

Appendix A

The NACA Glossary—A Guide to Terms

Action Step—Specific actions, programs or set of steps to be undertaken to achieve the tactic and make progress towards the strategy. Action steps include measurable outcomes and parameters of time, resources, requirements and sequence.

Advance the Show—Contact made by agent or artist a few days before a performance to double check all the pertinent details. At this time, the event sponsor will give the artist or agent specific information, such as directions to campus, name and location of hotel, start time of the show, load-in time, and sound and light check times.

Agency—A business that represents artists and serves as the primary point of contact with a school programming board. Agencies are empowered to legally represent their artists and act on their behalf. Agencies book performance dates, negotiate and sign contracts, and coordinate travel for the acts they represent.

Annual Budget—A written list of all anticipated income and all anticipated expenses. A complete annual budget lists the sources and amounts of all anticipated income, along with a detailed list of anticipated fixed and discretionary expenses (costs) and estimates a bottom-line surplus or deficit. Fixed costs are those over which your board has little or no control. They include costs for pre-contracted events, board member/officer salaries or other administrative expenses. Costs over which your board can exercise control are discretionary expenses and can include proposed—but not contracted—activities, office supplies, long distance telephone calls and faxes and food for events.

Artist Fees—The fee paid to an artist, attraction, lecturer, etc., as payment for their performance.

Artist Performance Reports—Submitted by NACA member schools and published online by NACA, Artist Performance Reports evaluate artists or attractions that have performed on campus. Visit: www.naca.org/NACA/Schools/ArtistPerformanceReports/.

Assessment—A thorough evaluation process that produces a highly detailed appraisal that assists in the formation and evaluation of goals and objectives for the organization involved. An assessment will examine all facets of a school's programs and events, student development issues affected by the programs themselves, and the degree of inclusion of various campus populations.

Associate Members—Agents and artists who pay a fee to be members of NACA.

Attraction—Any act, artist, performer, speaker, individual, group, product or service that is either self-represented or represented by an agency.

Block—Three or more schools that indicate CB (commitment if block forms) or CR (contract requested on site) for an artist in a consecutive period of time.

Campus Activities Marketplace—Also known as CAMP, the exhibit hall where NACA associate members provide an opportunity for schools to hear audio tapes and CDs, view videotapes, discuss tour dates and CO-OP Buying prices, view demonstrations and pick up promotional materials.

Certificate of Insurance—A legal document issued by an insurance company that names the individuals or groups covered by a specific insurance policy.

Checklist—A list of items or steps to be completed as part of a process, such as preparing to host a programming board event.

Co-Curricular Transcript—Often called a Student Development Transcript, this is a detailed listing that can resemble an academic transcript in format. It was developed to help students identify their significant educational and professional extracurricular experiences throughout their college career.

Contract—A legal document that spells out the broad terms of a performance agreement with the agency and artist.

CO-OP Buyer—A school representative who is very familiar with their school's programs, budget, calendar and facilities. This person will attend all CO-OP meetings during Conventions, regional conferences and other events and be familiar with the CO-OP Buying process.

CO-OP Buyer Signature Registration Card—This card is used to verify school signatures on the CO-OP Buying Form. Schools participating in the CO-OP Buying process must complete this card either at CO-OP Orientation or in the CO-OP Buying Center. The person signing the card, the authorized CO-OP Buyer, is the only person who can sign CO-OP Buying Forms.

CO-OP Buying Center—The Campus Activities Marketplace area where CO-OP Buying is coordinated. Completed CO-OP Buying Forms are processed here. Delegates can also find CO-OP printouts, maps of the region and answers to CO-OP questions.

CO-OP Buying Coordinator—The regional volunteer who assists the schools and associate members in forming blocks on acts for any particular region.

CO-OP Buying Meetings—Meetings during the Convention, conference or festival at which business is conducted, dates are negotiated with other CO-OP Buyers and routing is planned.

CO-OP Buying Orientation Meeting—A meeting scheduled during the Convention, conference or festival. Attendance is required for CO-OP Buyers. Information about the process is covered and questions are answered. This session is also recommended for those who are new to NACA or who want to know more about CO-OP Buying.

Cooperative Educational Position—A position that provides academic credit to a student who provides a semester of service to a campus organization, or other employer, while performing duties that directly relate to their academic field of study.

Copyright Restrictions—Laws that prohibit copyrighted work from being used, copied, sold or distributed by another unless written permission has been given granting the use, sale or distribution of the work.

Copyright—The right of ownership that exists from the moment a written work is put into a tangible form. The creator of the work is the copyright owner until he or she sells or gives away copyright ownership.

Co-Sponsorship—When two or more groups or organizations agree to jointly participate in producing a program.

Default—A legal condition resulting from one party's failure to meet one or more significant obligations under a given agreement or contract. In the case of a performance contract, it is a condition that results when one party's action, or failure to act, prevents a contracted performance from occurring.

Delegates—Students and staff (like you) from schools who are attending an NACA National Convention, conference or festival.

Delegation Meetings—Meetings held during an NACA Convention, conference, or festival where delegates from a single school discuss the artists in which they are interested and compare notes. Delegations should plan several of these throughout the run of the Convention, conference or festival. You should also try to connect with schools near yours to include them in your planning to see if you can form blocks of dates.

Deposit—Money paid by a programming board to the agency or artist as partial payment for the contracted performance. Usually, deposits are paid at the time of the contract signing.

Educational Sessions—Educational programs designed to help delegates develop skills that will benefit their roles on their campuses or as student leaders in the topic areas of campus activities programming, multicultural education, student leadership, volunteer development and professional development.

Ethics/Ethical Standards—A set of principles that define acceptable and non-acceptable behavior and attitudes among members of the program board. Ethical standards should be explained in a written statement, which spells out expectations for ethical behavior—specifically as this behavior relates to campus activities programming—and consequences for its violation. Professional ethics/ethical standards also prohibit conflicts of interest in decision-making by program board members and the divulging of confidential information (unless required by law or to protect the lives or safety of others).

Evaluation—The process of assessing the relative success or failure of any, or all, aspects of a given event according to specific criteria.

Exhibitors—Those NACA associate members who have paid a fee to set up a booth in the Campus Activities Marketplace. These exhibitors have artists, programs or services to sell and will use their booth spaces to display and promote their offerings. Take the opportunity to visit all booths in the Marketplace. (You may be surprised at what you can find. Remember that there's a lot more out there than just what is showcasing.)

Fiduciary Responsibility—A legal term that describes the responsibility that individuals who are entrusted with the job of maintaining or spending other people's money have to keep accurate records of how such monies are spent. Fiduciary responsibility also requires these individuals establish and follow procedures to ensure that spending is made according to a written plan, i.e. a budget, and that these individuals make spending decisions that are in the best interests of the those people whose money they manage.

Fiscal Year—The 12-month time period that is considered a financial year by your school is known as the fiscal year. Many times a fiscal year runs on a different schedule than a calendar year. For example, your school may consider Sept. 1 through Aug. 31 as the beginning and ending dates of its fiscal year, which would allow the budget to coincide with the school academic year.

Framework—A structure or method utilized by an organization to assist it in getting the work of the group done.

Guild/Union—A guild or union is a collective bargaining labor organization that negotiates minimum wages, working conditions and terms for all its members, which must be respected by any employer whose business is considered under guild/union jurisdiction.

Hospitality Expenses—Expenses incurred by a programming board in hosting an artist or attraction. Hospitality expenses represent those items provided for the artist's comfort, such as food or beverages, and transportation to and from the airport, as well as those items specifically requested as supplies for the performance or as supplies for their preparation for the performance. On some campuses, hospitality may also include hotel accommodations and related meal expenses.

Indemnity Clause—A legal statement that protects one party (usually the sponsor) from liability by providing insurance or security.

In-Kind Contributions—When a programming board trades for services with local businesses by offering them free publicity and advertising for donations of professional services, food or office supplies. (Note: in-kind contributions may have tax implications; be sure to check with your advisor.)

