



**Minutes of the Meeting of the Board of Directors  
Hudson River Sloop Clearwater, Inc.  
724 Wolcott Ave.  
Beacon, NY 12508  
Thursday, November 14, 2019 at 6:30pm**

**Board Members Present**

1. Bob Alpern
2. Peter Capek
3. Seth Davis
4. Mitzi Elkes
5. Joan Gaylord
6. Allen Gutkin
7. Arthur Jones
8. Ashley Knox
9. Janine Napierkowski
10. Cathy Page
11. Kyle Rabin
12. Stephen Smith
13. Donna Stein
14. Sarah Underhill

**Board Members Present by Telephone**

15. Nancy Cincotta
16. Jeff Domanski
17. Neil Gordon
18. Henry Neale
19. Jeremy Rainer
20. Don Raskopf
21. Dr. Gregory Simpson

**Board Members Absent**

22. Aaron Mair
23. Robi Schlaff

**Staff Members Present**

1. Hal Cohen
2. Manna Jo Greene
3. Anita Vargas
4. Greg Williams

**Staff Members Present by Telephone**

1. Erin Macchiaroli

**Guests Present**

1. Sue Gamache
2. Kris Glover
3. Ben Kaminsky
4. Eliza Siegel
5. Tinya Seeger
6. Laura Selleck
7. Allan Thomas
8. Rosemary Thomas
9. Susan Verner
10. Roy Volpe

**Guests Present by Telephone**

1. Jason Samel

**Call to Order**

The meeting on Thursday, November 14, 2019 of Hudson River Sloop Clearwater, Inc. was called to order at 6:36PM by President, Stephen Smith.

[The Conference Call was initiated at 6:28pm. Jeff Domanski, Jason Samel, Erin Macchiaroli, Jeremy Rainer, Neil Gordon, Don Raskopf, Nancy Cincotta, Henry Neale and Dr. Gregory Simpson were



present by Telephone]

A quorum was determined to be present.

Stephen led the attendees by voice and guitar in group song, "Lean on Me" by Bill Withers.

The meeting agenda was made available online and physically on the table by the Secretary.

### **Prior Meeting Minutes Approval**

Stephen asked if everyone/anyone had the chance to review the meeting minutes.

Stephen called for a **MOTION**: To approve the meeting minutes from Wednesday, October 23, 2019 at 6:38pm. The **MOTION** was seconded by Joan. The **MOTION** was **APPROVED UNANIMOUSLY**.

[At this time, Arthur Jones arrived at the meeting.]

[At this time, Don Raskopf arrived at the meeting, by Telephone]

### **Welcome and Introduction of Rosemary Thomas**

Stephen announced that we are having our 2<sup>nd</sup> consecutive annual board retreat. We've been graced with a wonderful moderator/facilitator, Rosemary Thomas to help us with the retreat. Stephen introduced Rosemary to everyone, she thanked everyone for the opportunity to help and everyone thanked her for helping.

Stephen asked if board members could please complete their board bios and submit them as soon as they can. **[ACTION ITEM]**

[At this time, Greg Williams arrived at the meeting.]

### **Executive Director Report**

Greg began with reviewing items for discussion: program updates, audit results, current financial situation and proposed interim budget.

#### **Program updates**

- ✓ Finished our educational season with successful pilots of our climate change curriculum.
- ✓ Continue to work on "traveling exhibit" for the education tent. This provides newer materials and up-to-date mobility
- ✓ We have a new vessel logistics manager, Amali Knobloch. She was previously education coordinator and replaces Shay in this role. Amali begins with good knowledge and we are excited to have her in this role.



- ✓ Sloop department has been reorganized with a clear definition of roles and responsibilities. A sloop department director role has been formed. We are fortunate that Amy Nelson has agreed to fulfill this role during this time. Amy Nelson is a licensed captain, served as ship's engineer and has crewed with us over the last four years. Amy is a director and a captain. We do not have a second captain at this time. We will need to fill the second captain position.
- ✓ Sloop has passed its coast guard inspection. Nick did a great job coordinating with the coast guard and he and Amy worked with them to get the necessary work completed.
- ✓ Amy worked with Rustoleum and they generously supplied the paint for the sloop. **[James to follow-up with Rustoleum regarding relationship and future sponsorship]**
- ✓ A replacement yawl boat may be coming our way due to a crane collapse mishap. Amy is reaching out to inquire for replacement or repair. **[Follow-up with Amy for resolution]**

[At this time, Ashley Knox arrived at the meeting.]

### **Environmental Action Report/Update**

We've potentially been selected for the Restoration Advisory Committee for Stewart Air National Guard Base.

For the last several years they've been unable to use the drinking water supply, which is Lake Washington, the primary reservoir for the city of Newburgh, and have had to pursue interim measures because the water in the local system contains carcinogenic contaminants. Greg attended the last meeting and we plan on collaborating in this effort to help.

Manna Jo Greene presented her **Environmental Action Report**. [\[See Addendum A\]](#)

### **Audit and Financial Report**

Greg announced that the completed financials will be released to the finance committee sometime post meeting. It can then be shared to those who would like to see it. All requests can be sent to Neil, the chair of the Finance committee. **[ACTION ITEM]**

Fiscal Year 2019 vs. Fiscal Year 2020 Profit and Loss presented by cash and accrual basis. Accrual is what we should look at for our long-term financial health, but we also have to consider short-term financial health on a cash basis.

Restricted and unrestricted funds were defined along with our responsibility to abide by making sure the restricted funds are being used for the purpose for which they were donated.

Many factors affected our 2018 audit results. We have worked hard to clarify restricted and unrestricted funds and when our accounting consultant came on board, we managed to work through



the issues that existed prior to improve the way things were being recorded and accounted for.

We expected we would have a lot of work to close the documentation gap created by personnel and organization changes. We received a fair amount of free help from various people to accomplish this large task of gathering the documentation necessary for the auditors. We were expecting to show the grant contracts, but the reimbursement vouchers were slightly more arduous for each reimbursement request. Unexpected audit findings were that all of the festival income from 2018 was transcribed by hand from the ticket management system into our accounting system. This wasn't always done in a timely fashion or in the same interval, which made things harder to review for the auditors. The second unexpected item was that any donation that doesn't come with a grant contract we considered as unrestricted funds. Instead, the auditors required that any donations that were over \$1,000 to produce some form of written agreement of how it was supposed to be spent.

We considered accepting an audit with exceptions and resolving what we could base on our challenges and moved toward having a more successful fiscal 2019 audit. This direction was approved by our treasurer. We work toward a successful fiscal 2019 audit, starting that process in December 2019.

[At this time, Henry Neale signed off from the phone. **Henry recorded his anticipated vote as an abstention** based on presented plans and financial situation, upon departure from the meeting]

Greg stated that we have systems in place to track our grants and donations that will enable us to do a successful audit in 2019. Everything is integrated and automated now so it will allow us to manage the data quicker and easier.

There is no penalty for submitting an audit with exceptions. The 2018 Form 990 is expected after we pay our auditor fees. **[ACTION ITEM]**

### **Proposed Interim Budget**

The proposed interim budget will be submitted in full after this board meeting. The budget has to be approved by November 30, 2019 and votes will be collected by email after submission and review. **[ACTION ITEM]**

Considering that we are struggling to meet our month-to-month cash flow requirements, we are currently not increasing our expenditures and we continue to reduce as we are able. We have not met our revenue targets, but we have dramatically underspent our expenditure targets. This did not, however, produce positive cash flow so that has generated -\$13,000 of cash flow. This does not reflect our run rate for payroll.

We expect to spend enough to meet the current payroll and our debt servicing obligations and that comes to substantially less than budgeted last year. We will need to raise at least that much for this coming year. We will need to raise another \$225,000 to meet the basic budget for 2020.



This is in addition to what we had for last year.

For fiscal 2019 (Ending November 30, 2019) we budgeted raising \$1.36 Million dollars and we raised about \$1.0 Million dollars.

We are two weeks shy of reaching our revenue numbers. We did not have income from Revival, we experienced a loss in revenue. The festival budget was projected to be profitable but actuals showed a loss. For the past few years, the festival has been budgeted separately than operations. The budget that was passed did not address the festival. The festival budget was created and treated as a separate entity.

A complete budget will be sent to the board for a vote by November 26, 2019, with a decision by November 30, 2019. **[ACTION ITEM]**

Stephen asked if the shortfall was in grants and donations and Greg confirmed that was true.

## **Festival Exploratory Committee Business Plan Review/Discussion**

Stephen introduced Tinya Seeger, who talked with the Board and members regarding festival.

Tinya thanked the board members for doing the job they do.

Tinya thinks it is important to talk about where her parents came from regarding the festival. Her parent's "legacy", she hears it a lot. She told us what her idea is: the festival and the sloop have gotten far apart and in reality, there is not a big difference between these two programs. She sees the festival as a program and the sloop as a program.

Their legacy could be defined as being helpful; Pete worked on another festival before revival for 10 years, the Newport Folk Festival (started in 1959). The people on that board were musicians, civil rights movement, freedom singers, others who were part of that original festival.

The main theme was education and it was to bring new people who had something to say and gave them a platform to speak about these things;

Festivals were centered around human beings and the environment around the human beings.

It was a package, the whole environment. A wholesome event.

There was a lot of talk about fame, money and music and what would always come up – we don't judge how important the folk musician is by how much money they make or by how much money they charge; it is how well they fit this festival.



This festival stopped around 1969/1970 and Revival started. It started with festivals; the boat came later to fundraise for the boat. The joining fact in all of it is that it is all about helping people, it is all about community. The two things aren't that different. If we could find those root things that we want to do, rethink the festival so that it works. It doesn't have to lose money, it can cost less and changed so it works. It has to be envisioned.

Stephen introduced the discussion of the Festival Exploratory Committee's reports and Revival. Stephen briefly discussed how the Festival Exploratory Committee got started and what he expected from it. He said it was an excellent report and introduced Greg to present the reports that were submitted.

Greg presented two proposals, Festival 2020 and Festival 2021. These were submitted by the board appointed committee, the Festival Exploratory Committee. **[See Addendums B & C]**

There are two different business plans that reflect two different proposals. One is to move forward with a festival in 2020 and the other is to move forward with one in 2021.

The task of the committee was not to be to decide to have a festival but to do our best to come up with one or more way to responsibly have a festival.

These two proposals are the best that collectively we came up with. They are not complete plans; they are more about financial considerations we would need to satisfy to have a festival without intolerable financial risk. We collected a lot of ideas regarding what we would want to see in a more fleshed out plan and how those ideas would contribute to a better result. These are the plans we came up with and are not meant to be the only two ways we could do it. If we vote against both of these proposals, it doesn't mean we can't have a festival. It means someone will have to come up with a safe way to do it.

[At this time, Kris Glover left the meeting.]

## **Resolution: The Great Hudson River Revival**

A resolution was requested by Greg Williams to formally accept each business plan, as stated in their respected documents, that directs the Executive Director to execute the plan.

The resolution read formally as the following:

"The Executive Director is directed to plan and execute a Great Hudson River Revival to be held on June 20 and 21, 2020, using only funds raised specifically for the Revival, and making no financial commitments in excess of funds raised."

