EVENT PLANNING
WRITING AND TEACHING THE FIRST EVENT CURRICULUM AT
SOUTHERN UTAH UNIVERSITY

A Project Report
presented to
the Faculty of the Communication Department
at Southern Utah University

In Partial Fulfillment
of the Requirement for the Degree

Master of Arts in Professional Communication

by
MINDY BENSON

Dr. Stan Gwin, Project Supervisor

April 28, 2008
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ABSTRACT

This project examines how an Event Planning Curriculum was designed, written and taught for the first Event Planning course at Southern Utah University. Event Planning is becoming a growing field within the study of Communications. This course was designed so students could have the basic event planning skill they would need to enter the work force and be considered for an event job. The curriculum started with research to determine what information should be included. To accomplish this, research was conducted in what other Universities were doing for this class, and I consulted event planning books, professional resources, and former students working in the field. After the research was conducted, I set out to write the curriculum based on my findings, as well as my knowledge of the field. This project and the subsequent paper will examine the course, a daily record of the material that was taught, handouts on the subjects, and the group projects. Often times, the best way for students to learn is by doing. Each student was assigned to a group, and they planned and in some case managed a campus event this semester. This included Founder’s Day, Commencement, Opening Ceremonies of the Utah Summer Games, and The Thunder Classic Presidential Golf Tournament. This document is the project in its entirety, including an outline of the paper. The paper will follow in a narrative form discussing the course, student reactions, and an evaluation of the curriculum.
Research conducted to build Event Management Curriculum

I started out by going to people in the field or had been in the trenches to see what types of training would have benefited them. I sent the following questions to 30 different people

Research questions for Event management Class

This was presented to professionals in the field so they could add what they wish students coming into the field knew. It was presented to current students, to students who have recently graduated who were my best event people, and students working in the field of Event Management.

1. What should be taught in an Event Management Course
2. How do you teach an Event management course/where do you start?
3. What is the most important thing I can teach these students?
4. What will help them the most in the real world of Event Management
5. What do you wish you would have learned about event management in a class, but you didn’t, you had to learn on the job instead?
6. What did you learn which has helped you the most?
7. What is Event Management in the Real world truly like?
8. Anything you’d like to add?

I also researched other University websites to see what they were doing in their programs, and I consulted Event Management books to see the written texts out there and if there was any academic material available. This also ensured they were getting a well rounded class, not just my point of view. The four books I choose to use were:


After doing this research, I determined what I could teach, what I needed to bring in an expert on, and what was feasible to teach in one semester. I then set out to plan and organize the curriculum so it made sense and worked with the day before or the day after.
SYLLABUS COMM 4600 02
Event Planning

Mindy Benson, Instructor Office in SUU Alumni House, 435-586-7763. Bensonmm@suu.edu
Office hours Tuesday 2-4, Friday morning by appointment

COURSE DESCRIPTION: This course is a basic to mid-level Event Planning and management course. It will be an experiential, hands on learning class. Class will discuss definitions, categories of event planning and current issues and trends of event management. Students will be assigned event projects in the semester which they will be expected to participate in the planning and execution of the event. This course will help communication practitioners be prepared for event planning in the working world.

ACADEMIC INTEGRITY: Scholastic dishonesty will not be tolerated and will be prosecuted to the fullest extent. You are expected to have read and understood the current issue of the student handbook (published by Student Services) regarding student responsibilities and rights, and the intellectual property policy, for information about procedures and about what constitutes acceptable on-campus behavior.

ADA STATEMENT: Students with medical, psychological, learning or other disabilities desiring academic adjustments, accommodations or auxiliary aids will need to contact the Southern Utah University Coordinator of Services for Students with Disabilities (SSD), in Room 206F of the Sharwan Smith Center or phone (435) 865-8022. SSD determines eligibility for and authorizes the provision of services.

TEXTS: The following will be used as resources during the class, but are not required texts. You can use them in your book review if you choose. I have a copy for check out or you can purchase your own copies


LEARNING OBJECTIVES:

COURSE OBJECTIVES and LEARNING OUTCOMES
1) Know the unique aspects of corporate event planning including PR events, launching parties, marketing and non-profit events such as fundraisers.

LEARNING OUTCOME: Students will demonstrate on feedback papers, abstracts, written assignments, and in group presentations that they know
the salient aspects of corporate event planning.

2) Know the unique aspects of social and entertainment event planning including weddings, community events, large and small scale concerts, etc.
   LEARNING OUTCOME: Students will demonstrate on feedback papers, abstracts, written assignments, and in group presentations that they know the salient aspects of social event planning

3) Know the unique aspects of political event planning including campaigns, speech writing, security, etc.
   LEARNING OUTCOME: Students will demonstrate on feedback papers, abstracts, written assignments, and in group presentations that they know the salient aspects of political corporate event planning

4) Know the basic aspects of technical production—i.e. lighting, sound, staging, schedules, Production advances, dealing with production crews.
   LEARNING OUTCOME: Students will demonstrate a basic understanding of the production aspects through group presentations, applied knowledge on their semester project, and written/definition assignments.

5) Know the methods of organization and leadership which will help them in event planning.
   LEARNING OUTCOME: Students will understand which methods of organization are available to them to assist in event planning. Students will understand effective methods of leadership in managing a team, managing a project and an event. Students will demonstrate this knowledge through feedback papers, completing an abstract, in class written assignments, and their group presentation. Students will also devise their own method of organization which they will use in their own event planning.

6) Know the basic overall methods for planning and executing an event from beginning to end. This will include experiential learning in helping to plan and execute campus events.
   LEARNING OUTCOME: Students will demonstrate their broad range knowledge by assisting in the conceptualization, planning, and day to day execution of Founder’s Day, Commencement, Opening Ceremonies, and perhaps another event. Students will build production schedules, design the shows, and complete assignments to carry out the event. Students will further demonstrate this knowledge through their group project presentation.

Following is the course schedule. Please note when assignments are due. Schedule is subject to change with notice.

Late Work: If you miss a deadline when you’re planning an event, the event is in jeopardy. Same with the assignment. Turn your work in on time or early if you won’t be in class. Tests must be taken before you leave or miss class, not after. Only school excused absences or arrangements made with me prior to your absence will be excused.

Class Participation: You will receive points for being in class and for participating in our discussions.
<table>
<thead>
<tr>
<th>Date</th>
<th>Class Description</th>
<th>Assignments Due</th>
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<tbody>
<tr>
<td>January 8</td>
<td>Introduction to course; Event Planning Overview. Project sign ups</td>
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<tr>
<td>January 10</td>
<td>Event Planning Overview -How To. Details, Details. Budgeting. Knowing your audience.</td>
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<td>January 15</td>
<td>Introduction to Semester Projects: Founder’s Day and Commencement, Miss America</td>
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<tr>
<td>January 17</td>
<td>Introduction to Semester Projects: Opening Ceremonies/USG, Golf Tourney</td>
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<td>January 22</td>
<td>Leadership Styles in Event Planning</td>
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<td>January 24</td>
<td>Getting Organized; methods of organization, Logistics, Events start to finish, follow up, relationship building/networking Insurance, budgets</td>
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<tr>
<td>January 29</td>
<td>Event Logistics and Event Categories How to $$</td>
<td>Abstract #1 Due</td>
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<td>January 31</td>
<td>Group project meetings</td>
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<td>February 5</td>
<td>Guest Speaker: Athletic Event Planning</td>
<td>Tim Potter</td>
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<td>February 7</td>
<td>Group project meetings</td>
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<td>February 12</td>
<td>Guest Speaker: Staging Production</td>
<td>Mike Williams</td>
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<td>February 14</td>
<td>Group project meetings</td>
<td>Group update due</td>
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<td>February 19</td>
<td>Corporate Event Planning: Conferences, Incentive Trips, Unique locations</td>
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<td>February 21</td>
<td>PR Events: Book Tours, Launch Parties, marketing and getting noticed</td>
<td>Abstract #2 Due</td>
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<td>February 26</td>
<td>Non Profit Events: Fundraisers, Volunteers</td>
<td>Ron Cardon</td>
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<td>February 28</td>
<td>Social Events, Weddings</td>
<td>Holly Richardson</td>
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<td>March 4</td>
<td>Entertainment Event Planning: overview</td>
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<td>March 6</td>
<td>Contracts: legalities, submitting an offer</td>
<td>Abstract #3 Due</td>
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<td>March 11</td>
<td>Contracts and Riders</td>
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<td>March 13</td>
<td>Founder’s Day set up</td>
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<td>March 25</td>
<td>Entertainer Etiquette</td>
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<tr>
<td>March 27</td>
<td>Founder’s Day Event Re-cap, Commencement Opening Ceremonies and golf projects</td>
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<tr>
<td>April 1</td>
<td>Production: Production Advance, Backstage, Sound Basics</td>
<td>Jesse Edgel</td>
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<td>April 3</td>
<td>Networking &amp; Relationship Building</td>
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<td>April 8</td>
<td>Front of House and Box Office</td>
<td>Brad Bishop, Heritage theater</td>
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<td>April 10</td>
<td>Leadership Training, Sporting Events</td>
<td>Time with Event Planners</td>
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<tr>
<td>April 15</td>
<td>Political Event Planning: Campaigns, Speech writing, dealing with candidates, Secret Service Advance and Protocol</td>
<td>Bring your Event Planners</td>
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<tr>
<td>April 17</td>
<td>Group project work</td>
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</table>
April 22 | ICID: Planning, sharing, and communicating Visual Communication, Evaluations | Your Event Planner Due
---|---|---
April 24 | Group Presentations/Concert Prep | Group papers Due; Final project
April 25 | Craig Morgan Concert-extra day required | In lieu of final
Finals Week