Itemize—To list all the separate elements of a larger, overall cost or income amount so as to better illustrate its various sources.

Job Description—A description that clearly outlines an individual's duties and responsibilities, reporting structure, time commitment and the criteria upon which success will be judged.

Liability—A legal term that describes a condition of being legally obligated.

Load-In/Load-Out—The physical unloading and loading of the performer's equipment, props, costumes and possessions used by the artist or attraction in either giving the performance or preparing for the performance.

Local-Area Media—Off-campus broadcast and print media, such as local TV and radio stations, and newspapers.

Mission—A programming board's mission is a set of essential principles that provide a structure and a set of intangible goals around which the programming board will build a comprehensive activities program.

Myers-Briggs Type Indicator (MBTI)—One of the best known and most comprehensive of current personality assessment tools, the MBTI describes each individual's personality through four sets of two basic traits. The MBTI's creators, Isabel Briggs-Myers and Katherine Briggs, believe individuals' personalities can be described through a combination of four aspects: extroversion or introversion, sensing or intuitive, thinking or feeling, and judgment or perception. There are a total of 16 possible combinations of Myers-Briggs personality types.

NACA—The National Association for Campus Activities, a national, not-for-profit membership association, connects students and campus activities professionals with talent agencies, self-represented artists, lecturers and promotional specialties firms. NACA links the higher education and entertainment communities in a business and learning partnership, creating educational and business opportunities for our student and professional members. Headquartered in Columbia, SC, NACA's membership annually averages approximately 1,100 colleges and universities across the country, and more than 600 talent, lecture and promotional agencies nationwide.

Non-Showcasing Acts—Those attractions not appearing in talent showcases during a Convention, conference, or festival but represented by agencies in booths in the Campus Activities Marketplace.

Negligence—A legal term that describes the failure on the part of an individual or a group to take reasonable steps to prevent injury, loss, or damage to the person or property of another.

Parameters—The boundaries or limits of a given project or framework that define the conditions or factors upon which decisions will be based.

Policy Framework—A set of guidelines that can cover extremely broad issues from university procedures governing a particular activity or action to budget or other guidelines adopted by your board to help manage programs.

Potential Block—Three or more schools in close proximity that indicate strong interest (SI) for an act on a CO-OP Buying Form.

Programming Calendar—A detailed listing—often in calendar format—of all the events to be produced by a programming board. Ideally, a programming calendar will have been created on the basis of ongoing assessment studies and activities (See Chapter 3).

Programming Magazine—Published eight times a year by NACA, *Campus Activities Programming* (known informally as *Programming*) includes feature articles, college entertainment trends and Association news. It has a circulation of approximately 4,400.

Project Budget—A written spending plan for a proposed event that serves as income minus cost proposal. It lists in detail all sources of income, such as school funds, ticket sales and in-kind donations. It also estimates all potential expenses to be incurred by hosting the event.

Promotion—The process or strategy used to advertise a given event and attract an audience.

Public Service Announcement—A free announcement of an upcoming event made by radio and TV stations as part of their public/community service outreach efforts. Usually, public service announcements, also known as PSAs, are made for non-profit, educational, governmental or charitable

organizations to help them publicize events with broad public interest.

Purchase Order—A form most schools require any vendor, agency, artist or individual to present before payment can be issued (i.e. a check). A school programming board member often will have to fill out a purchase order and submit it to the board treasurer for signature before the school accounting office will issue a check for payment of any kind. A purchase order system helps ensure that purchases are planned and properly approved before school or organization funds are disbursed.

Reserve Fund—Money set aside in an organization's budget for emergency expenses, or an unanticipated budget shortfall.

Rider—A separate document that supplements a performance contract, the rider contains specific information and requirements (e.g. technical or sound and lighting requirements) for the specific performance under consideration.

Risk Management—Minimizing the chances that spectators, participants or artists will become injured or suffer a loss of some kind while attending a programming board-sponsored event. A comprehensive risk management program requires ongoing assessment and program board member training (See Chapter 11).

Risk—The potential for loss, damage or injury.

Showcases—20-minute performance slots during which top-level talent from around the country performs live in front of college talent buyers. Artists range from contemporary music to lecturers and films to comedy and more.

Sound and Lighting—The physical system of lighting and sound projection used in staging a performance. Minimum requirements for an act or artist are usually spelled out in a technical rider.

Sponsor Rider—A rider attached to the performance contract by a school. This document will spell out the specific conditions under which the performance will take place on campus. Most colleges and universities have standard sponsor riders they require any artist or agency to sign before the programming board may bring an act to the school. Sponsor riders protect the programming board and the school.

Stage Crew—Those individuals who assist with set-up and tear-down of the stage and the performer's equipment, in addition to assisting with the technical and physical behind-the-scenes work that supports a performance.

Stage Set-Up—The unpacking and setting up of the artist's equipment, band instruments, microphones, speakers or monitors. Stage set-up includes all aspects of preparing the general stage area for the performance.

Strategy—The general direction, or achievement, being pursued by an organization as it attempts to fulfill its mission and objectives.

Tactic—A general method employed to achieve a given strategy.

Tax Exempt—The tax law status that is conferred upon an organization, or group, which exists to serve public interest and not for the purpose of earning a profit for its owners, investors, or members. A tax exempt organization is exempt from any income taxes even if it earns a profit, also known as a 501(c)(3) organization.

Three of Five (3/5), Five of Seven (5/7), Etc.—Three performances in five days, five performances in seven days, etc. These are all different sized CO-OP Blocks. The more performances, the lower the price per engagement (See utilizing NACA's CO-OP Buying Process in Chapter Nine for more information).

Tour Schedules—Part of Block Book It Now! (NACA's Online CO-OP Buying Center), Tour Schedules can give school programming boards a sense of an attraction's availability and also allow schools to search for acts that already have contracts with schools that are close enough to form a block booking (See Utilizing NACA's CO-OP Buying Process in Chapter Nine for more information).

Transferable Skills—Skills developed in the course of a student's college career that are perceived as being directly applicable to real-life work situations (by potential employers).

Transition—A process involving preserving and transmitting relevant experiences and information from one group of programming board leaders, or members, to the next.

Appendix B

Programming Checklists

ART SHOW CHECKLIST

Event _____
 Location _____
 Date/Time _____
 Event Coordinator _____
 Artist _____ Agency _____
 Artist Contact Person _____
 Agency Address _____

	Person Responsible	Date to Be Accomplished	Date Accomplished
Agency			
First Contact			
Hold on Date			
Program Approval			
Program Proposal Submitted			
Budget Proposal Submitted			
Program/Budget Approved			
Contract			
Reviewed by Program Director			
Reviewed by Attorney			
Addendum Attached			
Contract Signed			
Contract Sent			
Contract Returned			
Facilities			
Reserved			
Confirmed			
Set-Up Design Submitted			
Other			
(1)			
(2)			
Equipment			
Lighting Arranged			
Supplies			
Special Equipment			
(1)			
(2)			
Labor			
People to Hang Show			
Other			
(1)			
(2)			

(more)

ART SHOW CHECKLIST

	Person Responsible	Date to Be Accomplished	Date Accomplished
Reception			
Invitation List Compiled			
Invitations Sent			
Refreshments Ordered			
Set Up Reception			
Transportation			
Travel Arrangement for Show			
Insurance			
Promotion (Free Advertising)			
Information to PR Department			
Other			
(1)			
(2)			
Publicity (Paid Advertising)			
Campus Newspaper			
Local Newspaper			
Radio/TV			
Posters			
Flyers			
Table Tents			
Banner			
Buttons			
Program			
Other			
(1)			
(2)			
Finances			
Artist Fee			
Check Requested			
Picked Up			
Payment Made			
Agency Fee			
Check Requested			
Picked Up			
Payment Made			
Transportation			
Check Requested			
Picked Up			
Payment Made			
Insurance			
Check Requested			
Picked Up			
Payment Made			

(more)

