.

Thuy Diep:

So, who wants to get going with it? Again, Will? You always get emotional during the podcast.

Nick Borelli:

I feel like Will's going to be emotional, so let's-

Will Curran:

All right, I'm going to get really... I know, I cried at IMEX and I'm now just crying right now and happiness that I finally get to talk about this.

Will Curran:

No, honestly, on a serious note. So everyone, if you don't forget, if you didn't listen to episode zero and you don't know what I do, I own a third-party AV company. So, I think the most contentious relationships of a third-party AV company is one with an in-house, preferred AV company.

Will Curran:

Also, with unions, AV unions, as well. So, I have a lot of thoughts on this and, obviously, I'm really tainted in one direction and it's obvious. As much as I do believe there's a time and place for everything, I do a session with Brandt called AV SmackDown where we look at both sides, but, most recently, instead of doing the typical in-house AV versus third-party that we've heard so many times, and gosh, we all know we have a choice now and all these things like that. There was a specific piece of news that I wanted to share about but, I'll tease that in a little bit.

Will Curran:

So, if I had to pick a side, I'm obviously pro-third-party AV because I am an third-party AV company but I, definitely, am just a fan of planners having choice and I think that in-house companies should compete like the rest of us. I'll say that out loud.

Nick Borelli:

Hm. Fair. I've done a number of different things in the events industry, including venue management, in addition to working for both a third-party audio visual company and an audio

visual company that was in-house at a number of facilities, and worked with unions that had relationships with the union.

Nick Borelli:

So, now I work in and out of events that are union houses, non-union houses, PSAV, third-party. I get around and I will say that when it comes to the venue, I can see their point of view. It's their house. They want to protect it. They want to be able to know and have leverage over the people that are in it. They want continuity, simplicity, cohesiveness. There's a lot of value to a uniform partner from the vantage point of the venue itself.

Nick Borelli:

Now, I can poke holes on that. As someone who's experience has been as a caterer in venues and being the exclusive caterer, I can say that some of the jobs that you get, because you get all the jobs, are not meant for you. That you shouldn't have because it's not what you're passionate about.

Nick Borelli:

The price point might be something that you might not want. I don't know. There's a lot of things that you have to... The compromise you have to make when you take all of the business. So, it's not necessarily just what's good for the planner or what's good for the attendees, there's also things that the clients that really shouldn't be your clients because you just don't mesh.

Nick Borelli:

But, unfortunately because this is exclusive, you get everything. And, it's interesting. I had a conversation a number of years ago with Dustin, actually, about this because you have relationships with venues going back a ways and I believe you have a relationship with some where you have other organizations that are in the similar lane as you, that you use, if I'm not mistaken, when it doesn't make sense for you to be the one to enact that. Is that true? Like a version of-

Dustin Westling:

Yep. 100%.

Nick Borelli:

Yeah. That's cool. More people should... could you touch on that?

Dustin Westling:

Yeah, for sure. So, I have a design and production company, so we are preferred suppliers in quite a few venues. Obviously these relationships are really important for our business from, I think, the only one on here that has preferred partnerships. It's a big deal for business and the relationships are often complicated and they're often really rewarding. And, to Nick's point, you do end up taking a little bit of everything.

Dustin Westling:

We have a network of other companies that are similar to us that do better in certain areas. Weddings are a great example. We don't do them, but we definitely have partners that come in and take those over for us.

Dustin Westling:

Some of the things that I think are a win for our venues that we work in, and we work in some pretty big and complex venues. We're not talking about the small Howard Johnson on the highway. These are big, big convention centers, so some of the benefits that we get to bring to them is a working relationship and knowledge of the venue that a third-party would struggle with a little bit.

Dustin Westling:

When our teams know the names of every single person that works in that venue and what everybody does, it makes the work so much easier for our clients, for us, for the guest experience. Knowing what the venues capabilities are is also really important so that we're not pushing our venues to do something that is not in their wheelhouse, or we can better prep them to step out of their comfort zone, knowing where their skillset is.

Dustin Westling:

And then, I think for on the venue sides, creating some consistency in the services that they're offering and being able to back them up, has been really important for our best relationships. I definitely am not in every venue, so we have other venues that have preferred partnerships, and I can see both sides of the table when a client is taking us into a venue that is not preferred for us, and we see how difficult those venues make it for us to do our work.