Assignments and Tests:

**Abstracts:**

There are three abstracts due throughout the semester. Please notice the due dates on the syllabus. You are expected to find an article in a scholarly journal if possible, but more likely a credible trade publication on some aspect of Event Planning. It can be the categories, we discuss, an area of interest for you, trends, national norms, best practices, etc. Please read those and write a one page abstract on the article. Please cite the work correctly, and complete the paper using APA style.

**Event Analysis:** This is a straightforward analysis of a pre-approved event you attend. Please summarize in 1-2 pages what the event was, how it went, the details, what you would have done differently, if there were problems and how they were handled, etc. Please approve these with me prior to the event.

**Contract Rider/Test**

After the unit on contracts and riders, you will be given a situation to analyze as well as a contract and rider to go through. Based on what we discussed, you will be asked to cross through the contract as though you were submitting it for yourself on behalf of a client. It will be graded based on our class discussion, the legal aspects you need to remember, and how well it matches the situation.

**Group Project**

Each of you will have the opportunity to help plan, manage, and execute an event on campus this semester. Your final grade will be based on the work you do on this project as well as your final summary report of the project. You will need to attend meetings on campus where these events will be planned, as well as spend time out of the classroom completing aspects of the event you were assigned. In the case of Opening Ceremonies and the Alumni Golf Tournament, you will be graded on planning and preparing for the event since they will not occur during the semester.

*Mid semester, you will turn in a two page summary of how your group is doing on your preparations and assignments.

*During your group presentation, you will present on how your event went, or give an update of how your event is going. This will be a 20 minute group presentation using technology and a summary.

*Your final report on the project should be completed by the group and will contain at least 5-8 pages featuring what you did, how the event went, what you would change, etc., as well as categories we will discuss in class. Please be analytical in your thinking and writing methodology.

**Event Planner/Organizer**
You will decide on your own method of organization for event planning you do. We will study a few different methods in class, or you may find one you like in researching for the abstracts or book review. This will be a binder, event planning sheet, production schedule, filing system, event check list, or something of this nature which will help you remember all the details and remind you what needs to be done. You'll be glad you did this once it's over. Each of you must make your own method of organization and provide me with a detailed description and a copy of the tool. This must be a comprehensive method, and must include budgets, timelines, task-lists, etc.

**Grading**—the grades in this course will be based on:

- In class participation/attendance: 100 points
- Contract/Rider exam: 50 points
- Event Analysis: 25 points
- Abstract: 50 points
- Abstract: 50 points
- Book Review/writing assignment: 150 points
- Personal Event Planner: 200 points
- Group work/peer review: 50 points
- Final group project: 350 points

**Grading Scale**

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<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
<th>Points Needed</th>
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<tbody>
<tr>
<td>A</td>
<td>93% and Above</td>
<td>1075 - 1000</td>
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<tr>
<td>A-</td>
<td>92% - 90%</td>
<td>999 - 967</td>
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<tr>
<td>B+</td>
<td>89% - 87%</td>
<td>966 - 935</td>
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<tr>
<td>B</td>
<td>86% - 83%</td>
<td>934 - 892</td>
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<td>82% - 80%</td>
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<td>752 - 720</td>
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<td>66% - 63%</td>
<td>719 - 677</td>
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<td>D-</td>
<td>62% - 60%</td>
<td>676 - 645</td>
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<td>F</td>
<td>59% and Below</td>
<td>644 - 0</td>
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Event Planning

January 8, 2008

Introductions:

Me to them

Each of them introduce

1. What you want out of this class
2. Why you’re interested
3. What level of experience you have
4. Favorite kind of event

Read what others said I should teach: went to past students people working in the field, students working in the field, experts, and professionals-concert crews, management teams, etc., and asked them what they wished they knew, how this can help them, etc.

What is Event Planning?

Read quotes from Kilkenny Page 36 and 241: What is, and Qualities:

Organizational skills and an eye for detail-comprehensive plan of attack

The ability to develop and maintain interpersonal relationships

Have great written and oral communication skills

Be Creative

Levelheaded and a quick thinker

Determination and Persistence

Good Negotiation skills

Not trying to discourage, what it is not is a decorator/interior designer.

Go over syllabus

Divide into groups for projects

Level of experience

Who is going to be here through summer/fall
Who is graduating

Evaluation: They are very engaged with this subject. I’m going to have to keep on my toes to stay ahead of the curve. They have a great deal of questions and really want to learn. There are a few “back row” students who don’t care and are here for the credits.

After we brainstormed what they want to learn, here’s a new list:

Generational-Millennials
Networking
Contacts
Proper Protocol
Entertainers
Professionalism
Event Planning

January 10, 2008

House Cleaning:
Any questions from the syllabus?
Go over books for class


Qualities of an Event Professional: Page 241 Kilkenny

Organizational skills and an eye for detail-comprehensive plan of attack
The ability to develop and maintain interpersonal relationships
Have great written and oral communication skills
Be Creative
Levelheaded and a quick thinker
Determination and Persistence
Good Negotiation skills

Top ten tips worksheet:

Fundamental Elements of Events: Page 34/Kilkenny

Vision
Goals and Objectives
Location
Promotion of Event
Participants
Agenda
Budget
Timeline

Food and Beverage
Event Management
Top Ten Tips to Remember

1. There is no such thing as over-planning
   Be over prepared rather than under prepared

2. Plan Ahead: Timelines, goals, program calendar, production schedule, conceptualize, budget,

3. Its all in the details

4. Make sure your event has impact
   Know your audience

5. Anticipate everything
   Where is the biggest potential for problems? Solutions?

6. People support what they help to create
   Get committees involved

7. Work Hard-beginning to end

8. Every single person you work with matters equally

9. Be professional, be yourself, and have fun!

10. In the end, “Nothing is a Crisis!”

Campus Resources:
Scheduling   Laurie Garfield   865-8129
Grounds      Chris Gale       586-7789
Custodial    Ralph Savage     586-7788
SSC          Marsha Rowley    865-8516
Set Up       Dan McClanahan   
Electricity  Matt Vandenbergh 865-8131
Police       Rick Brown       586-1911
Food Service Mo or Sharon   586-7780
Event Planning

January 15, 2008

Fundamental Elements of Events: Page 34/Kilkenny

Vision

Goals and Objectives

Location

Promotion of Event

Participants

Agenda

Budget

Timeline

Food and Beverage

Given that, let’s start in on our events.