ART SHOW CHECKLIST

	Person Responsible	Date to Be Accomplished	Date Accomplished
Follow Up			
Actual Budget Submitted			
Program Evaluation			
Attendance Recorded			
Thank-You Notes Sent			

COMEDIAN/MIME/DEMONSTRATION/LECTURE CHECKLIST

Event _____
 Location _____
 Date/Time _____ Event Coordinator _____
 Artist _____ Agency _____
 Artist Contact Person _____ Phone _____
 Agency Address _____

	Person Responsible	Date to Be Accomplished	Date Accomplished
Agency			
First Contact			
Hold on Date			
Program Approval			
Program Proposal Submitted			
Budget Proposal Submitted			
Program/Budget Approved			
Contract			
Reviewed by Program Director			
Reviewed by Attorney			
Addendum Attached			
Contract Signed			
Contract Sent			
Contract Returned			
Facilities			
Reserved			
Confirmed			
Set-Up Design Submitted			
Dressing Rooms Reserved			
Other			
(1)			
(2)			
Equipment			
Sound Arranged			
Sound Check			
Lighting Arranged			
Staging			
Tables/Chairs			
Supplies			
Special Equipment			
(1)			
(2)			
Table Tents			
Banner			
Buttons			
Program			
Other			
(1)			
(2)			

(more)

COMEDIAN/MIME/DEMONSTRATION/LECTURE CHECKLIST

	Person Responsible	Date to Be Accomplished	Date Accomplished
Tickets			
Ordered			
Delivered			
Tickets to Info. Desk			
Advance Reservations			
Cash Box Ordered			
Cash Box Picked Up			
Tickets Reconciled			
Money Deposited			
Finances			
Artist Fee			
Check Requested			
Picked Up			
Payment Made			
Agency Fee			
Check Requested			
Picked Up			
Payment Made			
Travel			
Check Requested			
Picked Up			
Payment Made			
Hospitality			
Check Requested			
Picked Up			
Payment Made			
Follow Up			
Actual Budget Submitted			
Program Evaluation			
Attendance Recorded			
Thank-You Notes Sent			
Other Appearances			
Teaser			
Classroom Appearance			
Interviews			
Other			
(1)			
(2)			

DANCE/COFFEEHOUSE CHECKLIST

Event _____
 Location _____
 Date/Time _____ Event Coordinator _____
 Artist _____ Agency _____
 Artist Contact Person _____ Phone _____
 Agency Address _____

	Person Responsible	Date to Be Accomplished	Date Accomplished
Agency			
First Contact			
Hold on Date			
Program Approval			
Program Proposal Submitted			
Budget Proposal Submitted			
Program/Budget Approved			
Contract			
Reviewed by Program Director			
Reviewed by Attorney			
Addendum Attached			
Contract Signed			
Contract Sent			
Contract Returned			
Facilities			
Reserved			
Confirmed			
Set-Up Design Submitted			
Dressing Rooms Reserved			
Other			
(1)			
(2)			
Equipment			
Sound Arranged			
Sound Check			
Lighting Arranged			
Staging			
Tables/Chairs			
Table Decoration/Linen			
Supplies			
Special Equipment			
(1)			
(2)			

(more)

DANCE/COFFEEHOUSE CHECKLIST *(cont.)*

	Person Responsible	Date to Be Accomplished	Date Accomplished
Labor			
Light/Sound Technician			
Set-Up Crew			
Ushers			
Ticket Sellers			
Stage Hands			
Security			
Other			
(1)			
(2)			
Concessions			
Food/Beverages			
T-Shirts			
Posters			
Programs			
Other			
(1)			
(2)			
Hospitality			
Backstage Refreshments			
Meals			
(1) Escort			
(2) Escort			
Transportation			
Travel Arrangement			
In-Town Transport			
(1) Escort			
(2) Escort			
Accommodations			
Hotel Room Reserved			
Hotel Confirmed			
Promotion (Free Advertising)			
Information to PR Department			
Other			
(1)			
(2)			

(more)

DANCE/COFFEEHOUSE CHECKLIST

	Person Responsible	Date to Be Accomplished	Date Accomplished
Publicity (Paid Advertising)			
Campus Newspaper			
Local Newspaper			
Radio/TV			
Posters			
Flyers			
Table Tents			
Banner			
Buttons			
Program			
Other			
(1)			
(2)			

FILMS CHECKLIST

Name of Film Company _____

Event Coordinator _____

Date/Time _____

Location of Showings _____

Film Company's Address _____

Film Company's Phone _____

	Person Responsible	Date to Be Accomplished	Date Accomplished
Film Company			
First Contact			
Negotiate Price			
Program Approval			
Select Films			
Program Proposal Submitted			
Budget Proposal Submitted			
Program/Budget Approved			
Contract/ Letter of Agreement			
Reviewed by Program Director			
Reviewed by Attorney			
Addendum Attached			
Contract Signed			
Contract Sent			
Contract Returned			
Facilities			
Reserved			
Confirmed			
Concessions			
Food/Beverages Ordered			
Cash Box Reserved			
Money Reconciled			
Money Deposited			
Equipment			
Rented/Purchased/Reserved			
Equipment Delivered			
Equipment Returned			
Labor			
Projectionist			
Ticket Taker			
Ushers			
Concessionaire			

(more)

FILMS CHECKLIST

	Person Responsible	Date to Be Accomplished	Date Accomplished
Promotion (Free Advertising)			
Information to PR Department			
Other			
(1)			
(2)			
Publicity (Paid Advertising)			
Campus Newspaper			
Local Newspaper			
Radio/TV			
Posters			
Flyers			
Table Tents			
Banner			
Buttons			
Program			
Other			
(1)			
(2)			
Tickets			
Ordered			
Delivered			
Cash Boxes Ordered			
Cash Boxes Picked Up			
Tickets Reconciled			
Money Deposited			
Finances			
Films			
Check Requested			
Check Picked Up			
Payment Made			
Equipment Cost			
Check Requested			
Picked Up			
Payment Made			
Labor Cost			
Check Requested			
Picked Up			
Payment Made			
Follow Up			
Actual Budget Submitted			
Program Evaluation			
Attendance Recorded			

PLAY/DINNER THEATER CHECKLIST

Event _____
 Location _____
 Date/Time _____ Event Coordinator _____
 Artist _____ Agency _____
 Artist Contact Person _____ Phone _____
 Agency Address _____

	Person Responsible	Date to Be Accomplished	Date Accomplished
Agency			
First Contact			
Hold on Date			
Program Approval			
Program Proposal Submitted			
Budget Proposal Submitted			
Program/Budget Approved			
Contract			
Reviewed by Program Director			
Reviewed by Attorney			
Addendum Attached			
Contract Signed			
Contract Sent			
Contract Returned			
Facilities			
Reserved (Rehearsal)			
Confirmed (Rehearsal)			
Reserved (Performance)			
Confirmed (Performance)			
Set-Up Design Submitted			
Dressing Rooms Reserved			
Other			
(1)			
(2)			
Equipment			
Sound Arranged			
Sound Check			
Lighting Arranged			
Staging			
Tables/Chairs			
Table Decoration/Linen			
Props/Sets			
Supplies			
Special Equipment			
(1)			
(2)			

(more)

PLAY/DINNER THEATER CHECKLIST

	Person Responsible	Date to Be Accomplished	Date Accomplished
Labor			
Light/Sound Technician			
Stage Manager			
Set-Up Crew			
Ushers			
Ticket Sellers			
Stage Hands			
Security			
Other			
(1)			
(2)			
Concessions			
Food/Beverages			
T-Shirts			
Posters			
Programs			
Other			
(1)			
(2)			
Hospitality			
Backstage Refreshments			
Meals			
(1) Escort			
(2) Escort			
Transportation			
Travel Arrangement			
In-Town Transport			
(1) Escort			
(2) Escort			
Accommodations			
Hotel Room Reserved			
Hotel Confirmed			
Promotion (Free Advertising)			
Information to PR Department			
Other			
(1)			
(2)			
Publicity (Paid Advertising)			
Campus Newspaper			
Local Newspaper			
Radio/TV			
Posters			
Flyers			