Dustin Westling:

It sure gets frustrating, but when you sit on both sides of it, you've got to take the good with the bad.

Will Curran:

I'm going to challenge you a bit and disagree on part of what you said, and not necessarily... I think that there's a lot that this isn't what I'm going to rebut on is, as incorrect, but I think one of the things I hear all the time is that like we have working knowledge of the venue that no one else does.

Will Curran:

At what point, though, is a ballroom, is a ballroom, is a ballroom, is a ballroom? It's four walls, and, yeah, maybe it has a little different of a crown molding, differently. But, I always get frustrated when I hear, "Oh, well, they know the venue way better than we do". And, "Cool. It's a box." That's just my two cents.

Dustin Westling:

Yeah, I do agree with you. I think that there's probably a lot of things that this isn't rocket science. It's not that difficult. But, when we do... So, one of our biggest venue partnerships, we probably pushed through a hundred events a year through that venue alongside the venue as, in most cases, the venue is our client, and is the one acting on behalf of their client.

Dustin Westling:

So yeah, I do know that venue better than you'll ever know it because we spend a lot of time in it, and we know all the little idiosyncrasies of it. We know what works, we know what doesn't work. We don't have to spend the same amount of time discovering that somebody that, maybe, does two or three shows a year in there does.

Thuy Diep:

Wait. Just to clarify. Dustin, are you preferred or, are you the only partner in those certain venues?

Dustin Westling:

Always preferred. Yeah, always preferred. So, the relationships are a little bit different depending on where you go. So, we have exclusivity on internal events in certain places. So, any events that are taking place for their own internal purposes, we have exclusivity, and then, a preferred partnership for all other client events.

Will Curran:

I did want to give you props. I didn't get a chance to give you props on something that you did say, though, is that you have working knowledge of the relationships inside of it, which goes really, really far. And, I think that's really important because a lot of times, yeah, every time we prepped to doing an event, we do an advance on a show.

Will Curran:

We give all the venue all the information and we're like, "Look, we have to, obviously, share that we know what we're doing and connect with everybody." Obviously, it's a little bit more work on our end, but, yeah, just it was something I wanted to bring up that always grinds my beans.

Nick Borelli:

So, the crown molding thing is great and I actually love that. That's so funny. I've heard that so many times when it comes to photographers. So, people will say to a photographer, "Great. Have you ever shot an event in this venue before?", and they're, "No, but who cares? I understand people. And, I understand light, that's the job and the venue, I can figure out in like 30 seconds." Right?

Nick Borelli:

And, in some parts of the gig, I totally get it, right? If you're just... The florist, an in-house florist, they don't have a, unless I'm not seeing this right, such a strategic advantage to the client or the attendee, because they have this continuity of being there every single time.

Nick Borelli:

There are some jobs where being in-house every single day make a huge difference when it comes to understanding the expectations, especially when it comes to the venue, right? So, the venue has a very specific expectations of what you can and can't do. And, there's the idiosyncrasies are not necessarily just, "Well, that fuse blows every so often.", but more on the line of what we expect at the level of it, and we don't have to worry about it, et cetera.

Nick Borelli:

So, the house protects itself by aligning itself with long-term partners to be able to do that. So, yeah, there's all these different players at stake. I do believe that choice is something that is into the planner and if there's not a planner, if it's a social event, the end clients will always benefit from having the most amount of choice, as long as they understand the full weight of the choice. Right?

Nick Borelli:

So, this could be the supplier that you want to bring in. You align with them so well and you click, they get you, it's going to be cool, and they haven't done an event there and this other group isn't as cool, but they have. They have to be able to weigh those appropriately.

Nick Borelli:

And, depending on the skill level of the planner or, less so, when it comes to the B2C-type clients, the social, they have to be able to make those decisions in an educated way in order for the, I guess, it to be fair. But, yeah, I mean, there's a lot of people "at odds" with each other.

Nick Borelli:

There's the end client, there's the planner, potentially, if it's not the same thing. There's the suppliers being able to provide what they do in a unique way. And then, there's the venue itself, which, frankly, the venue does benefit from being seen in different ways.