1. My expectations and group expectations of the project
2. Founders and Commencement are pretty much planned, you will be responsible for executing and managing the event.

Founder’s Day-use pictures for visual communication

History of Old Main. Old Sorrel story. People mortgaged their homes. Did you know that:

Gail Duncan bringing his cow

Fire of 48

Ghost

All classes were held in Old Main

SUU started the first women's Bball team in the state, picture out front of Old Main

We need to share this history through the event-given the fundamentals, start planning Commencement: Watch video. What can we change, lights, sound, what is the reason?

Pick a group, leader set meeting times
Evaluation:

The class was very into the pictures and the history. This caught their attention. The stories made them feel connected to it. They are excited but anxious about their events. They are paying close attention and wanting to learn.
Comm 4600 Event Planning

January 17, 2008

**Miss America Send off event:**

Not going to taint your thoughts so turn in your papers but wow. Let me say we are all always learning. I learned that I won't attach my name to an event unless I have a good hand/control of what's happening.

Events to add to the list: Possible event to honor Senator Reid in Washington DC in May

**Group Leadership**

Next week we'll talk about leadership styles and getting through an event. In the meantime, groups should work through methods of leadership they're comfortable with.

**Any more brainstorms on Founder's day?**

**Commencement:** showed video of past Commencement. Looked at lights, sound, gonfalons, etc.

Epidictic event

How can we improve?

Brainstorming

**Opening Ceremonies:** Showed video of past Opening Ceremonies. Looked at all aspects of event

Here's what we've done

Budget

Trying to please the athletes or the paying customers

Young or old

Ceremonial aspects we have to do

What can we change, improve

What can we add?

Brainstorm

**Golf Tournament**

September, Entrada

Celebrity
Sponsors

Teams

Promote

Schedule

Food

Evaluation:

These events are a challenge. They want to be involved, but don't know where to jump in. This is going to require extra guidance from me. I don't know how it's going to work with the events after this semester ends.
Comm 4600 Event Planning

Daily Agenda, January 22, 2008

Events to add to the list: Possible event to honor Senator Reid in Washington DC in May

Leadership in Event Planning

Likert Theories of Leadership 1961, Rensis Likert

1. Exploitative Authoritative system
2. Benevolent Authoritative
   a. Less controlling, communication is downward, decisions at the top. Leaders sell their point of view
3. Consultative System
4. Participative System: members are respected and have a say in operations. There is participation at all levels.

Contingency Model: Fiedler, 1967

Leadership style alone cannot explain leadership effectiveness.

**Leaders should adapt their behavior to situational constraints of time, personalities, and people. In event management, you may have to switch between these depending on time frame, schedules,

Task Leader –Followers enjoy a good relationship with the leader and the task is highly structured. Likely to have a high degree of control

Relationship Leader-based on the relationship of the team and the follower to leader.

Transformational Leadership: Bass, 1997

Transactional Leadership


Inspirational motivation-clear vision and desirable future

Intellectual stimulation-challenge their own assumptions and encourage new
**Good to Great**, Jim Collins. Five levels of Leadership. Get the right people on the bus. First who, then what

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**Participative Leadership**

*I find it to be the most effective and democratic style. What is it?*

Participative Leadership involves hands on participation in decision making, tasks and responsibilities. It is considered one of the most effective leadership styles. Why?

**First Who People Support What They Help to Create**

*Anecdotal stories: You may think this only applies in a few places or instances, but this leadership style, and concept of people supporting can be applied far and wide.*

1. Ownership. Team takes the project on as their own. *involve their immediate circle.* You get better ideas and more buy-in then involving only a small group—*Relay for*

2. Teamwork, Team Building. Team produces stronger and more positive results than an individual. *Entire organization is on board, project is more successful than if you’re trying to force it on people. Important concept here: there will be less negative at the completion if more are involved and it’s their idea.*
3. Involvement = increased productivity. Studies show people who are involved, are 60-70% more successful and productive all around; academics, social interactions, careers, etc. Imagine the increased productivity in the workforce.

4. Delegation = Trust: People rise to the level of expectation

   "To Gain Power, Lose Control"

   As a leader trust in your people enough to delegate, let them come up with the ideas, and experience being a part of the creation. This is a democratic leadership style.

   *Difference between 49ers in 1995 or in 2006-not involved in the process*

5. Involve them wherever possible, then thank them

   *Don’t patronize with menial tasks. Don’t just hand down a to do list.*

   *What a difference this makes as a team member: Scott Hamilton Story, thanked with GLOVE*

   Then What How to Implement

1. How to involve others:

   A. As a team create together. Brainstorm, define and envision together.

   B. Break your project or creation down into manageable piece and start delegating (can’t just make it a to do list in participative and expect your employees or volunteers to embrace it):

   *If you’re over a project, figure out how and when to involve the team in the process. Beginning is best*

   *If you’re handed a project, find a piece you can make your own and be a part of the creation--you can turn it around to be a part of what is going on.*
2. Present a United Front: Once the decision is made and the project created, support it unitedly—makes sure you're on the same page throughout the duration. Also helps with less negative problems at the end.

Evaluation:

They really responded well to this class. They were taking notes and asking probing questions. They hadn't heard of most of these theories or leadership styles. I could see them responding and understanding how this ties back to events. I had to tie it in to make that connection for them.
**Likert Theories of Leadership 1961, Rensis Likert**

1. Exploitative Authoritative system
2. Benevolent Authoritative
   a. Less controlling, communication is downward, decisions at the top. Leaders sell their point of view
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**Management/Leadership**

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Participative Leadership

Participative Leadership involves hands on participation in decision making, tasks and responsibilities. This is the most successful form of leadership in Event Planning.

“People Support What They Help to Create”

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2. Teamwork, Team Building. Team produces stronger and more positive results than an individual.

3. Involvement = increased productivity. Studies show people who are involved are 60-70% more successful and productive all around; academics, social interactions, careers, etc.
   Imagine the increased productivity in the workforce!

4. Delegation = Trust: People rise to the level of expectation.
   “To Gain Power, Lose Control”
   As a leader trust in your people enough to delegate, let them come up with the ideas, and experience being a part of the creation. This is a democratic leadership style.

5. Involve people wherever possible, then thank the team.

How to Implement

1. Involving others:
   A. As a team create together. Brainstorm, define and envision together.
   B. Break your project or creation down into manageable piece and start delegating.
   *If you’re over a project, figure out how and when to involve the team in the process.
   *If you’re handed a project, find a piece you can make your own and be a part of the creation--you can turn it around to be a part of what is going on.

2. Present a United Front:
   Once the decision is made and the project created, support it unitedly
Participative Leadership

Participative Leadership involves hands on participation in decision making, tasks and responsibilities. This is the most successful form of leadership in Event Planning.

"People Support What They Help to Create"

1. Ownership. Team takes the project on as their own. You get better ideas and more buy-in with Participative leadership.

2. Teamwork, Team Building. Team produces stronger and more positive results than an individual.

3. Involvement = increased productivity. Studies show people who are involved are 60-70% more successful and productive all around; academics, social interactions, careers, etc. Imagine the increased productivity in the workforce!

4. Delegation = Trust: People rise to the level of expectation. “To Gain Power, Lose Control”
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2. Present a United Front:
   Once the decision is made and the project created, support it unitedly
Comm 4600 Event Planning

Daily Agenda, January 24, 2008

Choose a concert

Methods of Organization:

Brought in the following as examples:

Binders. My Olympic Binder. LogiCom binders, Event sheets. Olympic Assignment sheets, Checklists-Inauguration. Mine, mine and Dean’s Lane’s spread sheet

Production Schedules

Time Line

Facilities Schedules

Assignment sheets-share, share, share your information

Decide what needs to be shared. Organize so you can get all of your tasks out there so your committee can be working on their tasks, then you can work on yours.

Advance Sheets-Creedence Example

Secret Service Advance

   Secretary Leavitt

Budgets

How you make money

   Charge 10% of whatever the budget is

Mark up-example

Invoice

Setting up a budget—

Basic Budget:
I know my expenses are: track accordingly

GGD: Talent, lights, sound, catering, promotions, PR, production, building expenses.