(more)

PLAY/DINNER THEATER CHECKLIST

	Person Responsible	Date to Be Accomplished	Date Accomplished
Tickets			
Ordered			
Delivered			
Tickets to Info. Desk			
Advance Reservations			
Cash Box Ordered			
Cash Box Picked Up			
Tickets Reconciled			
Money Deposited			
Finances			
Artist Fee			
Check Requested			
Picked Up			
Payment Made			
Agency Fee			
Check Requested			
Picked Up			
Payment Made			
Travel			
Check Requested			
Picked Up			
Payment Made			
Hotel			
Check Requested			
Picked Up			
Payment Made			
Follow-Up			
Actual Budget Submitted			
Program Evaluation			
Attendance Recorded			
Thank-You Notes Sent			
Other Appearances			
Teaser			
Classroom Appearance			
Interviews			
Other			
(1)			
(2)			

POPULAR CONCERT CHECKLIST

Event _____
 Location _____
 Date/Time _____ Event Coordinator _____
 Artist _____ Agency _____
 Artist Contact Person _____ Phone _____
 Agency Address _____

	Person Responsible	Date to Be Accomplished	Date Accomplished
Agency			
First Contact			
Hold on Date			
Program Approval			
Program Proposal Submitted			
Budget Proposal Submitted			
Program/Budget Approved			
Contract			
Reviewed by Program Director			
Reviewed by Attorney			
Addendum Attached			
Contract Signed			
Contract Sent			
Contract Returned			
Facilities			
Reserved			
Confirmed			
Set-Up Design Submitted			
Dressing Rooms Reserved			
Other			
(1)			
(2)			
Equipment			
Sound Arranged			
Sound Check			
Lighting Arranged			
Tables/Chairs			
Props			
Supplies			
Special Equipment			
(1)			
(2)			

(more)

POPULAR CONCERT CHECKLIST

	Person Responsible	Date to Be Accomplished	Date Accomplished
Labor			
Light/Sound Technician			
Set-Up Crew			
Ushers			
Ticket Sellers			
Stage Hands			
Security			
Other			
(1)			
(2)			
Concessions			
Food/Beverages			
T-Shirts			
Posters			
Programs			
Other			
(1)			
(2)			
Hospitality			
Backstage Refreshments			
Meals			
1. Escort			
2. Escort			
Transportation			
Travel Arrangement			
In-Town Transport			
1. Escort			
2. Escort			
Accommodations			
Hotel Room Reserved			
Hotel Confirmed			
Promotion (Free Advertising)			
Information to PR Dept.			
Other			
(1)			
(2)			
Publicity Paid Advertising			
Campus Newspaper			
Local Newspaper			
Radio/TV			
Posters			

(more)

POPULAR CONCERT CHECKLIST

	Person Responsible	Date to Be Accomplished	Date Accomplished
Publicity Paid Advertising (cont.)			
Flyers			
Table Tents			
Banner			
Buttons			
Program			
Other			
(1)			
(2)			
Tickets			
Ordered			
Delivered			
Tickets to Info. Desk			
Cash Box Ordered			
Cash Box Picked Up			
Tickets Reconciled			
Money Deposited			
Finances			
Artist Fee			
Check Requested			
Picked Up			
Payment Made			
Agency Fee			
Check Requested			
Picked Up			
Payment Made			
Travel			
Check Requested			
Picked Up			
Payment Made			
Hotel			
Check Requested			
Picked Up			
Payment Made			
Follow Up			
Actual Budget Submitted			
Program Evaluation			
Attendance Recorded			
Thank You Notes Sent			
Other Appearances			
Teaser			
Classroom Appearance			
Other			
(1)			
(2)			

SALES CHECKLIST

Name of Vendor _____
 Location of Sales _____
 Date/Time _____
 Event Coordinator _____
 Vendor's Address _____
 Vendor's Phone _____

	Person Responsible	Date to Be Accomplished	Date Accomplished
Vendor			
First Contact			
Finalize Plans			
Program Approval			
Program Proposal Submitted			
Budget Proposal Submitted			
Program/Budget Approved			
Contract/ Letter of Agreement			
Reviewed by Program Director			
Reviewed by Attorney			
Addendum Attached			
Contract Signed			
Contract Sent			
Contract Returned			
Facilities			
Reserved			
Confirmed			
Set-Up Design Submitted			
Other			
(1)			
(2)			
Equipment			
Equipment Rented/Purchased			
Equipment Delivered			
Equipment Returned			
Promotion (Free Advertising)			
Information to PR Department			
Other			
(1)			
(2)			

(more)

SALES CHECKLIST

	Person Responsible	Date to Be Accomplished	Date Accomplished
Publicity (Paid Advertising)			
Campus Newspaper			
Local Newspaper			
Radio/TV			
Posters			
Flyers			
Table Tents			
Banner			
Buttons			
Program			
Other			
(1)			
(2)			
Finances			
Vendor			
Payment Made			
Payment Deposited			
Equipment Cost			
Check Requested			
Picked Up			
Payment Made			
Follow Up			
Actual Budget Submitted			
Program Evaluation			
Attendance Recorded			

SHORT COURSES CHECKLIST

Name of Course _____
 Location _____
 Date/Time _____
 Event Coordinator _____
 Instructor's Address _____
 Phone _____
 Instructor's Fee _____ Registration Fee _____

	Person Responsible	Date to Be Accomplished	Date Accomplished
Instructor			
First Contact			
Hold on Date			
Program Approval			
Program Proposal Submitted			
Budget Proposal Submitted			
Program/Budget Approved			
Contract/ Letter of Agreement			
Reviewed by Program Director			
Reviewed by Attorney			
Addendum Attached			
Contract Signed			
Contract Sent			
Contract Returned			
Facilities			
Reserved			
Confirmed			
Set-Up Design Submitted			
Other			
(1)			
(2)			
Equipment			
Equipment Request Form sent to instructor			
Equipment Request Form Returned			
Equipment Rented/Purchased			
Equipment Delivered			
Equipment Returned			
Promotion (Free Advertising)			
Information to PR Dept.			
Other			
(1)			
(2)			

(more)

SHORT COURSES CHECKLIST

	Person Responsible	Date to Be Accomplished	Date Accomplished
Tickets			
Ordered			
Delivered			
Tickets to Info. Desk			
Advance Reservations			
Cash Box Ordered			
Tickets Reconciled			
Money Deposited			
Finances			
Artist Fee			
Check Requested			
Picked Up			
Payment Made			
Agency Fee			
Check Requested			
Picked Up			
Payment Made			
Travel			
Check Requested			
Picked Up			
Payment Made			
Hotel			
Check Requested			
Picked Up			
Payment Made			
Hospitality			
Check Requested			
Picked Up			
Payment Made			
Follow Up			
Actual Budget Submitted			
Program Evaluation			
Attendance Recorded			
Thank You Notes Sent			
Other Appearances			
Teaser			
Classroom Appearance			
Interviews			
Other			
(1)			
(2)			

VIDEO PROGRAM PRODUCTION CHECKLIST

Name of Program _____
 Program Coordinator _____
 Date/Time/Location of Filming _____

	Person Responsible	Date to Be Accomplished	Date Accomplished
Program Approval			
Program Proposal Submitted			
Budget Proposal Submitted			
Program/Budget Approved			
Talent			
Recruited			
Rehearsal Scheduled			
Talent Release Signed			
Facilities			
Reserved (Rehearsal)			
Confirmed (Rehearsal)			
Reserved (Taping)			
Confirmed (Taping)			
Equipment			
Video Taping Equipment Reserved			
Video Taping Equipment Picked Up			
Lighting Arranged			
Props			
Supplies/Tape			
Schedule Editing Equipment			
Special Equipment			
(1)			
(2)			
Labor			
Camera Operator			
Technical Director			
Crew			
Editor			
Showing			
Schedule Facility			
Reserve Equipment			
Schedule Projectionist			
Promotion (Free Advertising)			
Information on PR Department			
Other			
(1)			
(2)			