After conversations and deliberations, the Board did not reach a resolution, nor did they authorize this resolution on any or all business plans for 2020 or 2021. The board agreed to vote and come to a consensus through email within the next week. **[ACTION ITEM]**



## **Adjournment**

Stephen called for a **MOTION**: To adjourn this meeting on Thursday, November 14, 2019 at 9:17pm. The **MOTION** was seconded by Cathy. The **MOTION** was **APPROVED UNANIMOUSLY**.

### **ACTION ITEMS (For Immediate Action or for completion by next scheduled meeting)**

<b>ACTION ITEM/CALL TO ACTION</b>	<b>PERSON/GROUP</b>	<b>DELIVERABLE DATE</b>
Board member bio submissions	All Board Members	ASAP
Follow-up with Rustoleum regarding relationship and future sponsorship	James Malchow	ASAP
Replacement yawl boat follow-up with Amy (Replacement or Repair)	Greg Williams	ASAP
Release the completed financials to the finance committee	Greg Williams	12/15/19
2018 Form 990 released from Auditors	Greg Williams	12/31/19
Proposed interim budget submitted in full after this board meeting. The budget has to be approved by November 30, 2019 and votes will be collected by email after submission and review.	Greg Williams	11/26/19
Vote on Resolution regarding business plans presented and proposed both for 2020 and/or 2021. This was agreed to vote through email within a week after this meeting.	All Board Members	11/21/19

Respectfully Submitted,  
Cathy Page, Secretary, 12/14/19, Revised 1/20/20

## Addendum A

### Environmental Action Board Report: November 14, 2019

**Proposed Danskammer Expansion:** Coalition opposing this is making great progress; we participate in weekly organizing calls. 12 municipalities, including the City of Beacon and the City of Newburgh, the Village of New Paltz and Town of New Paltz have passed resolutions opposing this foolhardy project to burn fracked methane in an expanded facility on a flood-prone peninsula. Over 100 elected officials have signed a letter in opposition. Clearwater, which has party status in this case, signed joint comments with Scenic Hudson, NRDC, and Riverkeeper on the Article 10 Stipulation (scoping) process last month.

**National Nuclear Power Decommissioning Program:** Clearwater EA continues to work on the decommissioning of Indian Point and Oyster Creek, and to coordinate a national discussion on safe, equitable decommissioning of nuclear reactors affecting ~ 90 reactor communities in the US.

**Fall Regional Nuclear Decommissioning Forum, Oct. 10, 2019 at Hendrick Hudson Free Library in Montrose.** A true-game changer, this event can be seen at: [www.clearwater.org/fall-2019-regional-nuclear-decommissioning-forum/](http://www.clearwater.org/fall-2019-regional-nuclear-decommissioning-forum/)

**National Grassroots Radioactive Waste Summit and Strategic Plan:** This past weekend, Manna joined Steve Kent of KentCom, LLC, Nancy Vann and Sally Gellert of the Unity for Clean Energy Coalition and 130 activists from around the country and Japan to share information and to commit to ensuring the safest possible decommissioning of the more than 90 reactors that have closed or are facing closure. The license for Oyster Creek has been transferred to a decommissioning company called Holtec, which manufactures thin-walled, unmonitorable canisters and has a history of practicing "quick and dirty" decommissioning to keep any unspent decommissioning trust funds, and ultimately to get paid to store huge amounts of high-level nuclear waste on site, or -- worse -- to send it across the country to their proposed Consolidated Interim Storage (CIS) facility in New Mexico. See Bob Alpern's summary of the dangers of transporting nuclear waste (attached). Entergy is in the process of seeking a similar license transfer application for Indian Point. At the Summit, indigenous people and others from New Mexico and Texas shared their plight of initial radiation exposure from the Trinity nuclear test explosion in 1945 as part of the Manhattan Project, to ongoing uranium mining and milling of uranium, to now being targeted to host much of the nation's radioactive waste. While CIS may be proposed as temporary storage, it is likely to become permanent. Cross-county transport by road, rail or barge of high-level nuclear waste is extremely dangerous. Those assembled at the Summit committed to stopping CIS and an unsuitable national repository at Yucca Mountain, and to supporting First Nation treaties that would protect the land and honor the principles of environmental justice. For more information, see our [Fall 2019 Regional Nuclear Decommissioning Forum](#).



Trinity Nuclear Explosion, 1945



**Article 78 Challenge to NY Nuclear Subsidy:** After a lower court ruled against us, Clearwater *et al* recently filed a Notice of Appeal to allow us to pursue our claim that the NYS Public Service Commission's \$7.6 billion, mandatory 12-year nuclear subsidy is illegal and improper, and not a good use of ratepayer dollars. Our full statement is [here](#). Clearwater Board member, Seth Davis, sums up our reasons for moving forward eloquently in [this report](#) on WAMC by Allison Dunne. This David and Goliath battle can only be won with your support. Please donate generously [here](#) and click on Article 78 Challenge to NY Nuclear Subsidy. [www.clearwater.org/ea/art-78-challenge-to-ny-nuclear-subsidy/](http://www.clearwater.org/ea/art-78-challenge-to-ny-nuclear-subsidy/)

**Birches Proposal:** Clearwater Development Director, James Malchow, is submitting a letter of inquiry, which may give us the opportunity to submit a proposal for \$50,000 to assist with the above listed projects.

**Coeymans Creek Research Project:** Working as fiscal sponsor with a law firm and a science team to gather data regarding possible contamination of the Coeymans Creek and Hudson River from nearby Industrial Park. Awarded \$20,000 from Rose foundation. Subcontractor agreement in place with sampling scientist, Jeremy Dietrich.

**Army Corps of Engineers Proposed Storm Surge Barrier(s):** Still working on a possible Storm Surge Barrier issue, with Kyle's help.

**Regional Renewable Energy Implementation Planning Process:** Working with the Mid-Hudson Regional Sustainability Coalition and the MH Climate Solutions Network to convene a brain trust to create an implementation plan that answers the question, "How do we get from here to there?" – to the goals of the Climate Leadership and Community Protection Act (CLCPA) that was passed in June and has been signed by Governor Cuomo. The utilities, especially Central Hudson and NYSEG, and State agencies are being very supportive of this initiative. Meeting with Central Hudson on Nov. 15, and planning a regional forum on Dec. 13 in Kaplan Hall at SUNY/Orange in Newburgh.

**EA Interns:** SUNY/New Paltz senior, a Sustainable Business major, Marlee Lawless, has stayed on from the summer through the fall, and is actively working on the Regional Renewable Energy Planning team. Marlee is joined by Kira Peterson of Vassar, and a former intern, Alexis Stabulis, is back volunteering part-time.

**KEY MEETINGS AND EVENTS:**

Oct. 24: NY Army Corps Public Meeting for NYNJHAT Study, Great Neck, NY – Kyle Rabin has report on this.

Oct. 27: Climate Reality Project, Hudson/Catskill Chapter, Ashokan Center

Nov. 3: U4CE meeting, Stony Point

Nov. 6: Trip to NY Independent System Operator (NYISO) tour. Bob Alpern attended.

Motion to Appeal Decision on Article 78 Challenge to NY PSC's Nuclear Subsidy filed in Appellate Court

Nov. 7 Mid-Hudson Regional Climate Action Leadership Plan, Hudson Valley Regional Council, Newburgh

Greg Williams attended public meeting about Stewart Air National Guard Base environmental at the Newburgh Armory Unity Center, Larkin Center, 321 South William Street, Newburgh.

Nov. 8 – 10: National Grassroots Radioactive Waste Summit in Albuquerque, NM

**SAVE THE DATE:**

Fri., Dec. 13: Regional Renewable Energy Implementation Planning Forum, Kaplan Hall, Newburgh. Will feature reports from NYS Agencies, utilities, and model municipalities and businesses taking action to achieve CLCPA goals here in the Mid-Hudson Region.

Respectfully submitted,

Manna Jo Greene, Environmental Director  
Hudson River Sloop Clearwater, Inc.

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## TRANSPORTATION OF RADIOACTIVE WASTE THROUGH THE PORT OF NEW YORK

By Clearwater Board Member, Bob Alpern

The decommissioning of nuclear reactors in New York State and New Jersey will involve the shipment of high-level radioactive waste (HLRW) to repositories in the West, through the port of New York by barge, rail or road. The result could be catastrophic releases of radioactivity, if there were an accident or intentional attack. Especially critical are wastes from the reactors at Indian Point, on the Hudson River in Buchanan, New York, 30 miles north of New York City.

An additional hazard involves the “routine” radiation exposure of bystanders, even during incident-free shipment. The dose limit allowed by the Nuclear Regulatory Commission is 10 millirems per hour at 6.6 feet distance (equivalent to two chest X-rays of gamma and/or neutron radiation per hour at two meters) and 200 millirems per hour at the cask’s surface (equivalent to ten to twenty X-rays), and the region of influence for routine exposures is considered to be a half-mile from the center of the cask. And external contamination of shipping casks could mean significantly higher dose rates. \*

Repositories currently proposed to receive high-level radioactive waste include a permanent repository at Yucca Mountain, in Nevada, and, much sooner, Consolidated Interim Storage Facilities (CISF) in New Mexico and/or Texas.

For potential barge routes to Yucca Mountain, see

[www.nirs.org/wpcontent/uploads/factsheets/newyorkbargefactsheet92804.pdf](http://www.nirs.org/wpcontent/uploads/factsheets/newyorkbargefactsheet92804.pdf)

For potential road and rail route to Yucca Mountain, and the states, cities and Congressional Districts affected, see: [www.state.nv.us/nucwaste/news2017/pdf/States\\_Affected.pdf](http://www.state.nv.us/nucwaste/news2017/pdf/States_Affected.pdf) (for New York State, see p.25), [www.state.nv.us/nucwaste/news2017/pdf/Cities\\_Affected.pdf](http://www.state.nv.us/nucwaste/news2017/pdf/Cities_Affected.pdf); (for New York City, see page 13), and [www.state.nv.us/nucwaste/news2017/pdf/Congressional\\_Districts\\_Affected.pdf](http://www.state.nv.us/nucwaste/news2017/pdf/Congressional_Districts_Affected.pdf) (for the ten Congressional Districts in New York State, see page 19).

Additional states, municipalities and Congressional Districts would be affected by airborne or waterborne radioactive fallout from a catastrophic release.

Under the current plan for shipments to the repository in Yucca Mountain, Nevada, 827 rail-sized casks would pass through New York State by rail, and another 657 truck-sized casks by road. But a bill currently under consideration in Congress -- H.R. 2699 -- would increase the capacity of the Yucca Mountain repository from 70,000 metric tons to 110,000 metric tons, with the potential of increasing the number of shipments. In any case, New York State would be the hardest hit of states in the Northeast, since other states with reactors would be shipping their high-level radioactive wastes through New York.

Shipments to interim storage sites in New Mexico or Texas could involve significantly more waste, much sooner in time. The application of Holtec International for a site in New Mexico is for storage of 173,000 metric tons, 2.5 times Yucca’s current legal limit, and the application of Interim Storage Partners for a site in Texas is for storage of another 40,000 metric tons.