Budget recap

Not as thorough, not as in depth, more simple

Percentage Allocation budget - I only want 10% of my budget to go to food.

This is good for deciding what you’re charging

% allocation to each category

Spending tracking sheet

Budgeted. Actually spent. Amount over/under budget

Tracking sheet. Won’t find budget in trouble not knowing you didn’t spend that.

Plan the USS Midway Event

Evaluation:

They had a great deal of questions about budgets. This is an area I need to spend more time on. I’ll bring my methods of organization next time. We’re basically talking about how to get the event organized, both the overall and the details.
Concert Crew Schedule
September 21, 2007
Goo Goo Dolls

Concert Crew:
Lane
Jesse Leach
Ashlee Nelson
Steve Kiisel
Sherstin Creamer
Katie Robertson
Russell Kennedy
Donna & Jerry Eddleman

Drivers:
Jesse Holt
Dennis Busch
Raymond Wadsworth
Casey Smith

Front of House
Jordan Hulet
Andrea
Megan Russell

Centrum Arena
8:00am Production Load In Mike Williams, Patrick, Zak Need Load Crew
Pick up checks Lane
Pick up vans Lane
Pick up Staples passes "
Bull horns to line up
Charge Radios
Pick up the Mace out of the closet in the Great Hall
Everything on your show flow list
Water for speakers and green room stuff to Heritage Theater Lane
Lunch Delivery to Centrum tunnel

Noon Music Walk through SUU Orchestra
1:00pm Banner carrier walk through-courtyard Mindy, Dale Orion, Patrick
1:30pm International Flags-courtyard Ben, Tim, Jared, Dale
1:45 ROTC Walk through ROTC/Mindy
2:00pm Centrum Sound/light Check Poll Sound, Mike, XS
2:15 Go through Script cues Dan Frezza
2:45pm Mace walk through Rod Decker, Mindy
3:00pm Video Check Mike, Dean, Mindy, Lee
Chistine mic check
Speaker/Greetings check

4:00 Di/Pres go through power point Di, Pres.
4:00 Defying Gravity set up Lew

Balloon/Confetti Drop Ashlee

5:00 Set Menu Cards Lane
5:00pm Vans to Pres Dinner
6-8 Defying Gravity Rehearsal Poll(
Light and sound focus

7:30 Vans back to Centrum
Set water, programs, name placards in Centrum Dean, Mindy

8:00pm Van pick up at Cedar City Airport: Hold sign which reads SOSUME TOURING. Pick up: Paul Hager, Craig Robertson, Jason Sikora, Bob Windel and room for gear. To hotel
Friday, September 21, 2007

9:00am Benson Family Load in and Sound check in Great Hall
9:00ish am Concert Crew Set up: Dressing Rooms, Meet and Greet, signage
Wash towels, set dressing rooms furniture, etc.
Distribute Lanyards Mindy
Programs set and open Jared
Signs, balloons, etc. out Jared
11:45 Floral Delivery to Centrum Lane
Sound System set in Rotunda
Noon Centrum Doors Open
Orchestra Set up
12:30pm Processional Go Dean, Dale
12:30 Orchestra go Lane
Ushers move ropes for flag carriers as they get in Jared
1:00 Inauguration Go Dean/Mindy
Assume Script Cues
1:15 Hotel pick up for drivers Dennis, Raymond, Casey
2:00 Reception Set up and ready to go Jesse Leach
2:30 Centrum concert changeover begins immediately; Need Load Crew
Concert schedule Resumes: Leave up handrails they ask for. Put ramp on
back of stage. Take out lift, put in stairs. Move plants
Band Load in
3:00pm Drivers leave for airport
Driver pick up at 3:15@ Sphere One Aviation: 3 mini vans, to hotel
Get gate combo, pull out on tarmac
5:00pm Number chairs
Set Dressing Rooms
Keep Sound Check closed
Food delivery
Load in Merch
6:00 Band Sound Check
6:00 Band Dinner
7:15 Ushers in place
Security Meeting
7:30 Centrum Doors
8:30 Concert Begins
After show food for crew and band
10:00 Load Out. Need Load Crew Zak

Saturday:
2 mini van at 7:15am
<table>
<thead>
<tr>
<th>Task</th>
<th>Responsible</th>
<th>Due</th>
<th>Status</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pre Concert</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shopping</td>
<td>LW, MB</td>
<td>19-Sep</td>
<td></td>
<td>Goo Goo, Golf</td>
</tr>
<tr>
<td>Back stage passes</td>
<td>SK</td>
<td>DO</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Create Signs</td>
<td>BW</td>
<td>DO</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Create Backstage Passes</td>
<td>SK</td>
<td>DO</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Distribute Backstage Passes</td>
<td>MB/LW</td>
<td>DO</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Separate shopping by Rider</td>
<td>LW Crew</td>
<td>21-Sep</td>
<td></td>
<td>Golf, FOH, Dressing Room, M&amp;G, Quiet, Crew</td>
</tr>
<tr>
<td>Concert Closet to Centrum</td>
<td>Crew</td>
<td>DO</td>
<td></td>
<td>Towels, Laundry Soap, Soap, Air Fresheners</td>
</tr>
<tr>
<td>Charge Radios</td>
<td>LW</td>
<td>21-Sep</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Label Radios</td>
<td>LW</td>
<td>21-Sep</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Dressing Rooms</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Set Up</td>
<td>LW/ KR?</td>
<td>DO</td>
<td></td>
<td>set up before inauguration</td>
</tr>
<tr>
<td>Furniture</td>
<td>MR</td>
<td>21-Sep</td>
<td></td>
<td>confirm needs 9/19</td>
</tr>
<tr>
<td>Pipe and drape quiet</td>
<td>MR</td>
<td>21-Sep</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Towels Washed</td>
<td>Crew</td>
<td>DO</td>
<td></td>
<td>Towels need to be counted and washed prior to 3pm</td>
</tr>
<tr>
<td>Guest Room Draped</td>
<td>MR</td>
<td>DO</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hang signage</td>
<td>Crew</td>
<td>DO</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Change over Quiet Room</td>
<td>Crew</td>
<td>DO</td>
<td></td>
<td>Crew Room needs to be converted to QR before 5pm</td>
</tr>
<tr>
<td><strong>Meet and Greet</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>General Set-up</td>
<td>Crew</td>
<td>DO</td>
<td></td>
<td>Layout from LW/MB</td>
</tr>
<tr>
<td>Furniture</td>
<td>MR</td>
<td>21-Sep</td>
<td></td>
<td>Needs from Mindy, Plants</td>
</tr>
<tr>
<td>Drape and Carpet</td>
<td>Patrick</td>
<td>21-Sep</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Front of House</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Merch</td>
<td>Bookstore</td>
<td></td>
<td></td>
<td>Mike Murphy loading in at 4pm</td>
</tr>
<tr>
<td>Mark Floor Seats</td>
<td>Crew</td>
<td>DO</td>
<td></td>
<td>Need Stickies, Sharpies, and stamp</td>
</tr>
<tr>
<td>Local Crew</td>
<td>Service</td>
<td>DO</td>
<td>Additional</td>
<td></td>
</tr>
<tr>
<td>-----------------------</td>
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<td>------------</td>
<td></td>
</tr>
<tr>
<td>Coffee Service</td>
<td>Foodservice</td>
<td>DO</td>
<td>Sandwiches</td>
<td></td>
</tr>
<tr>
<td>Lunch</td>
<td>Foodservice</td>
<td>DO</td>
<td>Additional</td>
<td></td>
</tr>
<tr>
<td>Lunch Set-up</td>
<td>Crew</td>
<td>DO</td>
<td>Additional</td>
<td></td>
</tr>
<tr>
<td>Lunch Tear down</td>
<td>Crew</td>
<td>DO</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Restock Beverages</td>
<td>Crew</td>
<td>DO</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Usher Training</td>
<td>MB/JW</td>
<td>DO</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Inauguration Logistics and Communications Sub-Committee
8th meeting

1. **Food Service Needs**
   - Thursday Night Dinner at Pres. House: 5:30, 240
   - Friday Trustee's Breakfast at Yankee Meadows: 8:30am, 25
   - Friday Lunch in Great Hall: 11-1, 125
   - Friday Reception: 2:30-5, 1500
   - Friday Inaugural Dinner in Great Hall: 5:30, 251

   Band Catering: Steak and Seafood dinner in Starlight. Coffee service starting at
3. Need Sandwiches for 30 on Thursday at noon

   Set up @ Pres. Home:
   - Parking

   Set up in Great Hall
   - Set for 260. Served dinner, no buffet lines.
   - Need podium and sound
   - Stage at the North End.