(more)

VIDEO PROGRAM PRODUCTION CHECKLIST

	Person Responsible	Date to Be Accomplished	Date Accomplished
Publicity (Paid Advertising)			
Campus Newspaper			
Local Newspaper			
Radio/TV			
Posters			
Flyers			
Table Tents			
Banner			
Buttons			
Program			
Other			
(1)			
(2)			
Finances			
Equipment			
Check Requested			
Check Picked Up			
Payment Made			
Labor			
Check Requested			
Check Picked Up			
Payment Made			
Follow Up			
Actual Budget Submitted			
Program Evaluation			

PART FIVE

Appendix C

Comprehensive Guidelines for Assessment of Campus Activities Programs

Comprehensive Guidelines for Assessment of Campus Activities Programs

These assessment standards are modeled after those developed by the Council for the Advancement of Standards in Higher Education (CAS), titled *CAS Campus Activities Program Standards and Guidelines: Self Assessment Guide 1998*. Considered a benchmark in the campus activities field, these are currently the “gold standard” that your program board should strive to achieve. In the paragraphs that follow, each of CAS’ 13 areas of assessment will be grouped, but separately summarized, according to one of the six benchmark criteria categories named in Chapter Three.

Programming Purposes and Goals

In evaluating your programming purposes and goals, you will look at two major evaluation areas: mission and campus and community relations. Your programming board’s mission should be a set of essential principles that provide a structure and a set of goals and objectives around which your board will build a comprehensive activities program. Through your efforts to enhance your campus and community relations, your board can play a central role in helping to shape the campus life experience for students.

Mission

Your campus activities program should be comprehensive and should support your school’s educational mission. As you examine your programming board’s mission and goals, some of the questions you should ask yourself include:

1. Do your campus activities programs contribute to the overall educational experience of students by offering them meaningful social, cultural, multicultural, intellectual, recreational, community service and campus self-governance programs?
2. Do these experiences assist students as they develop leadership abilities, healthy interpersonal relationships and self-understanding through exposure to different cultures, points of view, art forms and lifestyles?
3. Is your programming primarily entertainment for the predominant campus population, or does your programming board actively seek to include students from all backgrounds and populations?

In answering these questions, you should not merely answer yes or no, but rather show how your programming board does these things. The results of your other forms of evaluation (e.g. surveys, interviews or

focus groups) should help provide supporting documentation of your board’s effectiveness in meeting its mission and goals. In order to assure that your board continues to meet these goals, it must regularly review your organization’s mission and goals, which also should be compatible with your school’s mission.

Campus and Community Relations

In order for your programming board to properly meet its mission and goals of educational enrichment, it must establish, maintain and promote effective working relationships with relevant campus offices and local-area community agencies. Questions to ask when evaluating this aspect of your programming board’s effectiveness include the following:

1. Does your programming board currently have active partnerships with administrators, faculty, and staff members throughout the campus community who can serve as valuable resources for your activities programs?
2. Can you cite examples of programs and activities sponsored by your board that promote a good public image in the local community? Can you cite examples of any programs that reflected negatively on your programming board or school?
3. Can you give examples of your board’s role in community issues? How do you make a difference?
4. How many cooperative efforts with local governmental and community organizations (e.g. town and gown committees) can you name that provide valuable community or service learning opportunities for your fellow students?

Financial, Human and Physical Resources

These three areas deal with most of the resources that are available to student programming organizations and the events they produce. The adequacy of these resources can be evidenced by either the hindrance or the support they provide to the programming organization under evaluation. This one area is often affected by the amount of, or the lack of, overall school funding for the campus activities program. Of all the areas that your programming board will evaluate, the evaluation of these three aspects will be more staff driven than any other; however, student programmers should offer input.

Financial Resources

Your campus activities program must have adequate funding to accomplish its mission and goals, and must set its budgetary priorities based on the program’s mission, goals, and resources. In evaluating the financial

resources available to the programming board, you and your advisor should consider the following:

1. Are the programming fees collected and allocated by an equitable method? Please note that on this issue more than any other, your school's administration and legal counsel may be consulted and their opinion entered into your final evaluation report. Also realize this may be something over which your school has no control—your state may decide how this happens in all of its higher education institutions.
2. Are these funds spent fairly and equitably according to consistent and established policies within your programming board?
3. Does your programming board adhere to a written budget and maintain proper financial records?
4. Does the programming board provide training and education for its student leaders to assist them as they distribute or manage these funds?
5. Are student programmers informed of school policies and regulations governing the accounting and handling of funds?
6. Do students have primary authority for decisions regarding the allocating and spending of programming funds, or do spending decisions have to be approved by staff or administration?

Human Resources

The campus activities program must be adequately staffed by qualified individuals to accomplish its mission and goals. In evaluating this aspect of student programming, your programming board should examine:

1. Are tasks such as staff selection, training and evaluation performed according to established procedures? In addition, are there established procedures for selecting, training and evaluating student employees and volunteers?
2. Do professional staff members in the student programming office hold a graduate degree in a field relevant to student life or student personnel, or alternatively do they possess an appropriate mixture of education and experience to qualify them to supervise and guide student employees and programmers?
3. Are professional staff members able to interpret student concerns and needs, and are they able to express these needs to the greater campus community and administration?
4. Are secretarial and technical staff for the campus activities program adequately trained and qualified to handle reception duties, office

equipment operation, records maintenance and mail handling? Are all paid staff compensated with salaries and benefits packages that are comparable to similar positions within the school, as well as in similar local, higher education institutions and the local-area economy?

5. Are there assistance and ample opportunities for continuing staff development, including in-service training and professional workshops and conferences? What training is available for student programmers?

Facilities, Technology and Equipment

In evaluating the physical office space and equipment, your programming board and your advisor should consider:

1. Are the facilities used to host campus activities programs and house the student programming office(s) in compliance with all federal, state and local code requirements? Are there routine safety inspections (i.e. by the local fire marshal, etc.)?
2. How accessible, healthy and safe are the student programming offices, restrooms and function areas? Is there adequate electricity, heating, cooling, ventilation, etc.? What about the performance and meeting facilities?
3. Are the student and staff office spaces designed to encourage maximum interaction among students and between staff and students?

Programs, Services, and Activities

The most tangible product of campus activities is the slate of programs the board hosts and co-sponsors. The standards for evaluating these programs—and how well they meet the needs of a diverse student body—are listed below.

Program

The campus activities program itself should be purposeful, holistic and complementary to the classroom experiences of students. In meeting this standard, the campus activities program should be based on theories and knowledge of learning and human development and should reflect the demographic realities of the student population. As you evaluate this area, ask yourselves these questions:

1. Is your campus activities program responsive to the needs of all individuals within the student body?
2. Does your overall campus activities program assist in the development of whole individuals?
3. Do your programs encourage intellectual

growth, effective communications skills, self-knowledge, enhanced self-esteem, value clarification, leadership skills, physical fitness, emotional wellness and an appreciation for cultural diversity?

4. What are the strongest areas of your programming calendar and what are the weakest?
5. Does your programming board have an ongoing process for evaluating the success and relevance of the programs it produces?

Diversity

Within the campus community, the existence of multi-dimensional diversity enhances the collegiate experience for all. As student programmers, you should focus special attention on diversity issues. The following issues are important considerations:

1. Does your campus activities program promote appreciation and understanding of cultural diversity?
2. Do the programming choices your board makes emphasize individual self-assessment and personal responsibility for improving intercultural relations?
3. Do your campus activities programs promote cultural educational experiences that deepen the understanding of one's own culture and heritage, while at the same time teaching mutual respect for other cultures?
4. How well do your programs educate students about the similarities, differences and histories of different cultures?
5. Do these activities encourage open, honest and ongoing communication between students, faculty and staff?
6. Does your board provide educational programs that give students of traditionally under-represented groups opportunities to develop an understanding of self-identity and appropriate goal-setting and achievement strategies?