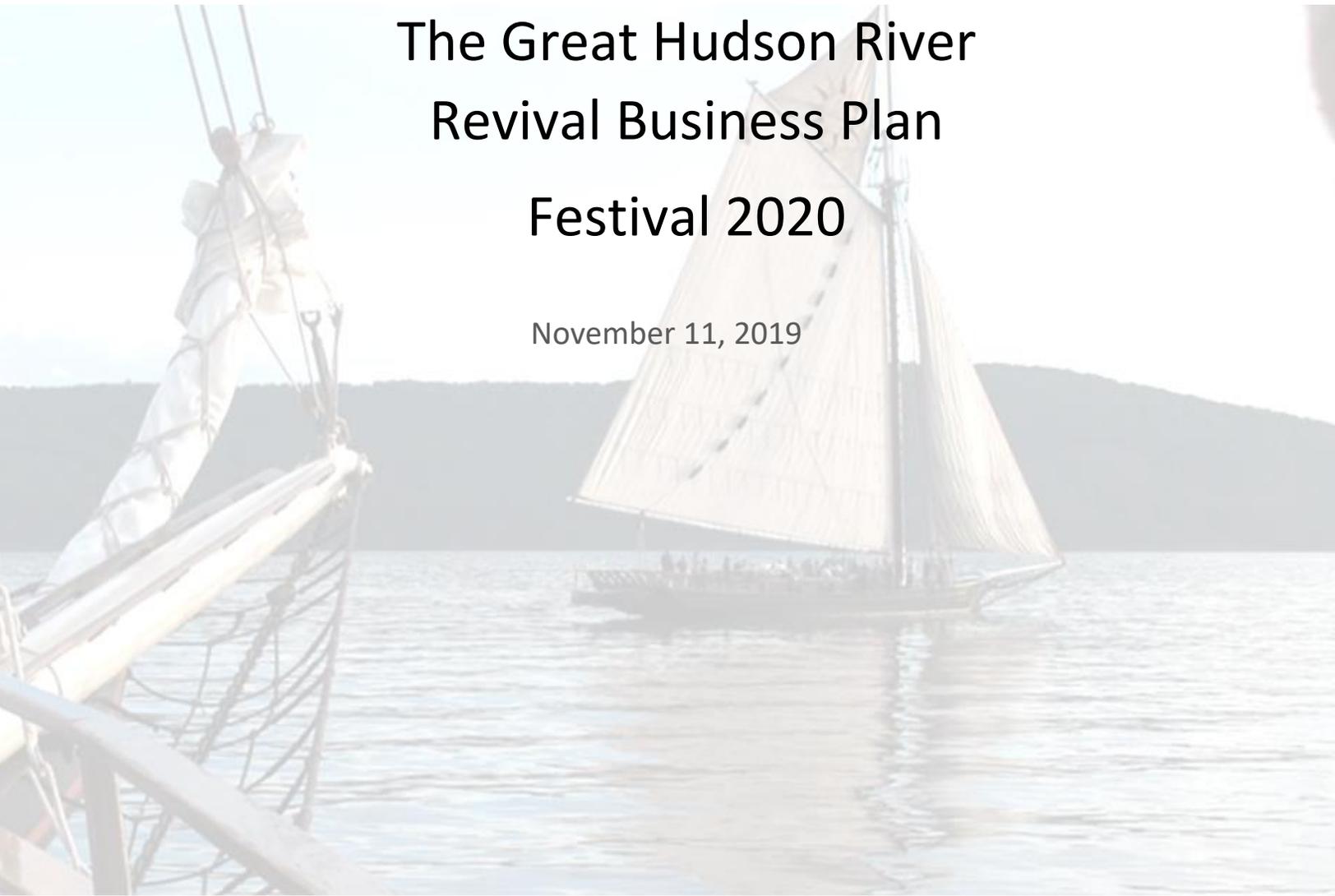
\* In the 1990’s, Areva (now Orano), a French firm was responsible for many hundreds of contaminated shipments to the La Hague reprocessing facility -- on average 500 times the permissible dose and, in one case, 3,300 times the permissible dose. Orano is the lead partner in Interim Storage Partners, which is proposing the interim storage facility in Texas

Addendum B



The Great Hudson River  
Revival Business Plan  
Festival 2020

November 11, 2019





The Great Hudson River Revival Business Plan  
Festival 2020

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## Plan for Festival 2020

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A business model for Revival is optimally expected to describe how we, as an organization and the hosts of this Festival are able to create, deliver and retain value. Our proposition will be both relevant and consistent with the mission, vision and values of Hudson River Sloop Clearwater, Inc.

The Great Hudson River Revival of the future is designed to bring people together to be a part of a story, an experience, and overall a mission to effect change in a positive way.

People who support us and our festival: our patrons, members, artists, activists, environmental champions, vendors, sponsors and contractors all contribute to our ability to inspire, educate and activate millions of people locally and around the world.

Festival 2020 continues the original mission with a reduced cost model.

### What the approach to Festival looks like

In recent years, the Festival has become a more commercial enterprise, with compartmentalized musicians, vendors, contractors and volunteers. Our recommendation is to reduce these barriers so that each group of participants – paid and unpaid – derives as much value as possible from interacting with other groups. This principle can be applied in many ways, many of which the Committee explored and documented in **Appendix A: Festival Ideas**. The overall result would be a festival that delivers much more value to everyone involved and relies far less on an exchange of money.

Some examples include:

- Working with musical artists to create a more interactive experience that costs less, is more unique, and more effectively fosters community among professional and amateur artists.
- Create different ticketed events or experiences that allow participants to pay extra for things they value, while allowing others to experience the festival at reduced or no cost.
- Integrate the messages of Clearwater, advocates, musicians, artists and artisans to tell a coherent overall story.

We emphasize that reworking the Festival to realize these ideas will succeed to the degree time and resources are applied to it. With that in mind, a 2021 Festival is expected to more fully realize this vision than a 2020 Festival.



## What we need to do

### Organization and Resource Requirements

1. Existing staff and volunteers would need to perform the majority share of the Festival Director's responsibilities.
2. Being able to book artists in parallel with overhauling key processes

### Financial Requirements:

1. **12/31/19:** We need to raise **\$ 44,000** in order to put tickets on sale (**No festival director**)
  - a. \$30,000 Insurance
  - b. \$ 4,000 Festival Assistant
  - c. \$10,000 Marketing
2. **01/31/20:** We need to raise an additional **\$ 89,000** for
  - a. \$25,000 Hire Artists
  - b. \$50,000 Commit to pay facility support vendors
  - c. \$ 4,000 Festival Assistant
  - d. \$10,000 Marketing
3. **02/29/20:** We need to raise an additional **\$ 179,000** for
  - a. \$25,000 Hire Artists
  - b. \$80,000 Facility support vendors
  - c. \$ 4,000 Festival Assistant
  - d. \$50,000 Hire Volunteer/Artist Food Vendor
  - e. \$20,000 Marketing



## Operating Budget

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We have created a view of 2019 and a 2020 theoretical for this plan.

**Clearwater experienced a loss for Revival 2019 of roughly \$175,200.**

This number supports the Interim report notation of expenditures exceeding the project budget.

The 2019 Festival financials clearly showed that the organization needed to generate income to cover the commitments that were required to cover the expenditures upfront. If we commit to a contract or obligation for the festival, we will need to have the funding to pay it in full before we sign.

Cash flow of this kind, upon approval of this business plan, is required to be positive to consider this festival for 2020. As of this moment, there is \$0.00 in cash flow available or budgeted for festival.

### **Festival Financial Model 2020 (Theoretical):**

This sheet is intended to aid in imagining financial scenarios for Festival 2020 and could be used for festivals beyond as well. The objective is to keep the “Exposure” values positive. They will turn red if they drop below zero, which indicates we’ve committed ourselves to expenditures for which we don’t yet have revenue. The more revenue we estimate in early months, the more we can spend. On the other hand, if we fail to achieve these revenues, we will have to either postpone expenditures, or cancel the Festival.

The cells highlighted in blue are intended to be edited by users of the model in order to explore difference scenarios. The unhighlighted cells will recalculate based on your inputs. This can also be seen on the shared drive here: [Festival 2020 Theoretical](#)



## SWOT Analysis (Strengths, Weaknesses, Opportunities & Threats)

SWOT	Plan for 2021	Festival 2020
<b>Strengths</b>		
	Less likely to lose money or pose additional risk to the organization	Continued momentum
	Have enough time to reach out to the proper sponsorship, vendors and artists (musical, visual, craft, other)	Retaining volunteers, coordinators and vendors
	Time to develop a festival vision that accurately supports and contributes to our mission and values	Retaining membership
	Maintain and strengthen our relationship with Westchester County and Croton	Branding, Outreach, CW Mission
	Branding, Outreach, CW Mission	
<b>Weaknesses</b>		
	Disappointing or losing members	Large financial risk (including no working capital or capacity for loans)
	Delay creates RPC coordinator challenges and consistency perception issues	Settle for who is available for leadership rather than who is ideal
	Public and membership questions could arise regarding Clearwater's financial stability	Reduced Artist availability (musical, visual, craft, other)
	Continued cost of trailer rental (\$12K Annually)	Time Constraints
		No money for extra merch
		Volunteer experience hasn't changed
<b>Opportunities</b>		
	Reimagine the Festival	2020 Election year activities/exposure
	Recognize our fiscal responsibility and awareness to the organization and be transparent with our members	Raising funds
	Reorganize the administrative roles	Gaining new members
	Expand on our newly created Financial Model and retool the Business Model to maximize experience, increase revenue and reduce our risks for this and future	



The Great Hudson River Revival Business Plan

Festival 2020

SWOT	Plan for 2021	Festival 2020
	Overhaul our system of contracts, insurance and accounting practice	
	Find and develop new partnerships and enhance current relationships with: <ul style="list-style-type: none"> <li>• Sponsors</li> <li>• Vendors</li> <li>• Artists (musical, visual, craft, other)</li> <li>• Activists</li> <li>• Contractors</li> </ul> Broaden demographic inclusion Design and build a valuable year-round engagement for volunteers Small fundraising event(s) (Spring)	
<b>Threats</b>		
	Failing to retain membership, committee members and vendors	Financial ruin
	Failing to retain RPC coordinators	Staff burnout
	Failing to reserve same time period with Croton Point Park	Failing to receive donor contributions or similar as last year
	Failing to receive donor contributions or similar as last year	
	Tarnished reputation	
	Market loss (competition using our model)	



## Approach to Festival Director Role

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The Administrative tasks could be assigned to many individuals, not necessarily one festival director.

The following is a list of festival administrative tasks put together by this committee and is to be used as a guideline. It is based on past festivals and lists partners that have been involved in the past.

Cost savings could be achieved by allowing current RPC coordinators to assume more responsibility as had been done in the past, creating new coordinator positions to fulfill tasks, determine if there are any tasks that can be assigned to CW staff and a downsized festival will not need the extent of some of these tasks as was needed in the past.

Breaking down the past festival director tasks for multiple people will allow Revival to run with less interruption during a change in directors.

Percentages listed after some tasks indicate the percentage of time that a full time Festival Director allotted to that task. It can be used as a guide as to how much time is needed for that task.

For discussion: *Will we still need one person to be the main point person?*

Create a Revival Advisory Team that provides oversight on all aspects of the festival.