Nick Borelli:

So, I've had that too. I've had an outside third-party come in, potentially, when it comes to decor lighting or some other things that are maybe around design. We were, "Man, no one's ever done this before in our venue, and it's such a really cool look and unique, and we wouldn't have thought of it elsewhere if we had the same people in here day in, day out." So, variety does bring its own value to the house as well.

Thuy Diep:

I really liked that you say that, Nick, because, I believe in episode zero one of the things I said I was passionate about is supplier-partner relationships and with this topic, it's so diverse because it really hits everyone, from the planners to the hoteliers to the third-party planners, suppliers. So, it's not just AV and venues. Caterers, photographers, everyone is affected, or has dealt with this at some point.

Thuy Diep:

And, for me, it depends on what destination PRA is in, in regards to preferred versus, one of... if we're on a list for a hotel or anything, but speaking on my end, in regards to supplier-partners with vendors, it goes more into that. It goes into the vetting process. It goes into, do you have a COI additionally insured, do you have your W9, do you have X amount of millions of dollars in insurance?

Thuy Diep:

All of that comes into play. And, if anything, because we are the event industry, it's the relationship that you build. Can I trust you to partner with me on this? That's something that's important. In regards to, do you force recommended versus in-house? Definitely, I like to just be incentivized.

Thuy Diep:

So, for me, and I think that's the beauty of what Nick was saying, it's not just the same thing over and over again. I like the option to pick, or same thing, clients, maybe there are some clients, or there are some programs that I might not mesh with, or it's not a business that we might want to... that we don't have to be forced to take, which is something that I enjoy. I like that mixture and being able to pick and choose.

Thuy Diep:

But, do I have a handful of preferred? Yes. But, am I locked in with them? No. And, I think that's the beauty, when it comes to designing for certain clients and certain programs is, do I have friends that are competitors? Absolutely. But, am I going to pick them because they're my friend? No, I'm really going to take a look at what the objective is, what their budget is, who they are, why they're even here.

Thuy Diep:

And so, if anything, I don't know if you guys... Incentives. We have something where there's X amount of supplier-partners that incentivize us nationwide, and so, just like how we get with our clients, there is "If you spend X amount of money with us, you get a commission, you get a kickback." And, if anything, that helps us make those decisions in their direction. "Oh, okay, we can make that breakage. We can make that gross profit there." But, yeah. What do you guys think?

Nick Borelli:

I'm scared. I don't know. I don't want to say the wrong thing.

Thuy Diep:

Do it, Nick.

Nick Borelli:

Well, no, I think that there's a lot of misconceptions as far as the, I guess, relationship that people think that these exclusivities often have. I guess the negative side of it is that it's all about money and payola, and it's at the heart of business deals and not caring about the client.

Nick Borelli:

I've been in situations where I've been with venues that have kicked us out because they just didn't do what was needed and they know that they're tied together, and it's a big deal. You don't want to lose your relationships based on the work of other people.

Nick Borelli:

So, I've seen a bunch at different sides of this and it's something that... I would say that I'm sure there's either instances where, maybe, potentially, corners are cut, but in my experience, more often than not, people protect themselves and their relationship with their clients first and foremost.

Nick Borelli:

And then, the payola aspect of it, the percentage that they get, et cetera is second to that. But again, I don't know necessarily if the expectation of that or, or the thought of that, from people is always that that's the case.

Dustin Westling:

I know I get really frustrated when there's assumptions about the partnerships that I have. So, I'll have somebody say, "Oh, so-and-so told me that if we use you in this venue that it's more expensive, and that there's less flexibility, and I can't get a good deal, and this and that and the other thing."

Dustin Westling:

And, and all of that is just, it's not true in the way that we do business. It doesn't matter where you hire us, you get the same pricing. It doesn't change from venue to venue. And, for us, it's... Of course there's an agreement with the venue. Of course there is money that changes hands there. Every venue has a different partnership. And, for us, it's about, we pay for the referral and it's the cost of doing business.