Organizational Structure

Your program board's organizational and management structure should afford students adequate and meaningful leadership and skill development opportunities. In addition, your program board structure may directly affect the quality of your programs because an efficient and clear organizational structure will contribute to program success. Criteria for evaluating the framework of your program board are listed below.

Organization and Management

In evaluating the organizational structure of the programming board, consider the following items:

1. Is the campus activities program structured appropriately with current and published policies and procedures, along with written job descriptions/performance expectations for all employees and student program board members?
2. Are there functional work flow and organizational charts?
3. Is the management structure characterized by clear channels of authority and communication, accountability systems, decision-making and conflict resolution procedures, responsiveness to change, and recognition and reward processes?
4. What is the level of morale among programming board members, professional staff and volunteers?
5. Is there an established process that provides for regular review of policies and procedures and for their updating, as needed?

Leadership

Your programming board must appoint and empower its student leaders within the organizational structure to achieve the programming board's mission and goals. In evaluating the level of empowerment and the quality of board leadership, consider the following:

1. Is the selection of leaders merit-based, taking into consideration their level of education and training, relevant work experience, personal attributes and other professional credentials?
2. Are there written job descriptions, or expectations of performance, and ongoing and fair assessment procedures to gauge a leader's performance?
3. How well do your programming board leaders practice the following: articulating a vision for the organization; goal- and objective-setting; prescribing and practicing ethical behavior; the ability to recruit, supervise and develop others in the organization; manage, plan, budget and evaluate; communicate effectively; and initiate cooperative efforts with others within the organization, with employees, with other campus constituencies and with individuals outside the organization?
4. Are your programming board leaders committed to continual improvement of campus activities programs, as well as to continual improvement of programming board policies and procedures?

Evaluation and Planning

Regular evaluation and planning are essential if the campus activities board is to consistently offer high-quality programs that properly serve the organization's and the school's missions and goals.

Assessment and Evaluation

Campus activities programs should be evaluated regularly and the results of these findings should be distributed to appropriate campus agencies and constituencies. How does your programming board rate in this area?

1. Is there an established and ongoing effort to conduct surveys, or collect other quantitative data, that assesses student success and retention, achievement of stated goals and mission, quality and scope of program offerings, responsiveness to student requests and interests, program attendance and cost effectiveness?
2. Do these findings address the condition of facilities, equipment, maintenance and staff performance, as well?
3. Is every effort made to ensure that assessment data is comprehensive in origin and objective in nature?
4. Are future revisions to programming choices and service offerings made based on the findings from these assessments?

Maintenance of Ethical Standards

To properly maintain ethical standards of conduct for both individual program board members and for the board itself, three areas must be evaluated: legal responsibilities; equal opportunity, access and affirmative action; and ethics.

Legal Responsibilities

Campus activities staff members must be knowledgeable about and responsive to laws and regulations that relate to the production of campus events and programs. How well does your staff and program board rate in the following areas?

1. Do staff members remain informed about new statutory, regulatory and case law, court orders and decisions that affect the institution and the production of campus activities programs? Is this information passed on to student programmers?
2. Do staff members use reasonable caution to limit the liability of the school, its officers, employees and agents?
3. Are staff members informed about school poli-

cies regarding personal liability and insurance coverage options?

4. Do staff members have prompt and unobstructed access to legal advice from the school's legal counsel, when needed, to carry out their duties?
5. Does the school inform staff and students in a timely and systematic manner about changing legal obligations and potential liabilities?

Equal Opportunity, Access and Affirmative Action

Campus activities staff members must ensure that services and programs are provided on a fair and equitable basis, and that hours of operation are responsive to the needs of all students. In evaluating your performance in this area, consider the following:

1. Is each program and service fully accessible?
2. Does your campus activities program adhere to both the spirit and the letter of equal opportunity laws?
3. Are any of your programs discriminatory on the basis of age, color, disability, gender, national origin, race, religious creed, sexual orientation or veteran status? (Exceptions are appropriate only where provided by relevant law and institutional policy.)
4. Does your programming board take action, consistent with its goals and mission, to remedy any significant imbalances in student participation and staffing patterns when these imbalances are due to a lack of equal opportunity, access or affirmative action?

Ethics

The development of ethical behavior and attitudes among members of the program board is essential to the development of student leaders. Consider the following when evaluating the ethics practiced by your board:

1. Are there written statements spelling out expectations for ethical behavior—specifically as these relate to campus activities programming—and consequences for their violation? Does this statement also prohibit conflicts of interest in decision-making by program board members and the divulging of confidential information (unless required by law or to protect the lives or safety of others)?
2. Are your staff members aware of and do they comply with the provisions of the school's research policies in conducting surveys, the releasing of response information, etc., along with any other relevant school policies addressing ethical behavior?

3. How well do staff members avoid any real or perceived personal conflict of interest in their interactions with students and others, such as local vendors or campus entertainment firms?
4. In dealing with students, do staff members participate in any form of harassment that demeans others or creates an intimidating, hostile or offensive campus environment?
5. When handling money or financial transactions, do staff members ensure that student programming funds are managed in accordance with established and responsible accounting procedures, as well as school procedures?
6. Are campus activities programs administered in compliance with these standards and with applicable statements of ethical and professional conduct as published by relevant professional associations?

Appendix D

Sample Forms

Programming Board Skill Survey/Interest Inventory

1. Please list all volunteer positions held with campus organizations, along with dates of service.

Campus Organization/Club	Position(s) Held	For How Long?
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

2. Please briefly describe the most significant skills you developed through your experience with these organizations.

3. Please list the tasks, or aspects, you most enjoyed while serving these campus organizations.

4. Please list the tasks, or aspects, you least enjoyed while serving these campus organizations.

5. What skills do you hope to develop as a member of the Programming Board?

Budget Request/Event Proposal Form

Event Name: _____

Proposed Event Date: _____

Today's Date: _____

Briefly describe proposed event below:

Goals/Intended Outcomes (Please reference appropriate organization mission(s) or goal(s) to be achieved.):

Total Projected Income from Event \$ _____

(Itemize projected income sources below.)

Total Estimated Expenses

\$ _____

(Itemize projected income sources below.)

Projected
Receipt Date

_____ \$ _____
_____ \$ _____
_____ \$ _____

Date
Needed

_____ \$ _____
_____ \$ _____
_____ \$ _____
_____ \$ _____
_____ \$ _____
_____ \$ _____
_____ \$ _____
_____ \$ _____

COMPARE THE PROJECTED INCOME TO THE ESTIMATED EXPENSES. IF THE EXPENSES EXCEED INCOME, RECORD THE DIFFERENCE BELOW.

ESTIMATED FUNDING REQUESTED

\$ _____

Estimated Annual Budget Funding Needs for XYZ Board

For the Period: *Upcoming Programming Year*

Total PROJECTED INCOME for Budget/Programming Year

\$ _____

Enter total obtained from Estimating Projected Income

Fixed Expenses

Previously Contracted Events \$ _____

_____ \$ _____
 _____ \$ _____
 _____ \$ _____

Board Member Salaries/ Office Personnel \$ _____

_____ \$ _____
 _____ \$ _____
 _____ \$ _____

Office Rental or Yearly School Administrative Fee \$ _____

Utilities: Basic Telephone Service, etc. \$ _____

Discretionary Expenses

Total for Proposed \$ _____

Events (Not-Contracted)
 List each proposed event below (See
 Event Proposal form to estimate
 proposed event costs.)