### **NOTE:**

**The 2020 Financial model does not include compensation for any of these roles.**

**They are all expected to be performed by volunteers or existing staff.**

Members could include:

1. Executive Director
2. Board President/Treasurer
3. Development director for Revival
4. RPC Chair
5. individual RPC coordinators as necessary
6. Office Manager and Financial team



## REVIVAL ADMINISTRATIVE TASKS

**BUDGET (5%):** Work with Board Treasurer and Financial advisors to develop & confirm projected budget

1. Propose range of talent lineup based on financial allowance, review with Revival Advisory Team
2. Decide range and number of stages, frequency of use and any use for benefits, evening events, etc.
3. Set revised volunteer plan and fees based on input from full team, including results of research from Volunteer Coordinator
4. Oversee and track all payables and deliverables

**ARTIST SEARCH, BOOKINGS & ARRANGEMENTS (25%):**

### A. Booking

1. Negotiate and book all artists on Rainbow, Hudson, Dance and Sloop Stages as well as some on the Family Stage. Overall about 100 acts (*Note: is 2013 #; TBD for 2020*). Oversee bookings and budgets for Family, Story Grove, Circle of Song and all other performers including vaudevillian artists, rovers and jugglers. Access local music scene and social media sites like Bandcamp for talent.
2. Review and mark up all contracts for Executive Director to sign.
3. Input all payment information into the Artist Database and fill out all check request forms for deposits and final payments. Work with CW Staff on this.

### B. Stage Schedules

1. Set the stage schedules for Rainbow, Hudson, Dance, Family, Sloop and Workshop, and oversee the remaining stages. Coordinate all schedules with other field activities, workshops, creative demos and workshops.

### C. Artist Riders

1. Review and mark up all riders and then send them to our production team
2. After this is done, decide on what is needed for sound and backline which is forwarded to our contractors who handle these to develop quotes which will be later negotiated.

### D. Hospitality Riders



## The Great Hudson River Revival Business Plan

### Festival 2020

1. Decide based on all artist riders what each artist receives for food and drinks and housing in addition to general festival hospitality.

#### **MARKETING (25%)**

##### A. Print – Negotiate for all print outlets, including but not limited to:

1. Folk Times
2. The Journal News
3. More Sugar
4. Poughkeepsie Journal
5. Times Herald Record
6. Ulster Publishing (Woodstock Times, Almanac, New Paltz Times, Saugerties Times)
7. Hudson Valley Magazine
8. Time Out New York
9. Hudson Valley Mercantile

##### B. Radio - Negotiate deals and write all copy for radio outlets including, but not limited to:

1. WFUV
2. WDST
3. WKZE
4. The Peak
5. WAMC
6. WRSI
7. WIOX
8. WBAI (folded, 2019?)
9. WPKN

##### C. Web Advertising – Negotiate and oversee design for all web marketing including, by not limited to:

1. Brooklyn Vegan.com
2. Pop Matters.com
3. Stereogum.com
4. Journal News.com
5. Poughkeepsie Journal.com
6. WFUV.org
7. The Almanac
8. Hired NF Bartley & Dick and NF Graphix design web ads

##### D. Email Marketing

1. Paid Services
  - a. Jambase
  - b. Relix
  - c. Village Voice



## The Great Hudson River Revival Business Plan Festival 2020

2. Write and send out all email blasts to Clearwater's list for the festival as well as weekly email blasts to preferred lists
- E. Website-- Clearwaterfestival.org
1. Oversee all of the updating and additions to the festival website throughout the year along with and the Webmaster.
- F. Posters & Postcards
1. Hire graphic design firm to design the festival postcard and poster
  2. Hire printer to print all posters and postcards
  3. Hire street teams to distribute postcards throughout the Hudson Valley as well as NYC and Westchester. Can this be through volunteers?
  4. Send posters and postcards to Westchester Library System and Mid-Hudson Library System
  5. Postcards mailed out to Clearwater's entire mailing list through Maar Printing
- G. Metro-North
1. Negotiate deal with MTA for partnership program
  2. Have 32,000 specialized inserts added to the May and June mailers.
  3. Have 200 kiosk posters designed by Bartley & Dick – one each for every MTA station. Printed by Velocity Printing
  4. Write copy for MTA's website and all of their marketing materials
- H. Social Media
1. Maintain strong festival presence on social media year-round. Keep up the Clearwater Festival Facebook page and a Festival Twitter account. Consider an Instagram Festival account and commit to frequent posts, increasing towards festival date. Identify & maintain presence in newer, youth-based sites (research best sites. e.g. Tik-Tok? ).
  2. Write article in the Navigators about the festival
- I. Cablevision
1. Negotiate deal with Cablevision for festival partnership
- J. Artist Marketing/PR
1. Work with artist/agents/managers to make sure that the festival is posted on websites, Facebook, other social media
  2. Work with same team to have them send out emails and provide as much marketing as possible.
  3. Secure artist interviews on radio and in print
- K. Program Book This task can be by one person as was done in 2018
1. Negotiate deal with Chronogram on the number of pages of editorial, photo content, sponsor pages, copies and advertising revenue sharing
  2. Oversee bios and hi-res pictures for all artists
  3. Oversee the entire project



## The Great Hudson River Revival Business Plan

### Festival 2020

#### L. Ticketing Partners

1. Negotiate and review deals with our ticketing partners including
2. Main ticketing agent
3. Theater Development Fund
4. Goldstar
5. Groupon
6. Metro-North
7. Amazon

#### **PUBLIC RELATIONS (10%)**

- A. Write all of the press releases for the festival
- B. Email Clearwater's list press list several times throughout the festival cycle
- C. Organize and meet with members of the press that attended the festival over the course of the weekend
- D. Oversee outside PR firm If we have a person doing marketing, why is there an outside PR firm?

#### **FESTIVAL CONTRACTORS (5%)**

- A. Negotiate the following contractors with Revival Advisory Team oversight

1. Sound (Klondike)
2. Scaffolding (Mountain Top)
3. Audio Visual Rentals (Boulevard Pro)
4. Festival Foods Past years, outreach to food vendors was done by Food Court Coordinator
5. T-Shirts (Winter Moon)
6. Musical Petting Zoo?
7. Security

- B. Supervise and negotiate deals for all other contractors including:

1. Golf carts
2. Shuttle Buses
3. Generators
4. Porta Johns
5. Tents
6. Tables & Chairs



The Great Hudson River Revival Business Plan  
Festival 2020

7. Wristbands
8. Furniture for production trailers. (Rent-a-Center)
- 9.. Ice & Water (Peekskill Ice)

**FESTIVAL WEEKEND RESPONSIBILITIES (10%)**

1. Traffic & Parking

- A. Develop and implement ingress and egress strategies with Westchester County Parks Department, County Police, Croton Village and RPC.

2. Guest Lists and Other Documents

- A. In charge of compiling and organizing guest list of over 1000 performer guests, VIPs, ticket winners and other guests
- B. Edit and review all the information that is sent to all performers – travel, parking, merchandise, procedures etc.

3. Organize a robust stage announcement program

4. Accommodations secure accommodations for the festival for contractors, some artists and staff  
Including cabin assignments

**SPONSORS** *Note: This is a critical job and should not be marginalized. Give job to another Director, or CW Development Director.*

- A. Solicit sponsors
- B. Put together all sponsor packages for the festival and email info including parking passes, ingress, parking info etc.
- C. Work with person responsible for festival marketing

**VOLUNTEER COORDINATION**

- A. Work with VolCord to revise volunteer contract & application policies to reflect downsizing plans
- B. Write letter to thank vols upon their registration and afterwards.



The Great Hudson River Revival Business Plan

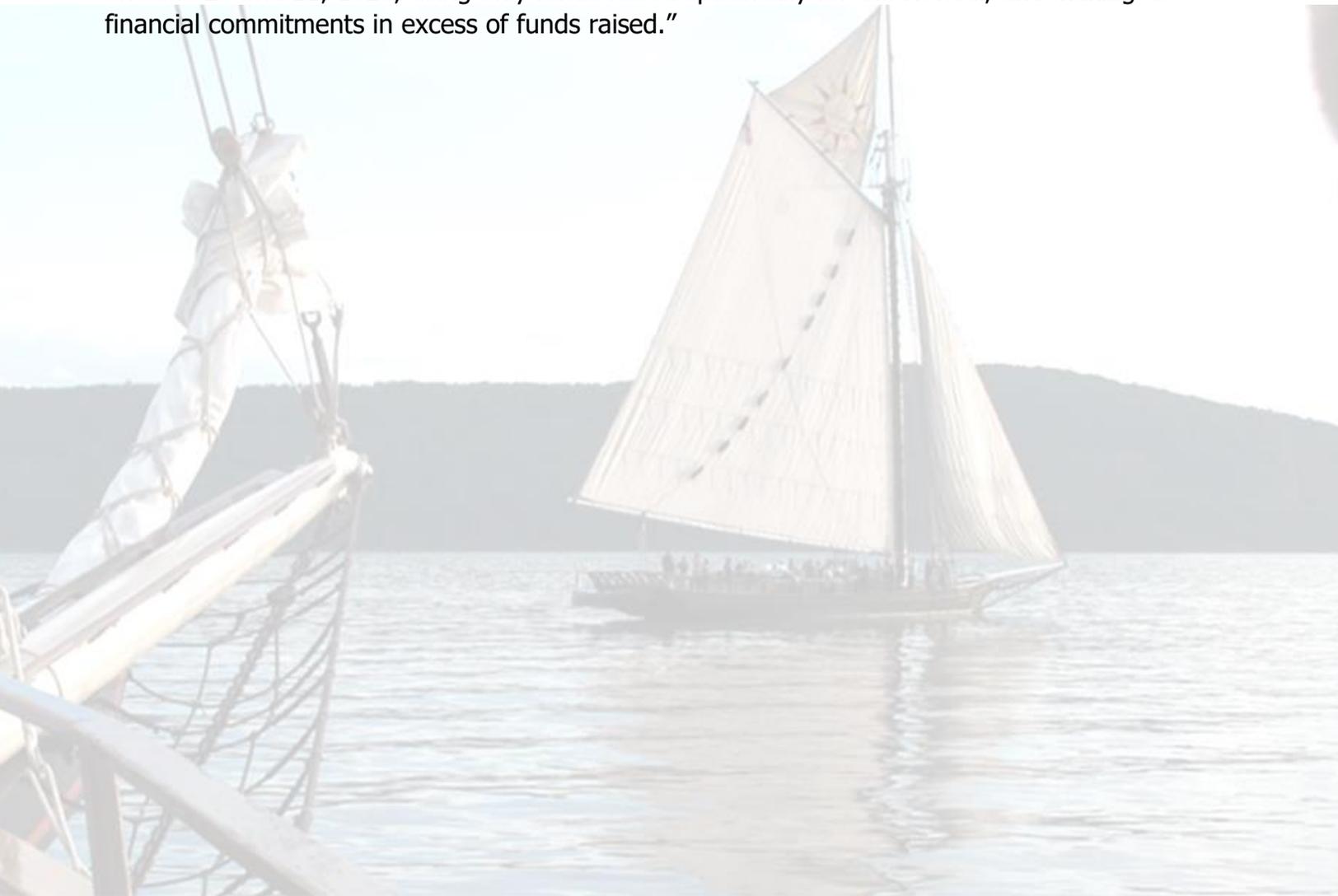
Festival 2020

## Resolution Needed

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In order to formally accept this business plan, and direct the Executive Director to execute it, the board would pass the following resolution:

“The Executive Director is directed to plan and execute a Great Hudson River Revival to be held on June 20 and 21, 2020, using only funds raised specifically for the Revival, and making no financial commitments in excess of funds raised.”