2. Defying Gravity Tech Needs: Power, set up, Scissor lift

3. Flags: Pick up and attach flags. Take to Auditorium Courtyard on Thurs by Noon.

4. Piano in Auditorium-Need no piano in Centrum

5. Centrum Set up
   No Piano
   - Move the modesty Panel back 6 inches
   - Orchestra in North West corner, facing the stage.
   - Band equipment can move at 10

6. Concert Tech Needs
   - Need one 8x8x2 Riser
   - Rigging coming in on Wednesday
   - Setting Dressing Rooms Thursday night and Friday morning
   - Dressing room for Defying Gravity
   - Finalize what’s happening with the ramps

7. Police/Safety
   - EMT's/Oxygen
   - Bus Parking/Parking Lots reserved-bus, great hall, and conference parking

8. Set up and Sound
### Inauguration To do list (As of Sept. 5, 2007)

<table>
<thead>
<tr>
<th>Done</th>
<th>Task</th>
<th>Person</th>
<th>Date</th>
<th>Comments</th>
<th>Contact Person</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Installation Ceremony</td>
<td>M</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>X</td>
<td>Reserve Lots</td>
<td>M</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>X</td>
<td>Write Artifacts copy for Dwayne</td>
<td>D</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>X</td>
<td>Make slides for big screen</td>
<td>D</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>X</td>
<td>Complete list of reasons for doing an inauguration</td>
<td>D</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>X</td>
<td>Make note of intro. 4 each speaker</td>
<td>D</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>X</td>
<td>Signage printed and hung -</td>
<td>D</td>
<td></td>
<td>Tim</td>
<td></td>
</tr>
<tr>
<td>X</td>
<td>Line up, signage placed</td>
<td>M</td>
<td></td>
<td></td>
<td>Dale Orton</td>
</tr>
<tr>
<td>X</td>
<td>Bull horn for instructions?</td>
<td>M</td>
<td></td>
<td></td>
<td>Deniece</td>
</tr>
<tr>
<td>X</td>
<td>order a chair for Rich Kendell announcement</td>
<td>D</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>X</td>
<td>prepare responses to reporter budget questions</td>
<td>D</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>X</td>
<td>Placecards for stage</td>
<td>M</td>
<td></td>
<td></td>
<td>Dale Orton</td>
</tr>
<tr>
<td>X</td>
<td>Scripts for installation</td>
<td>D &amp; M</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>X</td>
<td>Write intro. remarks for Dwayne</td>
<td>D</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>X</td>
<td>draft budget related remarks about inauguration for reporters</td>
<td>D</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>X</td>
<td>Giveaway ticket tables setup in Centrum, people, tix, signage, advertising, etc.</td>
<td>D</td>
<td></td>
<td>Pete</td>
<td></td>
</tr>
<tr>
<td>X</td>
<td>Script to Mike, Poll, and XS</td>
<td>M</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>X</td>
<td>confirm/deny gov. attendance</td>
<td>M</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>X</td>
<td>get president intro. info.</td>
<td>D</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>X</td>
<td>Get James Macfarlane bio from IC group</td>
<td>D</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>X</td>
<td>Note to pres for Thursday dinner announcing saved seats for Installation</td>
<td>D</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Inaugural Week task list
<table>
<thead>
<tr>
<th></th>
<th>Task Description</th>
<th>Owner</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Have Stuart be the MC for Thursday</td>
<td>D</td>
</tr>
<tr>
<td></td>
<td>Be in touch with Dan Frezza and Dwayne Nielson about speaking parts</td>
<td>D</td>
</tr>
<tr>
<td></td>
<td>Tell Nick Rose about Rich Kendall’s special part in program</td>
<td>D</td>
</tr>
<tr>
<td></td>
<td>Write and record old president’s video</td>
<td>D</td>
</tr>
<tr>
<td></td>
<td>Field media requests</td>
<td>D</td>
</tr>
<tr>
<td></td>
<td>Earth Wind and Fire video and fun prez pics</td>
<td>D</td>
</tr>
<tr>
<td></td>
<td>confirmation for all program participants</td>
<td>D</td>
</tr>
<tr>
<td></td>
<td>borrow/order int. flags</td>
<td>D</td>
</tr>
<tr>
<td></td>
<td>get flagpoles made</td>
<td>M</td>
</tr>
<tr>
<td></td>
<td>get singers names from Fred Adams</td>
<td>M</td>
</tr>
<tr>
<td></td>
<td>Alla arrangements for</td>
<td>M</td>
</tr>
<tr>
<td></td>
<td>Ground transportation for Bernie Machen *Canceled</td>
<td>D</td>
</tr>
<tr>
<td></td>
<td>Test Byers &quot;past presidents Video</td>
<td>M</td>
</tr>
<tr>
<td></td>
<td>Student ushers, balloons, signage at parking lot entrances and on campus</td>
<td>M</td>
</tr>
<tr>
<td></td>
<td>Make &quot;return robes to SSC convention center space&quot; signs</td>
<td>D</td>
</tr>
<tr>
<td></td>
<td>Key chains to Centrum</td>
<td>M</td>
</tr>
<tr>
<td></td>
<td>Programs to Centrum, distributed</td>
<td>M</td>
</tr>
<tr>
<td></td>
<td>Stage spike</td>
<td>M</td>
</tr>
<tr>
<td></td>
<td>Programs on chairs, water</td>
<td>M</td>
</tr>
<tr>
<td></td>
<td>Hand out programs as processional comes in?</td>
<td>M</td>
</tr>
<tr>
<td></td>
<td>Production schedule</td>
<td>M</td>
</tr>
<tr>
<td></td>
<td>Sound Check Schedule</td>
<td>M</td>
</tr>
<tr>
<td></td>
<td>Coordinate load in for concert and installation</td>
<td>M</td>
</tr>
</tbody>
</table>

Inaugural Week task list
<table>
<thead>
<tr>
<th>Task</th>
<th>Responsible</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coordinate lighting cues, sound cues</td>
<td>M</td>
</tr>
<tr>
<td>Reserve VIP section - get count from Stuart</td>
<td>M</td>
</tr>
<tr>
<td>President's Box-clean and order food service</td>
<td>M</td>
</tr>
<tr>
<td>Invite Emeriti to be involved</td>
<td>M</td>
</tr>
<tr>
<td>Usher training/Emeriti</td>
<td>M</td>
</tr>
<tr>
<td>Centrum Set up</td>
<td>M</td>
</tr>
<tr>
<td>Screens for Centrum</td>
<td>M</td>
</tr>
<tr>
<td>We need power point capabilities at Heritage Center</td>
<td>M</td>
</tr>
<tr>
<td>Curtains on outside of doors</td>
<td>M</td>
</tr>
<tr>
<td>Piano ordered</td>
<td>M</td>
</tr>
<tr>
<td>Coordinate with Bagpipes</td>
<td>M</td>
</tr>
<tr>
<td>Gowns-Trustee robe, Governor robe</td>
<td>M</td>
</tr>
<tr>
<td>Spare gowns for guests who have lost theirs</td>
<td>M</td>
</tr>
<tr>
<td>Make sure the path is clear of construction</td>
<td>M</td>
</tr>
<tr>
<td>Take fences down, clean up outside of building</td>
<td>M</td>
</tr>
<tr>
<td>Badges for ushers and banner carries</td>
<td>M</td>
</tr>
<tr>
<td>Have EMT crew on site- canceled: going with our own paramedics</td>
<td>M</td>
</tr>
<tr>
<td>Ambassadors hand out keychains and programs</td>
<td>M</td>
</tr>
<tr>
<td>Write future calendar events copy for program</td>
<td>D</td>
</tr>
<tr>
<td>Finalize all inclement weather location details</td>
<td>D &amp; M</td>
</tr>
<tr>
<td>Get Carillon Bells to play 12-12:30</td>
<td>M</td>
</tr>
<tr>
<td>Ambassadors in parking lot- hand off to Colleen's team, hand off to Pete's team for lineup</td>
<td>D &amp; M</td>
</tr>
<tr>
<td>Dale print and place signs for march</td>
<td>M</td>
</tr>
</tbody>
</table>