_____ \$ _____
 _____ \$ _____

Discretionary Expenses

Continued

_____ \$ _____
 _____ \$ _____
 _____ \$ _____
 _____ \$ _____

Office Supplies \$ _____

Telephone Charges \$ _____

Photocopying \$ _____

Printing \$ _____

_____ \$ _____
 _____ \$ _____
 _____ \$ _____

Surveys \$ _____

Evaluations \$ _____

Miscellaneous General \$ _____
 Advertising, Marketing, Promotional
 Expenses NOT INCLUDED in Indi-
 vidual Event Proposals or Listed
 Above

Total PROJECTED EXPENSES for Budget/Programming Year

\$ _____

Compare this amount to that entered at the top of this form
 as PROJECTED INCOME for Budget/Programming Year

RECORD THE DIFFERENCE BELOW

Projected CASH SURPLUS for the Budget/Programming Year

\$ _____

Congratulations! You're on track and can now begin solidifying
 plans for your proposed events.

OR

Projected CASH SHORTAGE for Budget/Programming Year

\$ _____

WARNING: A projected cash shortage must be brought to your advisor's attention
 immediately. He or she can suggest ways to eliminate or reduce event costs,
 including possibly eliminating some events altogether.

Sample Weekly Expenditures Report

Committee Name: _____

For Week Ending: _____

Item or Service Purchased	Method of Payment/ Purchase Order #	Amount Spent	Item/Account Remaining Balance
---------------------------	--	--------------	--------------------------------

Shared Expense Accounts (all committees):

Committee Specific Accounts:

Record any new expenditures that are not listed above in this space. Leave Remaining Balance blank, if unknown:

_____	_____	_____	\$ _____
_____	_____	_____	\$ _____
_____	_____	_____	\$ _____
_____	_____	_____	\$ _____
_____	_____	_____	\$ _____
_____	_____	_____	\$ _____
_____	_____	_____	\$ _____
_____	_____	_____	\$ _____
_____	_____	_____	\$ _____
_____	_____	_____	\$ _____
_____	_____	_____	\$ _____
_____	_____	_____	\$ _____
_____	_____	_____	\$ _____
_____	_____	_____	\$ _____
_____	_____	_____	\$ _____
_____	_____	_____	\$ _____

Return Completed Form to Treasurer: _____

Campus Activities Survey

1. Sex:

- ☐ Male
☐ Female

2. Age:

- ☐ 18-24
☐ 25-34
☐ 35-44
☐ 45-54
☐ 55 or older

3. Race:

- ☐ Caucasian
☐ African American
☐ Asian/Pacific Islander
☐ Hispanic/Latino
☐ Native American
☐ Other

4. Marital Status:

- ☐ Single
☐ Married
☐ Divorced
☐ Widowed

5. Dependents in Household (other than self):

- ☐ None
☐ 1-2
☐ 3-4
☐ 5 or more

6. Student Status:

- ☐ Freshman
☐ Sophomore
☐ Junior
☐ Senior
☐ Graduate

- ☐ Post-Graduate

- ☐ Full-time
☐ Part-time

7. Employment:

- ☐ Not employed
☐ Part-time employment (less than 20 hours/week)
☐ Part-time employment (more than 20 hours/week)
☐ Full-time employment
☐ Retired

8. I live:

- ☐ On campus
☐ Off campus

9. Distance from home to school:

- ☐ less than 10 miles
☐ 10-20 miles
☐ 21 or more miles

10. I would prefer student activities events be scheduled during the following time periods (check all that apply):

- ☐ Before Noon
☐ Noon to 1 pm
☐ 1 pm to 3 pm
☐ 3 pm to 5 pm
☐ 5 pm to 7 pm
☐ 7 pm to 11 pm
☐ Saturday mornings
☐ Saturday evenings
☐ Sunday daytime
☐ Sunday evenings

11. I would prefer student activities events be scheduled on the following days (check all that apply):

- ☐ Monday
☐ Tuesday
☐ Wednesday
☐ Thursday
☐ Friday
☐ Saturday
☐ Sunday

12. I am most interested in the following kinds of programs (please rank in order of preference: 1=most, 9=least)

- _____ Children's and Family Programs
_____ Comedy
_____ Films
_____ Lectures
_____ Musical Artists/Bands
_____ Performing Arts
_____ Multicultural Programs
_____ Novelty Special Events
_____ Novelty/Variety Performers
_____ Other Programs (please describe _____)

13. I typically attend _____ campus activities programs per month.

14. My favorite program was _____

15. My least favorite program was _____

16. Comments _____

Optional:

Name: _____ Phone: _____

Thank you for taking the time to fill out this survey.

Sample Collaboration Checklist

Identification of Audience

Students/faculty/staff are a ____ primary or ____ secondary audience for this project.

Program will address issues of interest to

- ☐ Program Board members
- ☐ Faculty/staff members
- ☐ Potential students
- ☐ Potential faculty/staff members
- ☐ Educational community at large
- ☐ Entertainment community at large
- ☐ Media
- ☐ Other

Does any other association or group offer a program/information on this topic? ____ yes ____ no

If yes, who: _____

Contact: _____

Identification of Outcomes

Program is designed to produce the following outcomes:

Program will be evaluated in the following manner:

Strategic Tie-in

Does the proposed project fit with the Strategic Plan?

____ yes ____ no

Where: _____

Does the proposed project fit with the Marketing Plan?

____ yes ____ no

Where: _____

Anticipated Degree of Program Board Involvement

A. Program Planning

- ☐ Program Board has no involvement
- ☐ Program Board has some involvement, but not a primary role
- ☐ Program Board shares primary responsibility
- ☐ Program Board has sole responsibility

B. Program Logistics

- ☐ Program Board has no involvement
- ☐ Program Board has some involvement, but not a primary role
- ☐ Program Board shares primary responsibility
- ☐ Program Board has sole responsibility

C. Program Promotion

- ☐ Program Board has no involvement
- ☐ Program Board has some involvement, but not a primary role
- ☐ Program Board shares primary responsibility
- ☐ Program Board has sole responsibility

D. Program Evaluation

- ☐ Program Board has no involvement
- ☐ Program Board has some involvement, but not a primary role
- ☐ Program Board shares primary responsibility
- ☐ Program Board has sole responsibility

Impact on Resources

A. Personnel

1. Volunteer

- ☐ No Program Board volunteers will be involved in this project
- ☐ Low time commitment (less than 20/hrs over life of project)
- ☐ Medium time commitment (20-40/hrs over life of project)
- ☐ High (40-60/hrs over life of project)
- ☐ Intensive (60+/hrs over life of project)

Which volunteer/component group would be assigned oversight of this project?

2. Program Board Staff

- ☐ No Program Board staff will be involved in this project
- ☐ Low time commitment (less than 20/hrs over life of project)
- ☐ Medium time commitment (20-40/hrs over life of project)
- ☐ High (40-60/hrs over life of project)
- ☐ Intensive (60+/hrs over life of project)

Which department(s) would be assigned oversight of this project? _____

B. Finances

1. Expenses

- ☐ Program Board has no budgetary commitment
- ☐ Program Board has a small budgetary commitment (less than 10% of total costs)
- ☐ Program Board shares budgetary commitment (10%-25% of total costs)
- ☐ Program Board shares primary budgetary commitment (25%-50% of total costs)
- ☐ Program Board has majority budgetary commitment (50%-99% of total costs)
- ☐ Program Board has sole budgetary commitment (100% of total costs)

Program Board's financial commitment is: \$ _____

(fill in the actual amount)

2. Revenue

- ☐ Program Board will receive no revenue from this project
- ☐ Program Board should break even on expenses on this project
- ☐ Program Board will break even on both expenses and volunteer/staff time
- ☐ Program Board will make a slight profit on this project (1%-5%)
- ☐ Program Board will make a profit on this project (more than 5%)

Program Board's actual projected revenue is: \$ _____

(fill in the actual amount)

C. Other Projects

- ☐ This project will have no impact on other Program Board projects
- ☐ This project will necessitate some re-scheduling of current Program Board projects

Projects affected include: _____

- ☐ This project will require a major re-scheduling of current Program Board projects

Projects affected include: _____

- ☐ This project will require deletion of at least one current Program Board project

Projects affected include: _____

Program Board Staff recommendation on project:

- ☐ No participation
- ☐ Limited participation, as outlined in attached recommendation
- ☐ Full participation, as outlined in attached recommendation
- ☐ Full participation, as submitted

Collaboration Request Status Log

Received on: _____

Reviewed by staff: _____

Presented to Board: _____

Response to request sent: _____

Potential Artists/Attractions Worksheet

Event Name: _____

Proposed Event Date(s): _____

Artist/Attraction	Date Fees (based upon agent's description or artist's promo)	Proposed Availability	Venue Venue	Availability
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

Reminder: Please keep in mind that artist and venue date availability are always subject to change, so be sure to remain in close contact with both your school's scheduling office and the artist's agent when it appears you have serious interest in a given act performing within a specific venue.