## Appendix A: Festival Vision

The Festival Exploratory Committee explored and embraced many ideas that can and must make the Festival better, and more consistent with its mission.

**The following is a summary of ideas around which we believe we have strong consensus.** Each member of the committee has contributed to these ideas, and many contributions overlap, often creating even stronger ideas.

Our ability to realize these ideas depends on the time available to pursue them, and the skill and effort expended during that time. While theoretically these ideas could all be realized in a 2020 Festival, more time and more resources would likely be available for a 2021 Festival, so more of these ideals would likely be more fully realized.

### Festival Ideas

**The Festival Must Tell a Story:** Clearwater Festival must have a message in order to be inspiring and attractive among the many other available activities in order to support our mission and avoid being lumped into other festivals. That story must be supported by everything the participant experiences – the posters, the rainbow gate, the food, the music, the activists and the setting. The competitive commercial model of filling a park with commodity vendors and musical acts will succeed neither in protecting the Hudson, nor raising money for Clearwater, nor honoring the traditions of Clearwater Festival. This story must be renewed and re-envisioned each year to keep our community engaged and revitalized, perhaps rotating its focus on different artistic, environmental and social priorities.

**The Festival Should Be Better Integrated with Our Bigger, Year-Round Story:** Before the Internet and social media, the Festival provided an important opportunity to create and sustain a community spanning many geographies, cultures and interests. Social media can't replace this face-to-face interaction, but it can help keep the Festival face-to-face community engaged throughout the year.



**The Festival Web Page Should Offer Year-Round Visibility to Current and Past Artists, Artisans, Activists and Vendors:** The web site should offer rich information, including, for example, links to web sites, for as many aspects of the Festival as possible. This will drive year-round interest, and provide valuable advertising for artists, artisans, activists and vendors.

**2020 Is a Presidential Election Year – An Important Year to Tell a Story:** While we can't promote candidates, we can provide a venue for them to deliver their interpretation of our message. **Of course, this idea does not apply to a 2021 Festival.**

**Musical Artists, Other Artists and Others Are Willing to Volunteer:** Each year, countless people volunteer to contribute to Festival, and are ignored. We should listen to them, and allow them to help us for free, or at drastically reduced rates.

**We Should Make It Easier to Volunteer:** Right now, we charge \$62 plus a membership fee for essentially all volunteers. We should expand our scholarship and Ambassador programs to make it easier for people to volunteer without incurring a cost. Providing more ways for volunteers to "work off" their fees could be a way of driving more year-round participation.

**Timely Planning Is Critical:** Almost everything about planning and executing a festival is easier if one starts earlier. Artists, vendors and volunteers are all (hopefully) still excited about the most recent festival and aren't yet booked for conflicting events. What went well and what went poorly is still fresh in planners' minds and there is time to carefully analyze that feedback. Ideally, planning for the next Clearwater Revival would begin within a month of the end of the previous one.

**Starting Early Can Improve Volunteer Participation and Reduce Costs:** The later planning starts, the fewer volunteers are available, and the more professional staff can demand high rates. In 2019, we paid \$65,000 for a Festival Director whose work could have potentially been done by a volunteer, perhaps with a small stipend. Similarly, roughly \$20,000 was spent on professional security guards who performed significantly less well than Peacekeeping volunteers who likely would have been available if we had started recruiting earlier. Finally, by waiting until May to negotiate a contract for food, we wound up paying \$66,000 for enough food for 1,000 volunteers, and only wound up having 500 volunteers.



**Volunteer Training Offers Opportunity for Year-Round Engagement:** Some volunteer roles require or benefit from training. Peacekeeping and Working Waterfront lifeguards are two examples. If we're concerned about not having enough volunteers, we could offer training. We already have a volunteer to deliver lifeguard training. Holding such training classes not only helps avoid volunteer shortages, it also provides opportunities to engage with and energize Clearwater members earlier in the year.

**Oversight has been ineffective:** Due to compressed schedules and inexperienced Festival and Executive Directors, oversight was exercised over only very rudimentary factors. Vendor selection, contract terms and pricing were all reviewed at only a very high level, and wide latitude was given based on the shortness of time. Significant efficiencies can be achieved by giving more experienced staff more time to review more details of the Festival. Oversight capacity can also be increased by recruiting a volunteer oversight committee to support the Executive Director.

**Reducing Ticket Prices Might Actually Improve Experience *and* Revenue:** premium experiences, Concerts, dance parties, sails and other special events could be ticketed at higher prices. This could make it easier for families to attend during the day at low cost, and others to pay higher prices for the special events. This might also reduce the number of people at the Festival at any given time, reducing crowds, improving flow and providing a better overall experience. Some special events could be scheduled in town, increasing engagement with the community. Other parts of the Festival could be ticket at much lower prices, or even free.

**Vendor Fees Might Also Be Reduced *While Increasing Overall Revenue:*** By reducing vendor fees, we might attract better quality, more interesting vendors, each with their own environmental stories to tell. Current high fees make it risky for vendors to commit. Charging them a percentage of their take might more than make up for the revenue loss, especially if lower ticket prices increased overall attendance.

There is no shortage of potential vendors within the Hudson Valley. It is one of the most vibrant social and environmental justice communities in the nation, and as such has produced a wide variety of apparel, merchandise and food vendors that share our vision. As was expressed above, we are a non-profit organization. This committee has deliberated on asking vendors to reduce their costs or give us points on sale.



**Early Ticket Sales are Key:** Earning revenue before making financial commitments is fundamental to reducing financial risk. Getting tickets on sale by Thanksgiving and updating the web site to be more informative to attendees, artists and vendors alike would be very helpful.

**Reducing costs for festival:** We are not a for-profit institution, and beyond that we are a non-profit with an activist focus. As such we should not be working to produce a festival on par with big, national names like Bonnaroo, SXSW, EDC, Ultra and Lollapalooza. We have been chasing the tail of producing a festival like theirs, with a model of a day of expensive acts. Beyond that we are also appealing to the Folk genre which does not have the same kind of widespread appeal that it once did. This committee has given serious thought to the notion that like any business enterprise, we must evolve our model with respect to the legacy of Pete and Toshi Seeger. We cannot compromise our roots of activism through music, the idea that protest can be something that is sung, and the committee believes we can do that while also keeping relevant.

**Using local acts:** The Hudson Valley has a plethora of musical talent. It has been deliberated that to reduce the cost of future festivals we can leverage this community, and appeal to the networks these smaller, local acts could bring to Clearwater. Clearwater is not an international draw like other multi-day major festivals, and by reaching out to local talent we increase our marketing potential to the region in which the festival takes place. This would free-up money to be invested in headlining larger acts.

**Cross-Promotion:** We can use events like the Gala and Chef's to incentivize ticket sales by packaging a deal. This would also help for visibility in regard to the other events, which may reinforce with the audience the **idea** that Clearwater has more than the festival to offer. This may help drive membership if potential members see all that is offered. This would be an avenue to reach out to sponsors of events like Chef's to see if they would sponsor the festival, or at the least promote it, because their involvement would be visible to the whole festival community.

**Incentivization instead of discounts:** We could offer incentives in the forms of experiences or offerings such as **autograph** sessions or back-stage meet and greets with headliners. This could replace the discount, making it so that tickets bought early or at a premium would not have to be subsidized by the organization.



**Relationship with the RPC and festival oversight:** There is a divide, as spoken or unspoken as it may have been in the past, between the RPC and the board and staff of Clearwater in regard to festival. Festival 2019 strained this relationship further, as actions by management have clearly not improved the relationship. The RPC is invaluable to any forthcoming productions of the festival and has always been the foundation of which day-of production of the festival has been hinged upon. Without the countless number of RPC-affiliated volunteers we would **not** be able to have our festival.

As such this committee has deliberated on three areas that would improve this relationship;

1. The involvement of members of the RPC in actively giving input for decisions concerning the festival,
2. The creation of an oversight committee that would give reports directly to the board about the issues being discussed with the festival director concerning festival,
3. The possibility of hiring multiple festival directors/advisors who would work much closer than in the past with the RPC.

**Sponsorship must be a prime focus:** We should want to have people aspire to be connected to us and the festival. Our brand in this global community that is increasingly sympathetic to environmental and social causes is extremely strong, and we should be making a more concerted effort to reach out to potential company, foundation and individual sponsors who are aligned with that message. As was previously touched upon, we now have a portfolio of sponsorship opportunities with the sloop sails, Chef's, Gala and Festival. A few notes from the October 16, 2019 meeting that can speak to these points are as follows;

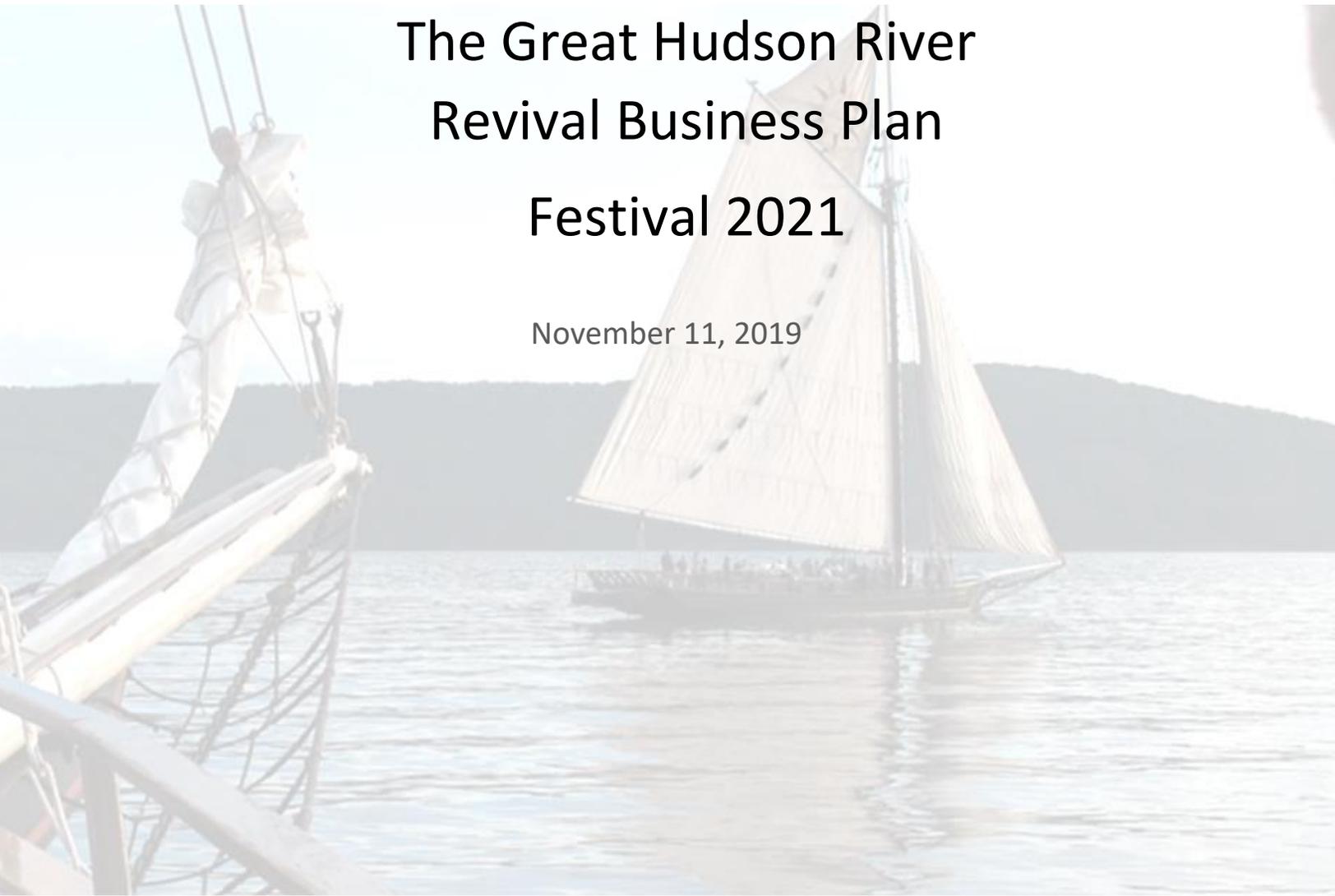
- a. Made it about community or a free festival; sponsors may donate because of cause;
- b. We could attract those on the cutting edge of our mission, vision and values;
- c. If we had a new project that would attract the sponsor and stay on our program, they might sponsor. New projects get sponsorship. Established, older organizations don't always get sponsors because they don't have the "it" project that each sponsor could get behind. What is our "it" project that we can promote as new and exciting?
- d. Sponsorship could come from river towns or local towns directly in proximity to festival. The county could also be involved to lower our rent in exchange for speaking engagement about recycling programs and what Westchester is doing to help.