Inaugural Week task list
<table>
<thead>
<tr>
<th>Task</th>
<th>Person(s) to Handle</th>
</tr>
</thead>
<tbody>
<tr>
<td>Have PA's in place by 10:30</td>
<td>M</td>
</tr>
<tr>
<td>Have 4 people to line up delegates &amp; 4 people to line up platform</td>
<td>D &amp; M</td>
</tr>
<tr>
<td>Bagpipes come around to front of stage and play</td>
<td>M</td>
</tr>
<tr>
<td>Print 3,500 programs</td>
<td>D</td>
</tr>
<tr>
<td>Contact Ken Beazer- arrange use of trophy case for greetings</td>
<td>D</td>
</tr>
<tr>
<td>Have Tim order MTB stamps</td>
<td>M</td>
</tr>
<tr>
<td>Honor Society faculty liaisons</td>
<td>M</td>
</tr>
<tr>
<td>Contact Deans for faculty marching RSVP's</td>
<td>D</td>
</tr>
<tr>
<td>Get alumni, emeriti and staff RSVP for robes to Mindy</td>
<td>M</td>
</tr>
<tr>
<td>Note about faculty as delegates</td>
<td>D</td>
</tr>
<tr>
<td>Ushers should be in place by 11</td>
<td>M</td>
</tr>
<tr>
<td>Ensure artifacts are in place</td>
<td>M</td>
</tr>
<tr>
<td>Tables set up for artifacts</td>
<td>M</td>
</tr>
<tr>
<td>Set up for check in (Great Hall)</td>
<td>M</td>
</tr>
<tr>
<td>Flowers for event</td>
<td>M</td>
</tr>
<tr>
<td>Confetti cannon</td>
<td>M</td>
</tr>
<tr>
<td>Work with Clarisse to get music</td>
<td>M</td>
</tr>
<tr>
<td>Water for stage</td>
<td>M</td>
</tr>
<tr>
<td>Plants for stage</td>
<td>M</td>
</tr>
<tr>
<td>Old Main desk moved to stage</td>
<td>M</td>
</tr>
<tr>
<td>Get Mace and Cloth (Cloth in Alum House, Mace in HCC)</td>
<td>M</td>
</tr>
<tr>
<td>Mace walk through with Rod Decker</td>
<td>M</td>
</tr>
<tr>
<td>ROTC has been contacted about processional. Meet with them, walk through</td>
<td></td>
</tr>
<tr>
<td>Bagpipes have been booked</td>
<td>M</td>
</tr>
<tr>
<td>Ask Lee to move his camera dolly in after the processional has finished</td>
<td>M</td>
</tr>
</tbody>
</table>

Inaugural Week task list
<table>
<thead>
<tr>
<th>Task</th>
<th>Responsible</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADA carts- canceled; using desk</td>
<td>M</td>
</tr>
<tr>
<td>Robes for signers</td>
<td>M</td>
</tr>
<tr>
<td>Ushers</td>
<td>M</td>
</tr>
<tr>
<td>people for programs, drawing tickets, etc.</td>
<td>D</td>
</tr>
<tr>
<td>Talk to Christine about encouraging students to attend</td>
<td>D</td>
</tr>
<tr>
<td>Have Isaac get all Greetings ready for display</td>
<td>D</td>
</tr>
<tr>
<td>Get something written about the artifacts</td>
<td>D</td>
</tr>
<tr>
<td>Jen write and edit program</td>
<td>D</td>
</tr>
<tr>
<td>Order a case of SUU umbrellas</td>
<td>D</td>
</tr>
<tr>
<td>Visit with Daniel frezza about being announcer</td>
<td>D</td>
</tr>
<tr>
<td>Design invitations</td>
<td>D</td>
</tr>
<tr>
<td>Talk about lists with Di and Colleen</td>
<td>D</td>
</tr>
<tr>
<td>Talk with Mindy about ordering capes and gowns</td>
<td>D</td>
</tr>
<tr>
<td>Work with Jim Johnson to get special invites</td>
<td>D</td>
</tr>
<tr>
<td>Confetti, balloon drop at the end of event!</td>
<td>D</td>
</tr>
<tr>
<td>Talk with Jesse about student attendance</td>
<td>M</td>
</tr>
<tr>
<td>Buy double tickets for drawing</td>
<td>D</td>
</tr>
<tr>
<td>Mock up of printed program</td>
<td>D</td>
</tr>
<tr>
<td>Get map links on Inaug site</td>
<td>D</td>
</tr>
<tr>
<td>Alumni marching email</td>
<td>D</td>
</tr>
<tr>
<td>Deal with Alla's activities</td>
<td>D</td>
</tr>
<tr>
<td>memo from VP's to shut down</td>
<td>D</td>
</tr>
<tr>
<td>Talk to Dave Brown- mailing</td>
<td>D</td>
</tr>
<tr>
<td>Discourage boss on Thurs. announce-and it worked!!!</td>
<td>D</td>
</tr>
<tr>
<td>SUUSA students marching letter</td>
<td>D</td>
</tr>
<tr>
<td>Emeriti marching letter</td>
<td>D</td>
</tr>
</tbody>
</table>

Inaugural Week task list
<table>
<thead>
<tr>
<th>Task</th>
<th>Priority</th>
</tr>
</thead>
<tbody>
<tr>
<td>Review I book notes</td>
<td>D</td>
</tr>
<tr>
<td>International flags email</td>
<td>D</td>
</tr>
<tr>
<td>Letters to program participants</td>
<td>D</td>
</tr>
<tr>
<td>Get inaug and goo goo cards on counters local stores</td>
<td>D</td>
</tr>
<tr>
<td>Memo to Rod Decker about carrying mace</td>
<td>D</td>
</tr>
<tr>
<td>Find non-Iods prayer in cedar</td>
<td>D</td>
</tr>
<tr>
<td>Get to civic groups for personal invite to I</td>
<td>D</td>
</tr>
<tr>
<td>Determine Space for debate</td>
<td>D</td>
</tr>
<tr>
<td>David-follow up - academic space</td>
<td>M</td>
</tr>
<tr>
<td>Check requests/budget transfers</td>
<td>D</td>
</tr>
<tr>
<td>Email Goo Goo Dolls w/ admissions mailing</td>
<td>D</td>
</tr>
<tr>
<td>Get announcements in convocations</td>
<td>M</td>
</tr>
<tr>
<td>Email with Dwayne about being the MC</td>
<td>D</td>
</tr>
<tr>
<td>Talk to/invite pres. Friend Danny Humphrey</td>
<td>M</td>
</tr>
<tr>
<td>Lights</td>
<td>M</td>
</tr>
<tr>
<td>Sound</td>
<td>M</td>
</tr>
<tr>
<td>Backline</td>
<td>M</td>
</tr>
<tr>
<td>Coordinate all with WMA and production crew</td>
<td>M</td>
</tr>
<tr>
<td>Invoices from production</td>
<td>M</td>
</tr>
<tr>
<td>Order Back-Line - Dolls bringing</td>
<td>M</td>
</tr>
<tr>
<td>Contracts from WMA</td>
<td>M</td>
</tr>
<tr>
<td>Approval of Ads</td>
<td>M</td>
</tr>
<tr>
<td>Contact info to WMA</td>
<td>M</td>
</tr>
<tr>
<td>Merchandise in contact with Sheri Batt</td>
<td>M</td>
</tr>
<tr>
<td>Garrett's tickets</td>
<td>M</td>
</tr>
<tr>
<td>Make Crew passes</td>
<td>M</td>
</tr>
</tbody>
</table>