Dustin Westling:

It doesn't mean that it's more expensive for you to use us when we're in-house. And, it definitely doesn't mean that you'll get it cheaper when you're somewhere else. And, we do protect those relationships, and we don't screw around with them, and we work just as hard, if not even a little tiny bit harder, because we have two clients in the room, we have our venue client and we've got the end users. So, it keeps us on our toes because the relationship is so much bigger than that show that we're working on right then and there.

Will Curran:

I think you bring up a super-duper solid point, the idea. Obviously, it's because you're preferred, as well, I think is really important to this. Two quick things that, people shouldn't assume that because you're in-house, what your pricing is. Same way that people shouldn't assume the fact that our company doesn't own any equipment, that we're always more expensive.

Will Curran:

It's about the efficiencies of the business and their ability to figure out how to make margin and do those sort of things. And, I think, for example, one reason why in-houses get bad raps is that there are companies that are getting greedy that are giving away larger and larger percentages of commissions.

Will Curran:

And so, they have to charge way more. But, Dustin, if you figured out a way to make that preferred partnership happen with, I don't know, just throwing around number, 2% commission back to the venue, then boom. That allows you to be more flexible in your price. And I think that's really important.

Will Curran:

I think the second thing that you bring up, as well, is the idea of the relationship with the venue, as well. I'm not going to lie, you made me switch the way I thought because, honestly, the way I used to say is that the in-house actually has it easier because you're getting handed business, and there's always a deal coming around the corner and things like that.

Will Curran:

However, one interesting thing, I think that the reason why yours is that you have to impress a venue so much, is that yours as a preferred vendorship, versus a required vendorship, that you have to use this company.

Will Curran:

So, technically, the client can always decide to not use you. Right? And, I think that's a really, really interesting, and I just want to share my two cents on that side of things.

Nick Borelli:

I've been in an organization that had an exclusivity at a convention center and they decided to end the exclusivity, which is an angle you don't hear as often. And, that was because of the fact that too many of their clients that they had already, were attending events or taking place in events in that venue, and they would have had that business anyway and they losing the 18% to the house, and it just didn't financially make sense because they had such a lion's share of that business that was coming there, anyway.

Nick Borelli:

So, there's a lot of different financial angles to it as well. But, ultimately, I think that the idea that some kind of compromise between the balance of being able to hold people accountable and to

understand the venues, and things like that, or professionalism, because there's such a low barrier of entry in our industry anyway. So, that's where the fear comes in from a venue standpoint.

Nick Borelli:

Maybe if there was higher barriers to entry and more universally understood vendor marks or ways to rank them, venues would be a little bit more forgiving with this stuff and they would allow more freedom and more preferred versus exclusive.

Thuy Diep:

That's... Ugh, I'm so digging this conversation right now and to get even a little bit more juicy and spilling the tea, what really grinds our beans? So, I actually want to go and take that into forced vendor relationships, and how we feel about that. Especially you, Will.

Will Curran:

Yeah. So, I wanted to bring up a very specific, timely issue that we're starting to see in the AV industry. And, obviously, this comes into many other relationships. This doesn't apply just caterers, and it applies to forced, anyone, basically, when it comes to it. And, I'm sure this conversation can go on for years because I feel like I've been having this conversation for years.

Will Curran:

But, there's one specific thing I wanted to bring up in this show to have a conversation about. And so, what we've been noticing, we'll probably be doing some more content about this and education about this, but for those who don't know, for years that in-house companies have had their own preferred rigging companies. That's the people that hang the stuff on the ceilings and suspend all the stuff, and you want to make sure it's super safe and that the venue is fantastic and that nothing gets damaged, and no one dies. Right?

Will Curran:

Well, for the longest time this has been exclusive. I've come to accept that for, liability reasons, it makes sense to allow the company in-house to do it. Everyone's calmed down on pricing. I haven't seen anything absolutely egregious quite yet, but occasionally it pops up, but most people are really, really willing to flex on it and be flexible when it comes to everything.

Will Curran:

But, what's interesting is that most clients, sometimes will have to come in and say, "We can't just afford to do rigging in our event.", whether it's a budgetary thing, or we can just get by with what's called ground supporting. And, ground supporting is a concept of having truss on the ground, doing simple things like trust totems, which is a base plate and a truss and a bunch of sandbags on it.