Addendum C



The Great Hudson River  
Revival Business Plan  
Festival 2021

November 11, 2019





The Great Hudson River Revival Business Plan  
Festival 2021

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## Plan for Festival 2021

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A business model for Revival is optimally expected to describe how we, as an organization and the hosts of this Festival are able to create, deliver and retain value. Our proposition will be both relevant and consistent with the mission, vision and values of Hudson River Sloop Clearwater, Inc.

The Great Hudson River Revival of the future is designed to bring people together to be a part of a story, an experience, and overall a mission to effect change in a positive way.

People who support us and our festival: our patrons, members, artists, activists, environmental champions, vendors, sponsors and contractors all contribute to our ability to inspire, educate and activate millions of people locally and around the world.

Festival 2021 is a festival reimagined. It is an opportunity to bring a more affordable, educational, experience-oriented and fiscally responsible mission driven festival.

### What the approach to Festival looks like

In recent years, the Festival has become a more commercial enterprise, with compartmentalized musicians, vendors, contractors and volunteers. Our recommendation is to reduce these barriers so that each group of participants – paid and unpaid – derives as much value as possible from interacting with other groups. This principle can be applied in many ways, many of which the Committee explored and documented in **Appendix A: Festival Ideas**. The overall result would be a festival that delivers much more value to everyone involved and relies far less on an exchange of money.

Some examples include:

- Working with musical artists to create a more interactive experience that costs less, is more unique, and more effectively fosters community among professional and amateur artists.
- Create different ticketed events or experiences that allow participants to pay extra for things they value, while allowing others to experience the festival at reduced or no cost.
- Integrate the messages of Clearwater, advocates, musicians, artists and artisans to tell a coherent overall story.

We emphasize that reworking the Festival to realize these ideas will succeed to the degree time and resources are applied to it. With that in mind, a 2021 Festival is expected to more fully realize this vision than a 2020 Festival.



## What we need to do

### **Organization and Resource Requirements:**

These requirements will be proposed and carried out upon approval, within a longer timeline and expected deliverable schedule. We have more time built-in to this plan to appropriately map the requirements.

### **Financial Requirements:**

For a more detailed view of these financials below, please see the financial Model (email referral)

1. **05/30/20:** We need to raise **\$ 30,000** in order to commit to a Festival Director(s)
  - a. \$30,000 (Commitment for 5 months for a single Festival Director or Multiple Advisors)
2. **08/30/20:** We need to raise an additional **\$ 5,000** for
  - a. \$ 5,000 Marketing
3. **09/30/20:** We need to raise an additional **\$ 5,000** for
  - a. \$ 5,000 Marketing
4. **10/30/20:** We need to raise an additional **\$ 5,000** for
  - a. \$ 5,000 Marketing
5. **11/30/20:** We need to raise an additional **\$ 47,000** for
  - a. \$42,000 Commit to pay the Festival Director(s)
  - b. \$ 5,000 Marketing
6. **12/31/20:** We need to raise an additional **\$ 35,000** for
  - a. \$30,000 Insurance
  - b. \$ 5,000 Marketing
7. **01/31/21:** We need to raise an additional **\$ 113,000** for
  - a. \$25,000 Artists
  - b. \$50,000 Facility support vendors
  - c. \$28,000 Festival Assistant (Commitment for 7 months)
  - d. \$10,000 Marketing
8. **2/28/21:** We need to raise an additional **\$ 165,000** for
  - a. \$25,000 Hire Artists
  - b. \$80,000 Facility support vendors
  - c. \$50,000 Hire Volunteer/Artist Food Vendor
  - d. \$10,000 Marketing



## Operating Budget

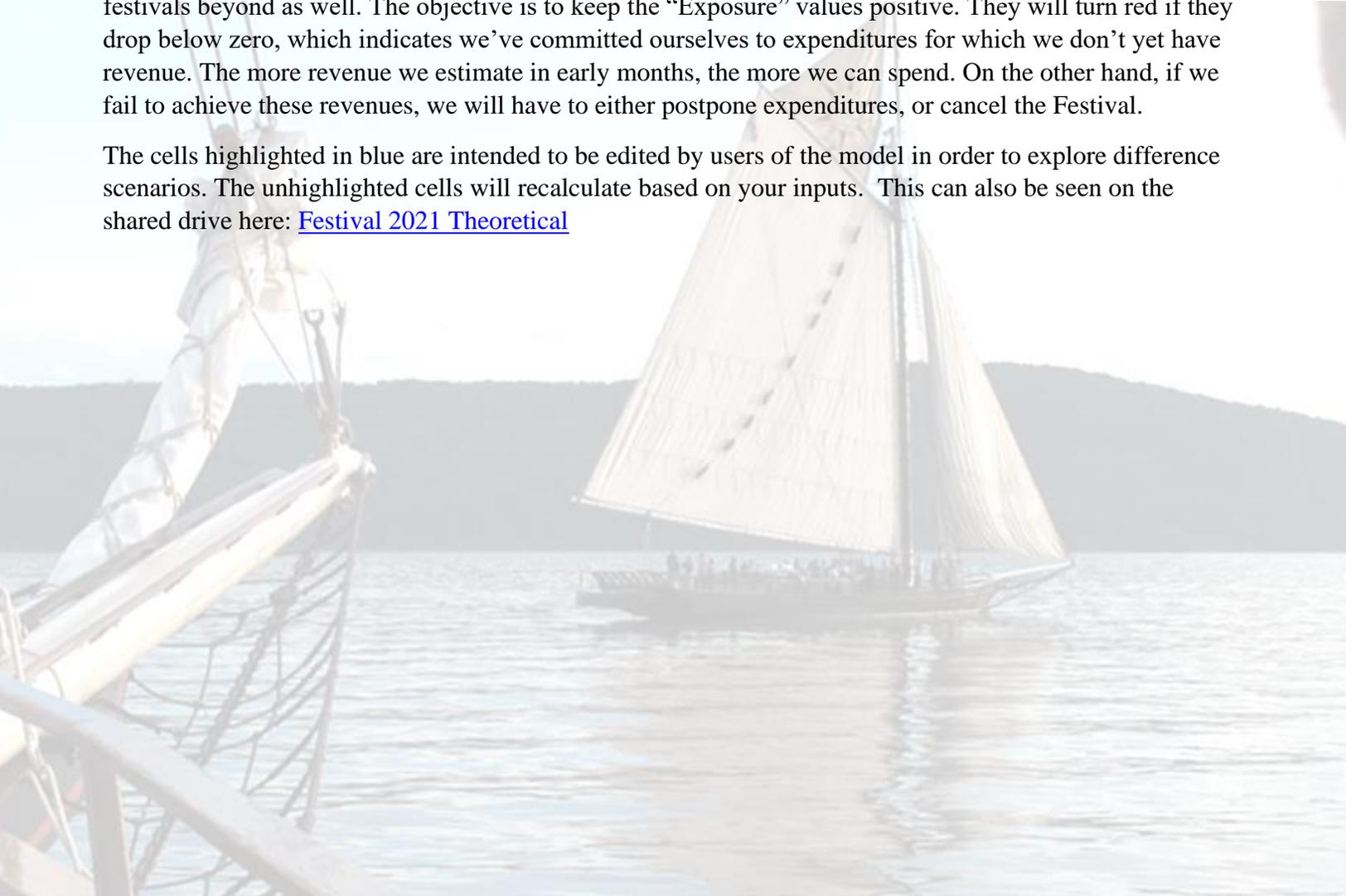
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We have created a 2021 theoretical financial model for your review, see below and [Festival 2021 Theoretical](#) link on our shared drive.

### **Festival Financial Model 2021 (Theoretical):**

This sheet is intended to aid in imagining financial scenarios for Festival 2021 and could be used for festivals beyond as well. The objective is to keep the “Exposure” values positive. They will turn red if they drop below zero, which indicates we’ve committed ourselves to expenditures for which we don’t yet have revenue. The more revenue we estimate in early months, the more we can spend. On the other hand, if we fail to achieve these revenues, we will have to either postpone expenditures, or cancel the Festival.

The cells highlighted in blue are intended to be edited by users of the model in order to explore difference scenarios. The unhighlighted cells will recalculate based on your inputs. This can also be seen on the shared drive here: [Festival 2021 Theoretical](#)





## SWOT Analysis (Strengths, Weaknesses, Opportunities & Threats)

SWOT	Plan for 2021	Festival 2020
<b>Strengths</b>		
	Less likely to lose money or pose additional risk to the organization	Continued momentum
	Have enough time to reach out to the proper sponsorship, vendors and artists (musical, visual, craft, other)	Retaining volunteers, coordinators and vendors
	Time to develop a festival vision that accurately supports and contributes to our mission and values	Retaining membership
	Maintain and strengthen our relationship with Westchester County and Croton	Branding, Outreach, CW Mission
	Branding, Outreach, CW Mission	
<b>Weaknesses</b>		
	Disappointing or losing members	Large financial risk (including no working capital or capacity for loans)
	Delay creates RPC coordinator challenges and consistency perception issues	Settle for who is available for leadership rather than who is ideal
	Public and membership questions could arise regarding Clearwater's financial stability	Reduced Artist availability (musical, visual, craft, other)
	Continued cost of trailer rental (\$12K Annually)	Time Constraints
		No money for extra merch
		Volunteer experience hasn't changed
<b>Opportunities</b>		
	Reimagine the Festival	2020 Election year activities/exposure
	Recognize our fiscal responsibility and awareness to the organization and be transparent with our members	Raising funds
	Reorganize the administrative roles	Gaining new members
	Expand on our newly created Financial Model and retool the Business Model to maximize experience, increase revenue and reduce our risks for this and future	



# The Great Hudson River Revival Business Plan

## Festival 2021

SWOT	Plan for 2021	Festival 2020
	Overhaul our system of contracts, insurance and accounting practice	
	Find and develop new partnerships and enhance current relationships with: <ul style="list-style-type: none"> <li>• Sponsors</li> <li>• Vendors</li> <li>• Artists (musical, visual, craft, other)</li> <li>• Activists</li> <li>• Contractors</li> </ul>	
	Broaden demographic inclusion	
	Design and build a valuable year-round engagement for volunteers	
	Small fundraising event(s) (Spring)	
Threats		
	Failing to retain membership, committee members and vendors	Financial ruin
	Failing to retain RPC coordinators	Staff burnout
	Failing to reserve same time period with Croton Point Park	Failing to receive donor contributions or similar as last year
	Failing to receive donor contributions or similar as last year	
	Tarnished reputation	
	Market loss (competition using our model)	



## Approach to Festival Director Role

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The Administrative tasks could be assigned to many individuals, not necessarily one festival director.