Inaugural Week task list
<table>
<thead>
<tr>
<th>Task</th>
<th>Responsibility</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dressing room signage</td>
<td>M</td>
</tr>
<tr>
<td>Contract breakdown to responsible parties</td>
<td>M</td>
</tr>
<tr>
<td>Order Barricade</td>
<td>M</td>
</tr>
<tr>
<td>Order Risers</td>
<td>M</td>
</tr>
<tr>
<td>Work on fire alarms and smoke usage: hazers and fog machines</td>
<td>M</td>
</tr>
<tr>
<td>Talk to Brent about rigging liability: Zak vs Nylander</td>
<td>M</td>
</tr>
<tr>
<td>Set up to Patrick, Mike</td>
<td>M</td>
</tr>
<tr>
<td>Determine stage seating chart</td>
<td>D</td>
</tr>
<tr>
<td>Venue Phones ordered and set up</td>
<td>M</td>
</tr>
<tr>
<td>Order Oxygen</td>
<td>M</td>
</tr>
<tr>
<td>Book Massage Therapist</td>
<td>M</td>
</tr>
<tr>
<td>Book Zak for Rigging</td>
<td>M</td>
</tr>
<tr>
<td>Load Crew</td>
<td>M</td>
</tr>
<tr>
<td>Comp tickets to correct people</td>
<td>M</td>
</tr>
<tr>
<td>Radio Comps</td>
<td>M</td>
</tr>
<tr>
<td>Follow up on radio</td>
<td>M</td>
</tr>
<tr>
<td>Include Power 91</td>
<td>M</td>
</tr>
<tr>
<td>Contest Winners</td>
<td>M</td>
</tr>
<tr>
<td>Stuff M&amp;G passes</td>
<td>M</td>
</tr>
<tr>
<td>Order Food</td>
<td>M</td>
</tr>
<tr>
<td>Hospitality</td>
<td>M</td>
</tr>
<tr>
<td>Rider shopping</td>
<td>M</td>
</tr>
<tr>
<td>Dressing Room Set up</td>
<td>M</td>
</tr>
<tr>
<td>Towels, coffee, etc. for 60</td>
<td>M</td>
</tr>
<tr>
<td>Number floor</td>
<td>M</td>
</tr>
<tr>
<td>Set up Meet and Greet physically</td>
<td>M</td>
</tr>
<tr>
<td>Meet and Greet list</td>
<td>M</td>
</tr>
<tr>
<td>Choose opening act - canceled</td>
<td>D &amp; M</td>
</tr>
</tbody>
</table>

Inaugural Week task list
<table>
<thead>
<tr>
<th>Task</th>
<th>Responsible</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Golf Tournament</strong></td>
<td></td>
</tr>
<tr>
<td>Set up Tables at course</td>
<td>M</td>
</tr>
<tr>
<td>Order Food Service- Clubhouse, one treat on front, one on back</td>
<td>M</td>
</tr>
<tr>
<td>Tee Prizes</td>
<td>M</td>
</tr>
<tr>
<td>Head Covers ordered</td>
<td>M</td>
</tr>
<tr>
<td>Gather and place volunteers</td>
<td>M</td>
</tr>
<tr>
<td>Photographer to site</td>
<td>M</td>
</tr>
<tr>
<td>Signage - tim ordered banner</td>
<td>M</td>
</tr>
<tr>
<td>Prizes</td>
<td>M</td>
</tr>
<tr>
<td>Work with Richard Church</td>
<td>D</td>
</tr>
<tr>
<td>Work on golf tourney negotiation w/john</td>
<td></td>
</tr>
<tr>
<td><strong>Logistics/Facilities</strong></td>
<td>M</td>
</tr>
<tr>
<td>double degree signing at Friday dinner arrangements</td>
<td>D &amp; M</td>
</tr>
<tr>
<td>have Casey make luxury car arrangements - canceled</td>
<td>M</td>
</tr>
<tr>
<td>music quartet for Pres. Dinner</td>
<td>M</td>
</tr>
<tr>
<td>Get note to mayor to put in water bill about inauguration</td>
<td>M</td>
</tr>
<tr>
<td>What are we doing with Thor: on stadium, paint on grass?</td>
<td>M</td>
</tr>
<tr>
<td>Tents in backyard for Thursday Dinner</td>
<td>M</td>
</tr>
<tr>
<td>Order 4 vans for Goo Goo's</td>
<td>M</td>
</tr>
<tr>
<td>order 4 vans for dinner transport</td>
<td>M</td>
</tr>
<tr>
<td>Thursday dinner set up</td>
<td>M</td>
</tr>
<tr>
<td>Friday dinner set up</td>
<td>M</td>
</tr>
<tr>
<td>Piano tuned for Friday dinner</td>
<td>M</td>
</tr>
<tr>
<td>Piano tuned for Friday installation- piano canceled</td>
<td>M</td>
</tr>
<tr>
<td>Installation set up</td>
<td>M</td>
</tr>
<tr>
<td>Radios ready</td>
<td>M</td>
</tr>
<tr>
<td>Task</td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>---</td>
</tr>
<tr>
<td>Plant radios?</td>
<td>M</td>
</tr>
<tr>
<td>Friday Great Hall: set up</td>
<td>M</td>
</tr>
<tr>
<td>Save VIP parking spaces</td>
<td>M</td>
</tr>
<tr>
<td>Reserve Great Hall</td>
<td>M</td>
</tr>
<tr>
<td>Ramps and railings for centrum stage</td>
<td>M</td>
</tr>
<tr>
<td>Stage and chair set up for concert/installation</td>
<td>M</td>
</tr>
<tr>
<td>Banners and holders for stage</td>
<td>M</td>
</tr>
<tr>
<td>Banner carrier robes</td>
<td>M</td>
</tr>
<tr>
<td>Walk through with Banner carriers</td>
<td>M</td>
</tr>
<tr>
<td>Hang Seal even with top of catwalk</td>
<td>M</td>
</tr>
<tr>
<td>Black drapes go over the scoreboards</td>
<td>M</td>
</tr>
<tr>
<td>Mace Cart on stage-cancel - desk</td>
<td>D</td>
</tr>
<tr>
<td>Get Di, Colleen and Jackie together to talk about rooms</td>
<td>D</td>
</tr>
<tr>
<td>Ask pres. &amp; Charlie about selling centrum suite for Goo goos.</td>
<td></td>
</tr>
</tbody>
</table>

**Food Service**

<table>
<thead>
<tr>
<th>Task</th>
<th>Time</th>
<th>Place</th>
<th># of guests</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thursday night dinner</td>
<td>5:30</td>
<td>President's Hous</td>
<td>150</td>
</tr>
<tr>
<td>Friday Breakfast for Trustees</td>
<td>8:30</td>
<td>Great Hall</td>
<td>75</td>
</tr>
<tr>
<td>Friday Lunch for Trustees</td>
<td>Noon</td>
<td>To Mtgs</td>
<td>125</td>
</tr>
<tr>
<td>Reception for all guests</td>
<td>3:00-5:00</td>
<td>Rotunda</td>
<td>1,500</td>
</tr>
<tr>
<td>Dinner for VIP Guests</td>
<td>5:30</td>
<td>Great Hall</td>
<td>300</td>
</tr>
<tr>
<td>Catering for Concert</td>
<td>5:30</td>
<td>Starlight</td>
<td>40?</td>
</tr>
</tbody>
</table>

**Leadership Symposium**

<table>
<thead>
<tr>
<th>Task</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Confirm Speakers...again &amp; again</td>
<td>M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Give Speakers time limit and topics</td>
<td>M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Speaker logistics-hotel, travel, etc.</td>
<td>M</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Inaugural Week task list
<table>
<thead>
<tr>
<th>Task</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Technical needs to Heritage Center</td>
<td>M</td>
</tr>
<tr>
<td>Hosting needs for speakers</td>
<td>M</td>
</tr>
<tr>
<td>Travel needs</td>
<td>M</td>
</tr>
<tr>
<td>Hotel needs</td>
<td>M</td>
</tr>
</tbody>
</table>