CO-OP Buyer Signature Registration Card

SCHOOL CODE



The signature on this registration card will be used to verify all CO-OP Buying Forms completed on site. By signing below, the CO-OP Buyer affirms that she/he is the **authorized representative** of the school and/or organization listed on this card. Also, her/his signature indicates that she/he has **read and agreed** to the terms on the reverse side of this card. **PLEASE PRINT THE FOLLOWING INFORMATION:**

School Name (No Abbreviations)

CO-OP Buyer Signature

Programming Organization

CO-OP Buyer Name

Office Phone

Office Address

Staff Contact Name

City

State

Zip

Region

E-Mail

PLEASE READ & INITIAL OTHER SIDE

3306 SL 7/03

Note: This form is provided here for example purposes only. In practice, this form is used only on site at NACA Conventions, conferences, or festivals.

Programming Board Audience Evaluation Form

Artist: _____

Performance Date: _____

Your evaluation of this event is important to us and helps us make future programming decisions. Please take a minute to circle the appropriate response. Thank you for your help!

Excellent	Above Avg.	Below Good	Avg.	Poor	
1. How would you rate the lecturer(s) on public speaking skills and knowledge of the material (i.e. articulate, relaxed, well organized, interesting, etc.)					
Name of Artist: 1. _____	5	4	3	2	1
Name of Artist: 2. _____	5	4	3	2	1
2. How would you rate the format of the presentation?	5	4	3	2	1
3. How would you rate the quality of visual aids provided by this artist?	N/A	5	4	3	2
4. Please rate the relevance/timeliness of this topic.	5	4	3	2	1
5. Please rate the suitability of the location of this lecture. Please explain a Poor or Below Average rating: _____	5	4	3	2	1

6. What did you learn during this program? _____					

7. Why did you come? _____					

8. What, if anything, would you add or change? _____					

9. Would you be interested in attending a similar program next semester? ____ Yes ____ No					
Are you a ____ Student? ____ Staff Member? ____ Faculty Member? ____ Local Community Member?					
Sex: <input type="checkbox"/> Male <input type="checkbox"/> Female Age: <input type="checkbox"/> 18-24 <input type="checkbox"/> 25-34 <input type="checkbox"/> 35-44 <input type="checkbox"/> 45-54 <input type="checkbox"/> 55 or older					
Race: <input type="checkbox"/> Caucasian <input type="checkbox"/> Hispanic/Latino <input type="checkbox"/> Native American <input type="checkbox"/> African American <input type="checkbox"/> Asian/Pacific Islander <input type="checkbox"/> Other					
(Optional) Name: _____ Daytime Phone: _____					

SAMPLE

Emergency Information Form

Event Name _____

Date _____

Participant Agreement

Trip includes: Bus travel to and from the game, basketball tickets, snacks and T-shirts. Price for trip is \$_____ with ID and \$_____ without ID, which is non-refundable and due with registration.

FULL NAME: _____ ID: _____

LOCAL ADDRESS: _____

Birthdate: ____/____/____

Email: _____

LOCAL PHONE(S): _____

Gender: M F

YEAR IN SCHOOL: _____

Circle One: Student Faculty/Staff Spouse Other

Health Insurance Company: _____

Policy Number: _____

In Case of Emergency, please notify:

Name: _____

Address: _____

City/State/Zip: _____

Phone number(s): _____

Auto Insurance Company: _____ Policy #: _____

Please initial the statements below:

_____ I understand that my payment for this trip is not refundable.

_____ I understand that my participation for this trip is exchangeable (someone else can go in my place if I am unable to attend). My replacement must fill out all pertinent forms and information prior to the trip.

_____ For safety reasons, I will agree to abide by University, state and federal policies and laws at all times during this trip.

_____ For safety reasons, I understand that I am expected comply with staff and advisor requests regarding timelines and behavior during this trip.

_____ I acknowledge that I am responsible for my own actions during this trip, and that failure to comply with trip expectations and/or University, state or federal policies could result in my removal from the trip without refund.

Signature

Print Name

Office Use: Trip Price: \$ _____

Processed by: _____

Sign-up deadline: _____

Date of Registration: _____

S A M P L E
Hold Harmless Release Agreement

1. I know that participation in the above listed activity can be potentially hazardous and I agree that my participation in this activity is entirely voluntary. I know I should not enter this activity unless I am medically able to participate and by signature below attest that I am medically fit to participate.
2. I fully recognize and appreciate the dangers and hazards inherent in the activity, which I have had a full opportunity to investigate through any questions I wished to ask of the responsible person(s). I agree to assume all the risks and responsibilities arising out of my participation in the activity and any other activities undertaken as an adjunct thereto.
3. That in consideration of my participation in this activity, I hereby waive, release and forever discharge and agree to indemnify and hold harmless _____ (university), its trustees, officers, employees and agents, of and from any and all action, causes of action, suits, damages, claims and demands whatsoever, which the undersigned may not have or may acquire arising from or in any way relating to the undersigned's participation in the aforementioned event/activity.
4. I understand that the University may not provide any Accident or Medical Insurance and as of the date signed below, _____ (university) has not provided any funding for the above mentioned activity.
5. I have obtained the age of 18 and am legally competent to sign this waiver and release, and I have signed this document as my own free act.
6. I hereby consent to any publicity, including the use of my name and likeness, in connection with my participation in this activity for _____ (university) publications.
7. I have read and understand the terms of this Release and agree to all terms and conditions.

Participant Name _____

Participant Signature _____ Date _____

Witness _____ Date _____

S A M P L E

Event Waiver, Release of Liability and Hold Harmless Agreement

ACTIVITY: _____

DATE/TIME: _____

LOCATION: _____

THIS FORM MUST BE SIGNED PRIOR TO PARTICIPATION IN THIS ACTIVITY:

I wish to participate in the above-described activity. I understand that I do so at my own risk. In exchange for being permitted to participate in the Activity, I hereby release the _____(university), the State of _____(state), Student Union Activities and all employees, officers, agents, representatives and volunteers of the foregoing (all collectively referred to as the "Released Parties") from liability for and hereby waive any and all claims for any loss, damage, injuries to person or property, death, claims, demands, lawsuits, expenses and any other liability of any kind, or of to me or any other person, directly or indirectly arising out of or in connection with my participation in or attendance at the Activity.

I further agree to hold harmless, indemnify and reimburse the Released Parties from and for any sums, costs, or expenses incurred by any of the Released Parties or paid by them to any person (including me or my insurers) in connection with any accident loss, damage, injury to person or property, or death sustained by me or others in connection with my attendance at or participation in the Activity. This means that I will reimburse the Released Parties if anyone makes a claim, against them based on damages or injuries to person or property I may suffer or cause.

Further, I request upon my own initiative and application to receive volunteer student instruction when the program lends itself to such instruction. I understand that as I am requesting such instruction by nonprofessionals, that I willingly waive and release all future claims against them as stated above.

Further, I agree that I will not bring alcohol or participate in the use of alcohol during the entirety of the event.

Having read and understood the above, I freely sign this waiver, release and hold harmless agreement.

Participant Name (please print)

Current Address

Participant's Phone Number

Date of Birth

Person to Contact in Case of an Emergency

Relationship

Contact's Address

Contact's Phone Number

Participant Signature

Date