The following is a list of festival administrative tasks put together by this committee and is to be used as a guideline. It is based on past festivals and lists partners that have been involved in the past.

Cost savings could be achieved by allowing current RPC coordinators to assume more responsibility as had been done in the past, creating new coordinator positions to fulfill tasks, determine if there are any tasks that can be assigned to CW staff and a downsized festival will not need the extent of some of these tasks as was needed in the past.

Breaking down the past festival director tasks for multiple people will allow Revival to run with less interruption during a change in directors.

Percentages listed after some tasks indicate the percentage of time that a full time Festival Director allotted to that task. It can be used as a guide as to how much time is needed for that task.

For discussion: *Will we still need one person to be the main point person?*

Create a Revival Advisory Team that provides oversight on all aspects of the festival.

Members could include:

1. Executive Director
2. Board President/Treasurer
3. Development director for Revival
4. RPC Chair
5. Individual RPC coordinators as necessary
6. Office Manager and Financial team

### REVIVAL ADMINISTRATIVE TASKS

**NOTE:** The 2021 Financial model provides \$72,000 for compensation for people playing one or more of these roles.

**BUDGET (5%):** Work with Board Treasurer and Financial advisors to develop & confirm projected budget

1. Propose range of talent lineup based on financial allowance, review with Revival Advisory Team
2. Decide range and number of stages, frequency of use and any use for benefits, evening events, etc.



The Great Hudson River Revival Business Plan  
Festival 2021

3. Set revised volunteer plan and fees based on input from full team, including results of research from Volunteer Coordinator
4. Oversee and track all payables and deliverables

**ARTIST SEARCH, BOOKINGS & ARRANGEMENTS (25%):**

A. Booking

1. Negotiate and book all artists on Rainbow, Hudson, Dance and Sloop Stages as well as some on the Family Stage. Overall about 100 acts (*Note: is 2013 #; TBD for 2020*). Oversee bookings and budgets for Family, Story Grove, Circle of Song and all other performers including vaudevillian artists, rovers and jugglers. Access local music scene and social media sites like Bandcamp for talent.
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3. Input all payment information into the Artist Database and fill out all check request forms for deposits and final payments. Work with CW Staff on this.

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1. Set the stage schedules for Rainbow, Hudson, Dance, Family, Sloop and Workshop, and oversee the remaining stages. Coordinate all schedules with other field activities, workshops, creative demos and workshops.

C. Artist Riders

1. Review and mark up all riders and then send them to our production team
2. After this is done, decide on what is needed for sound and backline which is forwarded to our contractors who handle these to develop quotes which will be later negotiated.

D. Hospitality Riders

1. Decide based on all artist riders what each artist receives for food and drinks and housing in addition to general festival hospitality.

**MARKETING (25%)**

- A. Print – Negotiate for all print outlets, including but not limited to:
1. Folk Times
  2. The Journal News
  3. More Sugar
  4. Poughkeepsie Journal



## The Great Hudson River Revival Business Plan

### Festival 2021

5. Times Herald Record
  6. Ulster Publishing (Woodstock Times, Almanac, New Paltz Times, Saugerties Times)
  7. Hudson Valley Magazine
  8. Time Out New York
  9. Hudson Valley Mercantile
- B. Radio - Negotiate deals and write all copy for radio outlets including, but not limited to:
1. WFUV
  2. WDST
  3. WKZE
  4. The Peak
  5. WAMC
  6. WRSI
  7. WIOX
  8. WBAI (folded, 2019?)
  9. WPKN
- C. Web Advertising – Negotiate and oversee design for all web marketing including, by not limited to:
1. Brooklyn Vegan.com
  2. Pop Matters.com
  3. Stereogum.com
  4. Journal News.com
  5. Poughkeepsie Journal.com
  6. WFUV.org
  7. The Almanac
  8. Hired NF Bartley & Dick and NF Graphix design web ads
- D. Email Marketing
1. Paid Services
    - a. Jambase
    - b. Relix
    - c. Village Voice
  2. Write and send out all email blasts to Clearwater’s list for the festival as well as weekly email blasts to preferred lists
- E. Website-- Clearwaterfestival.org
1. Oversee all of the updating and additions to the festival website throughout the year along with and the Webmaster.
- F. Posters & Postcards



## The Great Hudson River Revival Business Plan

### Festival 2021

1. Hire graphic design firm to design the festival postcard and poster
2. Hire printer to print all posters and postcards
3. Hire street teams to distribute postcards throughout the Hudson Valley as well as NYC and Westchester. Can this be through volunteers?
4. Send posters and postcards to Westchester Library System and Mid-Hudson Library System
5. Postcards mailed out to Clearwater's entire mailing list through Maar Printing

#### G. Metro-North

1. Negotiate deal with MTA for partnership program
2. Have 32,000 specialized inserts added to the May and June mailers.
3. Have 200 kiosk posters designed by Bartley & Dick – one each for every MTA station. Printed by Velocity Printing
4. Write copy for MTA's website and all of their marketing materials

#### H. Social Media

1. Maintain strong festival presence on social media year round. Keep up the Clearwater Festival Facebook page and a Festival Twitter account. Consider an Instagram Festival account and commit to frequent posts, increasing towards festival date. Identify & maintain presence in newer, youth-based sites (research best sites. e.g. Tik-Tok? ).
2. Write article in the Navigators about the festival

#### I. Cablevision

1. Negotiate deal with Cablevision for festival partnership

#### J. Artist Marketing/PR

1. Work with artist/agents/managers to make sure that the festival is posted on websites, Facebook, and other social media
2. Work with same team to have them send out emails and provide as much marketing as possible.
3. Secure artist interviews on radio and in print

#### K. Program Book This task can be by one person as was done in 2018

1. Negotiate deal with Chronogram on the number of pages of editorial, photo content, sponsor pages, copies and advertising revenue sharing
2. Oversee bios and hi-res pictures for all artists
3. Oversee the entire project

#### L. Ticketing Partners



## The Great Hudson River Revival Business Plan

### Festival 2021

1. Negotiate and review deals with our ticketing partners including
2. Main ticketing agent
3. Theater Development Fund
4. Goldstar
5. Groupon
6. Metro-North
7. Amazon

#### **PUBLIC RELATIONS (10%)**

- A. Write all of the press releases for the festival
- B. Email Clearwater's list press list several times throughout the festival cycle
- C. Organize and meet with members of the press that attended the festival over the course of the weekend
- D. Oversee outside PR firm If we have a person doing marketing, why is there an outside PR firm?

#### **FESTIVAL CONTRACTORS (5%)**

- A. Negotiate the following contractors with Revival Advisory Team oversight
  1. Sound (Klondike)
  2. Scaffolding (Mountain Top)
  3. Audio Visual Rentals (Boulevard Pro)
  4. Festival Foods Past years, outreach to food vendors was done by Food Court Coordinator
  5. T-Shirts (Winter Moon)
  6. Musical Petting Zoo?
  7. Security
- B. Supervise and negotiate deals for all other contractors including:
  1. Golf carts
  2. Shuttle Buses
  3. Generators
  4. Porta Johns
  5. Tents



## The Great Hudson River Revival Business Plan

### Festival 2021

6. Tables & Chairs
7. Wristbands
8. Furniture for production trailers. (Rent-A-Center)
- 9.. Ice & Water (Peekskill Ice)

### **FESTIVAL WEEKEND RESPONSIBILITIES (10%)**

#### 1. Traffic & Parking

- A. Develop and implement ingress and egress strategies with Westchester County Parks Department, County Police, Croton Village and RPC.

#### 2. Guest Lists and Other Documents

- A. In charge of compiling and organizing guest list of over 1000 performer guests, VIPs, ticket winners and other guests
- B. Edit and review all the information that is sent to all performers – travel, parking, merchandise, procedures etc.

#### 3. Organize a robust stage announcement program

#### 4. Accommodations secure accommodations for the festival for contractors, some artists and staff including cabin assignments

**SPONSORS** *Note: This is a critical job and should not be marginalized. Give job to another Director, or CW Development Director.*

#### A. Solicit sponsors

- B. Put together all sponsor packages for the festival and email info including parking passes, ingress, parking info etc.

#### C. Work with person responsible for festival marketing

### **VOLUNTEER COORDINATION**

- A. Work with VolCord to revise volunteer contract & application policies to reflect downsizing plans
- B. Write letter to thank vols upon their registration and afterwards.