Will Curran:

And, it's very, very common for smaller events to say, "We're going to ground support everything because we don't need rigging. We don't want to afford to pay for rigging."

Will Curran:

Well, what we're starting to see across the... actually, globally, as well, is that in-house companies are now no longer making it, obviously, that they're only required to do the rigging, but also that the in-house is required, forcing you to use them for ground supported trusting systems, or charging you if you want your third-party AV company to bring ground supported systems.

Will Curran:

This obviously creates a huge conundrum in the AV world because you used to be a solution to saving clients money, is now a no-choice for them to be charged more money, and it's starting to pop up in a couple of different properties, and our concern is that soon it will become a nationwide, or international, policy for these requirements as well.

Will Curran:

So, I'm going to stand off my soap box after sharing that news and see what everybody thinks. But, obviously, as a third-party AV company trying to save my clients money, grinds my gears, makes me angry, doesn't allow my client me to save clients money and obviously pisses me off. So yeah, feel free to rebuttal.

Nick Borelli:

I get it. I think there's a lot of sides to this for sure. I think, you don't hear a lot about compromise because it doesn't make business sense sometimes to only do things longterm, I guess. But, I've seen exclusivity work, I've seen exclusivity absolutely fail. It's not a silver bullet. It's not the right thing for every venue. It's not the right thing for every planner.

Nick Borelli:

I think that anything that gets in the way of having the right people work with the people they were meant to is a problem. But, I think that I've been in the situation where I've had issues with union riggers in venues where I was working with an audio visual company that did everything but that, and there was a challenges there even, of being exclusive. But, yet, the in-house union was the one that was doing that bit.

Nick Borelli:

And again, I understand the liability aspects of it and the training, and I'm not saying that they're not well-trained, but there's all these pitfalls in working with that type of organization. So, it's give and take.

Nick Borelli:

But, ultimately, I think that it's one of those things as a planner you really need to consider. What do you value more? And, I think that there are absolutely amazing third-party options in a lot of

cases that are more creatively-driven, let's say, and also meet all of the bare minimums, and then some, for things like security, that would make me want to, if I was looking for creative solutions, I find that, usually, the, the challengers have a distinct advantage over. That said, on the creativity part, it just depends on where you are on the spectrum of caring about the creative versus the ease of use.

Dustin Westling:

That one's hard because we...that one's tough. It's hard to get the rep as the in-house, and I play so many different sides of this and I know that I have the most amazing lighting designer that we want to work with. And, everywhere I go and every venue I work in, I want him to do our shows because he's so good at it.

Dustin Westling:

And, I find myself automatically dismissing whoever's in-house because they can't be as good as the person that I have. And then, on the flip side of that, I hate being dismissed because we're the in-house, because we work really hard, we bring a lot of creative solutions, we care about that business just as much as somebody else that's coming in.

Dustin Westling:

So, it is a tough one. And, I think there's a lot of in-house or preferred, sorry, I should be using the right language, preferred partnerships out there that work really hard, are really great companies that get a bad rep for having the business acumen to build these great partnerships.

Nick Borelli:

It's tough, because oftentimes people see a spectrum that is binary of you're either an unfettered creative institution that is maybe not as, I don't know, large and therefore, because of that have more freedoms, or it's the side of it that maybe the bias comes in and saying, "Well, you say that this venue really well, and you really know the eccentricities of it, and you really know what it can do. It sounds like you have a mindset of what this should be already before we even talk."

Nick Borelli:

Again, that's hyperbolic and probably dismissive. Right? But, you can see how that line of reasoning would play into the minds of people who would consider in-house less creative. But, you're right. What you said was very interesting. If you're successful enough to be able to build these business connections to afford you the opportunity to be in-house.

Nick Borelli:

It's a little different than the multinational organizations that have investors and have grown because they have more tools than everybody else. Right? So, there's a lot of different styles of in-house.

Dustin Westling:

I agree.

Thuy Diep:

Okay. I want to apply just quick lightning speed, spill the tea, right now. I'm going to ask a question and your options are in-house, recommended, or open. So, what type of relationship between supplier-partners and venues work best.

Thuy Diep:

Number one. Just one answer. No elaborating on it. For the clients.