The Great Hudson River Revival Business Plan

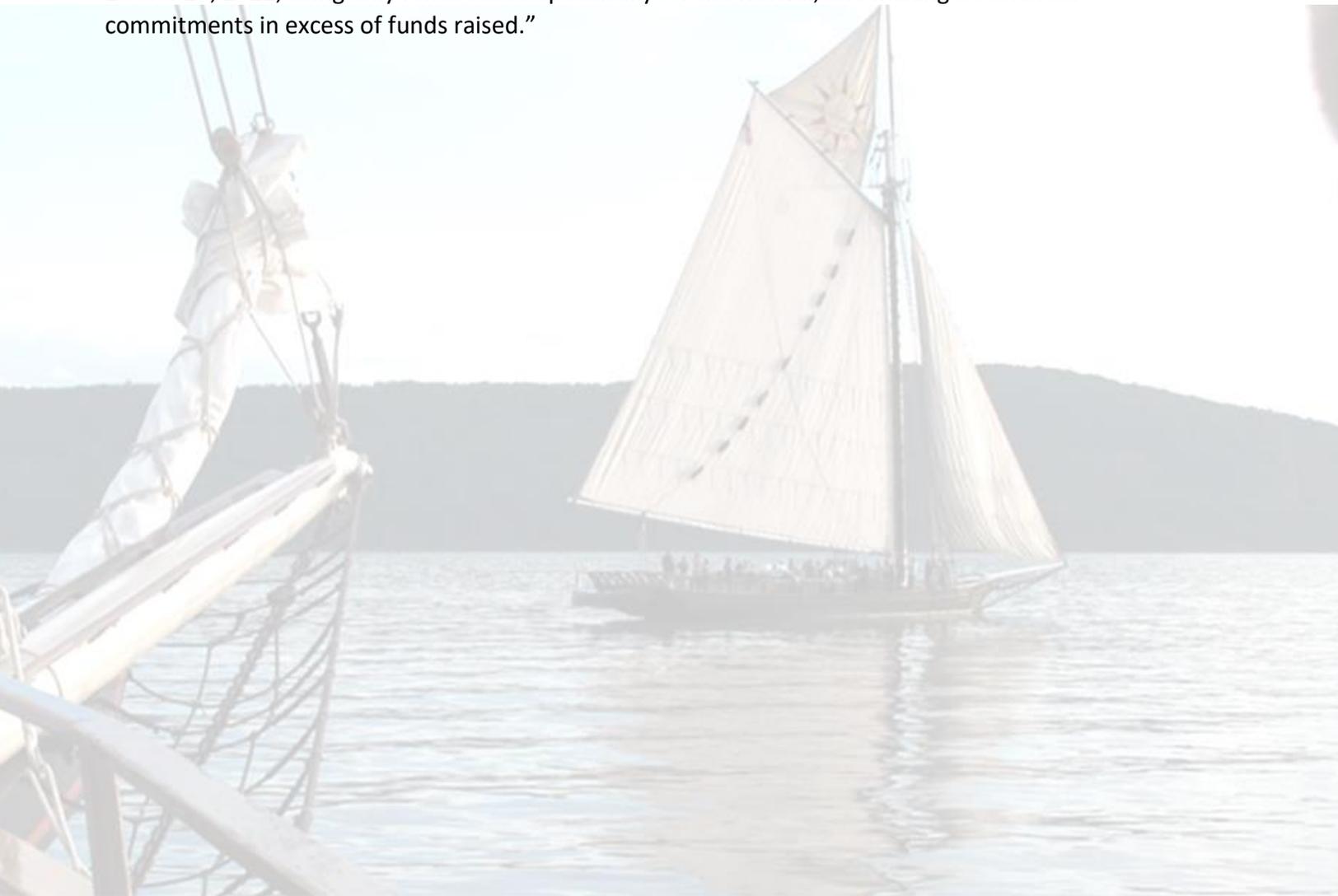
Festival 2021

## Resolution Needed

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In order to formally accept this business plan, and direct the Executive Director to execute it, the board would pass the following resolution:

“The Executive Director is directed to plan and execute a Great Hudson River Revival to be held on June 19 and 20, 2021, using only funds raised specifically for the Revival, and making no financial commitments in excess of funds raised.”





## Appendix A: Festival Vision

The Festival Exploratory Committee explored and embraced many ideas that can and must make the Festival better, and more consistent with its mission.

**The following is a summary of ideas around which we believe we have strong consensus.** Each member of the committee has contributed to these ideas, and many contributions overlap, often creating even stronger ideas.

Our ability to realize these ideas depends on the time available to pursue them, and the skill and effort expended during that time. While theoretically these ideas could all be realized in a 2020 Festival, more time and more resources would likely be available for a 2021 Festival, so more of these ideals would likely be more fully realized.

### Festival Ideas

**The Festival Must Tell a Story:** Clearwater Festival must have a message in order to be inspiring and attractive among the many other available activities in order to support our mission and avoid being lumped into other festivals. That story must be supported by everything the participant experiences – the posters, the rainbow gate, the food, the music, the activists and the setting. The competitive commercial model of filling a park with commodity vendors and musical acts will succeed neither in protecting the Hudson, nor raising money for Clearwater, nor honoring the traditions of Clearwater Festival. This story must be renewed and re-envisioned each year to keep our community engaged and revitalized, perhaps rotating its focus on different artistic, environmental and social priorities.

**The Festival Should Be Better Integrated with Our Bigger, Year-Round Story:** Before the Internet and social media, the Festival provided an important opportunity to create and sustain a community spanning many geographies, cultures and interests. Social media can't replace this face-to-face interaction, but it can help keep the Festival face-to-face community engaged throughout the year.



**The Festival Web Page Should Offer Year-Round Visibility to Current and Past Artists, Artisans, Activists and Vendors:** The web site should offer rich information, including, for example, links to web sites, for as many aspects of the Festival as possible. This will drive year-round interest, and provide valuable advertising for artists, artisans, activists and vendors.

**2020 Is a Presidential Election Year – An Important Year to Tell a Story:** While we can't promote candidates, we can provide a venue for them to deliver their interpretation of our message. **Of course, this idea does not apply to a 2021 Festival.**

**Musical Artists, Other Artists and Others Are Willing to Volunteer:** Each year, countless people volunteer to contribute to Festival, and are ignored. We should listen to them, and allow them to help us for free, or at drastically reduced rates.

**We Should Make It Easier to Volunteer:** Right now, we charge \$62 plus a membership fee for essentially all volunteers. We should expand our scholarship and Ambassador programs to make it easier for people to volunteer without incurring a cost. Providing more ways for volunteers to "work off" their fees could be a way of driving more year-round participation.

**Timely Planning Is Critical:** Almost everything about planning and executing a festival is easier if one starts earlier. Artists, vendors and volunteers are all (hopefully) still excited about the most recent festival and aren't yet booked for conflicting events. What went well and what went poorly is still fresh in planners' minds and there is time to carefully analyze that feedback. Ideally, planning for the next Clearwater Revival would begin within a month of the end of the previous one.

**Starting Early Can Improve Volunteer Participation and Reduce Costs:** The later planning starts, the fewer volunteers are available, and the more professional staff can demand high rates. In 2019, we paid \$65,000 for a Festival Director whose work could have potentially been done by a volunteer, perhaps with a small stipend. Similarly, roughly \$20,000 was spent on professional security guards who performed significantly less well than Peacekeeping volunteers who likely would have been available if we had started recruiting earlier. Finally, by waiting until May to negotiate a contract for food, we wound up paying \$66,000 for enough food for 1,000 volunteers, and only wound up having 500 volunteers.



**Volunteer Training Offers Opportunity for Year-Round Engagement:** Some volunteer roles require or benefit from training. Peacekeeping and Working Waterfront lifeguards are two examples. If we're concerned about not having enough volunteers, we could offer training. We already have a volunteer to deliver lifeguard training. Holding such training classes not only helps avoid volunteer shortages, it also provides opportunities to engage with and energize Clearwater members earlier in the year.

**Oversight has been ineffective:** Due to compressed schedules and inexperienced Festival and Executive Directors, oversight was exercised over only very rudimentary factors. Vendor selection, contract terms and pricing were all reviewed at only a very high level, and wide latitude was given based on the shortness of time. Significant efficiencies can be achieved by giving more experienced staff more time to review more details of the Festival. Oversight capacity can also be increased by recruiting a volunteer oversight committee to support the Executive Director.

**Reducing Ticket Prices Might Actually Improve Experience and Revenue:** premium experiences, Concerts, dance parties, sails and other special events could be ticketed at higher prices. This could make it easier for families to attend during the day at low cost, and others to pay higher prices for the special events. This might also reduce the number of people at the Festival at any given time, reducing crowds, improving flow and providing a better overall experience. Some special events could be scheduled in town, increasing engagement with the community. Other parts of the Festival could be ticket at much lower prices, or even free.

**Vendor Fees Might Also Be Reduced While Increasing Overall Revenue:** By reducing vendor fees, we might attract better quality, more interesting vendors, each with their own environmental stories to tell. Current high fees make it risky for vendors to commit. Charging them a percentage of their take might more than make up for the revenue loss, especially if lower ticket prices increased overall attendance.

There is no shortage of potential vendors within the Hudson Valley. It is one of the most vibrant social and environmental justice communities in the nation, and as such has produced a wide variety of apparel, merchandise and food vendors that share our vision. As was expressed above, we are a non-profit organization. This committee has deliberated on asking vendors to reduce their costs or give us points on sale.



**Early Ticket Sales are Key:** Earning revenue before making financial commitments is fundamental to reducing financial risk. Getting tickets on sale by Thanksgiving and updating the web site to be more informative to attendees, artists and vendors alike would be very helpful.

**Reducing costs for festival:** We are not a for-profit institution, and beyond that we are a non-profit with an activist focus. As such we should not be working to produce a festival on par with big, national names like Bonnaroo, SXSW, EDC, Ultra and Lollapalooza. We have been chasing the tail of producing a festival like theirs, with a model of a day of expensive acts. Beyond that we are also appealing to the Folk genre which does not have the same kind of widespread appeal that it once did. This committee has given serious thought to the notion that like any business enterprise, we must evolve our model with respect to the legacy of Pete and Toshi Seeger. We cannot compromise our roots of activism through music, the idea that protest can be something that is sung, and the committee believes we can do that while also keeping relevant.

**Using local acts:** The Hudson Valley has a plethora of musical talent. It has been deliberated that to reduce the cost of future festivals we can leverage this community, and appeal to the networks these smaller, local acts could bring to Clearwater. Clearwater is not an international draw like other multi-day major festivals, and by reaching out to local talent we increase our marketing potential to the region in which the festival takes place. This would free-up money to be invested in headlining larger acts.

**Cross-Promotion:** We can use events like the Gala and Chef's to incentivize ticket sales by packaging a deal. This would also help for visibility in regard to the other events, which may reinforce with the audience the **idea** that Clearwater has more than the festival to offer. This may help drive membership if potential members see all that is offered. This would be an avenue to reach out to sponsors of events like Chef's to see if they would sponsor the festival, or at the least promote it, because their involvement would be visible to the whole festival community.

**Incentivization instead of discounts:** We could offer incentives in the forms of experiences or offerings such as **autograph** sessions or back-stage meet and greets with headliners. This could replace the discount, making it so that tickets bought early or at a premium would not have to be subsidized by the organization.



**Relationship with the RPC and festival oversight:** There is a divide, as spoken or unspoken as it may have been in the past, between the RPC and the board and staff of Clearwater in regard to festival. Festival 2019 strained this relationship further, as actions by management have clearly not improved the relationship. The RPC is invaluable to any forthcoming productions of the festival and has always been the foundation of which day-of production of the festival has been hinged upon. Without the countless number of RPC-affiliated volunteers we would **not** be able to have our festival.

As such this committee has deliberated on three areas that would improve this relationship;

1. The involvement of members of the RPC in actively giving input for decisions concerning the festival,
2. The creation of an oversight committee that would give reports directly to the board about the issues being discussed with the festival director concerning festival,
3. The possibility of hiring multiple festival directors/advisors who would work much closer than in the past with the RPC.

**Sponsorship must be a prime focus:** We should want to have people aspire to be connected to us and the festival. Our brand in this global community that is increasingly sympathetic to environmental and social causes is extremely strong, and we should be making a more concerted effort to reach out to potential company, foundation and individual sponsors who are aligned with that message. As was previously touched upon, we now have a portfolio of sponsorship opportunities with the sloop sails, Chef's, Gala and Festival. A few notes from the October 16, 2019 meeting that can speak to these points are as follows;

- a. Made it about community or a free festival; sponsors may donate because of cause;
- b. We could attract those on the cutting edge of our mission, vision and values;
- c. If we had a new project that would attract the sponsor and stay on our program, they might sponsor. New projects get sponsorship. Established, older organizations don't always get sponsors because they don't have the "it" project that each sponsor could get behind. What is our "it" project that we can promote as new and exciting?
- d. Sponsorship could come from river towns or local towns directly in proximity to festival. The county could also be involved to lower our rent in exchange for speaking engagement about recycling programs and what Westchester is doing to help.