Dustin Westling:

In-house.

Thuy Diep:

Okay. What about attendees?

Will Curran:

Open.

Nick Borelli:

Preferred.

Dustin Westling:

Was preferred, Thuy?

Thuy Diep:

No. Is preferred in-house? Oh no, actually, no. We can do preferred.

Nick Borelli:

Wasn't there a middle?

Dustin Westling:

Let's change in-house to preferred.

Nick Borelli:

Okay.

Dustin Westling:

Great, I'm-

Will Curran:

Wait. So, I want to make sure I'm understand this a hundred percent. We're saying that, so, for suppliers, does the relationship with the venue and the supplier, does it benefit? Who does it attend the most? Who does it help the most?

Dustin Westling:
Works best.

Thuy Diep:
Oh, yeah, you're right. Recommended.

Dustin Westling:
I'm standing with preferred.

Will Curran:
Do you want do that one more time, it sounds like?

Dustin Westling:
Preferred over in-house, I think.

Nick Borelli:
There should be three.

Will Curran:
Well, same thing with recommended. They're recommended?

Dustin Westling:
Or, it would be exclusive, preferred, third-party.

Will Curran:
Yeah, recommend/preferred. It's the idea there's a preferred list and we say, "Hey, we really want you to use these people. This is who we recommend, and who we really prefer you use." Right?

Thuy Diep:
Only say one of these three answers: in-house, preferred, or open? No elaborating. What type?

Will Curran:
Is there a possibility of having, sorry, it just... and this might be too specific, and it doesn't matter. Could you have weddings or social as one of the types of clients? Because I have-

Nick Borelli:
Let's keep it generic for now.

Will Curran:

All right. Fine. I'll just err towards corporate. Okay, cool.

Thuy Diep:

Okay, so good point there. Let's do a lightning speed round right now. We're going to spill the tea. You have three options. No elaborating. The options are in-house, preferred, and opened. What type of relationships between supplier-partners and venues work best for... Number one? Clients.

Dustin Westling:

Preferred.

Nick Borelli:

Preferred.

Will Curran:

Open.

Thuy Diep:

All right. What about attendees?

Will Curran:

Open.

Dustin Westling:

Preferred.

Nick Borelli:

Geez. Probably preferred.

Thuy Diep:

Okay. Venue.

Dustin Westling:

In-house.

Nick Borelli:

In-house.

Will Curran:

Open.

Dustin Westling:

Will, you just can't...

Thuy Diep:
All right. Last one. For the suppliers.

Dustin Westling:
Oh, in-house.

Nick Borelli:
In house.

Dustin Westling:
Don't you dare say open.

Will Curran:
Open.

Nick Borelli:
Trust me, Will.

Thuy Diep:
All right, that was-

Nick Borelli:
Trust me. You're going to get that deal one day and you're going to go, "Hmm, it's pretty good."

Dustin Westling:
Yeah, no kidding.

Nick Borelli:
Money I know that's coming every month? Friends that I get to work with all the time? Okay.

Will Curran:
Yeah, my opinion might change over time.

Nick Borelli:
Sticking to your ideological guns.

Will Curran:
Yeah, yeah, yeah.

Nick Borelli:
Cool. Cool. Cool. I like it.

Thuy Diep:

All right, well let's wrap up here. Thank you so much to the brew crew for your time, Nick. Dustin. Will. This is great hearing everyone's perspective. And so, what next, go to eventbrew.com. That's where you can see the show notes, the links to all the resources shared, transcripts, and all links to subscribe.

Thuy Diep:

And, the best place to do that, though, is at eventbrew.com. You can rate and review us, and listen, engage, anything of that sort, on our social media, but especially Spotify, Google Play, YouTube, Apple podcast and Pocket Cast.

Thuy Diep:

And, we want to know what you think. So, contact us, use the hashtag [eventbrew](https://twitter.com/eventbrew) or you can email us at eventbrew@thelloendless.com, and thank you guys for engaging and sharing your viewpoints. And, until next week.

Thanks again for listening to Event Brew. Be sure to rate and review us on your favorite podcasting app. Also, be sure to head to eventbrew.com and leave us a comment about this week's episode. See you next time on Event Brew.