**Academic Symposia**

<table>
<thead>
<tr>
<th>Task</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Find/Rent display boards</td>
<td>M</td>
</tr>
<tr>
<td>Schedule rooms</td>
<td>M</td>
</tr>
<tr>
<td>Schedule sound needs</td>
<td>M</td>
</tr>
<tr>
<td>Schedule visual needs</td>
<td>M</td>
</tr>
<tr>
<td>Publicize</td>
<td>D</td>
</tr>
</tbody>
</table>

**Print & Publicity**

<table>
<thead>
<tr>
<th>Task</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meeting on pub. With Tim Potter</td>
<td>D</td>
</tr>
<tr>
<td>Invite Pat Pystrup</td>
<td>D</td>
</tr>
<tr>
<td>Meetings on printed program</td>
<td>D</td>
</tr>
<tr>
<td>assign releases to Maggie</td>
<td>D</td>
</tr>
<tr>
<td>work on print schedule 4 week</td>
<td>D</td>
</tr>
<tr>
<td>Publicize</td>
<td>D</td>
</tr>
<tr>
<td>Promote incentive attendance plan</td>
<td>D</td>
</tr>
</tbody>
</table>
Oak Ridge Boys Production Schedule

November 28

1:00      Concert Crew Meet: pick up check, van keys, pick up towels, soap, charge radios
          Get crew passes, distribute tickets, wash towels
3:30 pm   Stage Set                                             Patrick
3:30      Airport pickup                                        Mindy
4:00 pm   XS Lighting and Poll Sound Load In                  Mike, Zak
8:00      Rider Shopping                                        Mindy, Katie
9:00      Concert Crew Meeting: Sort dressing rooms, hang signage

November 29

10:00am   Risers set on stage                                 Patrick, Dan, Ralph
10:30 am  Concert Crew Set up: Dressing Rooms, Meet and Greet, signage  Casey, Dennis
          Wash towels, set dressing rooms furniture, etc. Distribute Lanyards  Marsha
11:00 am  Coffee Service set for all day                      Sharon
11 am     Oaks Load In                                         Mike, Zak
11:00 am  Number Chairs                                       Ashlee
11:30     Lunch Delivery                                       Sharon
Noon      Oaks Lunch in dressing room                          
          Production Crew Lunch on Table                          Katie/Ashlee
2:00      Take down lunch                                     Catering, concert crew
          Set dressing rooms                                      Concert Crew
          Load in Merchandise                                     Zak, SAA
          Set Meet and Greet Area                                 Deniecee, SAA
4:00 pm   Oaks Sound Check                                    Casey/Dennis
4:00      Ninja/Sushi pick up for dinner
5:00  Dinner for Oaks, Poll XS  
     Escort band to Great Basin room (Katie, Ashlee, and SAA)  
     Load Pre show band on stage, sound check  
     Break Production Crew  
5:00  Be at President's Holiday Gala  
     Mindy  
6:00  Security/Usher meeting and placement  
6:30pm Doors  
6:45  Pre show band on stage  
???  Oaks Pick-up from Hotel  
    Drivers  
7:00pm Oaks Meet and Greet  
7:10  Pre show band ends, strike and set for Oaks  
7:30  Show: 1-40 minute set, 1-15 minute intermission, 2nd set. Show length 2:15 total  
9:45  Show ends, Load out  
     Zak, Mike  
     After show food for crew and band  
     Ashlee  
     Clean backstage, return vans, wash towels, etc.
**Ground Transportation/Runner:** As soon as flight/travel information is available, the Tour Manager will forward the schedule to you. Ideal transportation for the band & crew from the airport is 2 15-passenger vans with one back seat removed. If no airport run is required, a single van will do. The runner will need to transport the crew to the venue in time for load in, bring the band to the venue for soundcheck, return band/crew to hotel after soundcheck, and bring the band/crew back to the venue in time for the show (or meet-and-greet) — time and distance permitting, of course. After the show, the runner will return the band to the hotel, then come back for the crew, band gear, and merchandise and return them to the hotel. Full details should be advanced with Matt Need before the show date.

**PAYMENT:** Unless otherwise arranged with Tour Manager, payment is by BANK or CASHIER’S CHECK only. Checks should be made out to Poor Boy Productions. Backline Re-imbursement checks are also made out to Poor Boy Productions.

**MERCHANDISE:** CCR will need a merch seller from ½ hour before doors until ½ hour after the show.

**TECHNICAL ADVANCE:** Should be conducted with Jeff Williamson, Production Manager

**Cell Phone:** [Redacted]  
**E-Mail Address:** [Redacted]

The following pages include a rooming list for the band and a current hospitality rider. Please review the information and contact me with questions about any of this information.

Looking forward to a great show!

Wayne

Advance NOTES:

Dinner will be served at the hotel (need time). Transportation to and from venue will be provided by the hotel for anyone at anytime. We will also have a runner and transportation available. A Merch seller will be provided (20% to buyer). Only water and sport drinks provided during performance. No other catering items provided. A camping trailer will be provided for the band backstage. Please NO smoking in trailer. This is a very, very old venue without modern facilities. VERY IMPORTANT! BUSES will NOT be able to pull up to stage at venue. Depending on length…they may get high centered pulling into arena! I will not be responsible for damages. Tech rider has been approved in advance. Mindy Benson who has a vast experience on shows will be the talent coordinator during the performance. Please note suites are not available at hotel due to sold out situation for St. George Marathon. Arrangements were pre-approved and made.

Here is her contact info:  
Mindy Benson  
435-701-1708  
Benson_M@suu.edu

**Creedence Clearwater Revisited – Hospitality Requirements**

**At Load In:**  
Water & Soda available all day for crew  
Lunch for 5 (sandwiches acceptable)

**1 ½ Hours Before Showtime, In Dressing Room:**

1-Dozen Hand Towels (for stage)

*Dinner for 14 to be arranged with Tour Manager; (or $40/person buyout)*

Dinner should include a salad, choice of 2 entrees (chicken, beef, fish, etc), a vegetable side and dessert. No fried foods, please.
Comm 4600 Event Planning

Daily Agenda, January 29, 2008

Way to go Tate! Thursday was great. Saturday didn’t see, but good job. Erin on Friday

Miss America—who watched, what did you think?

Surgery on January 31 announcement. Group work every Thursday, guest speaker on Tuesday for two weeks.

Anything else out there?

**Methods of Organization:**

My method of organization is:

1. Set goals/objectives
2. Contract with client
3. Design event
4. Create a To do list for each area: break down into my categories of organization
5. Create and track Budgets
6. Design and bid out production/calendar with them—go through riders carefully
7. Design menus/calendar with them—Communicate Early!
8. Put event on sale—work with box office to get ready
9. Put all paperwork in binder; categorize
10. Gather contracts, invoices, pertinent information for binder

**11.** Check and cross off to do list **DAILY**
12. Hold facilities/set up & Logistics meeting, share information with them
13. Hold crew meetings so they are involved and aware
14. Do a time-line to see what fits
15. Do a production/sound check schedule—distribute to those who need it. Advance show
16. Do a Day of schedule—distribute to those who need it. **Communicate!**
17. Double check set up with each responsible party. Communicate
18. Follow up with committee on assignments
19. Make contact lists, ID’s passes, etc. for event day
20. Hold final meetings—Communicate!
21. Hold an ICID meeting, share everything you know. Make contingency plans.
22. Complete final details; final production schedule, script, set up, etc.
23. Set up for Event Day
24. Event Day
25. Post Event Follow up: evaluation, thank you, contact list, etc.
Budgets and how you make money:

Expenses-track everything and use as an expense

Typical expenses: travel, transportation, supplies, venue, catering, lights, sound, talent, travel for your entertainment, passport fees for entertainment, facilities, per diem for production crews, security. Union fees. Insurance. Promotion, client gift, taking care of your crew. Thank you and follow up.

Get a good tax accountant

Charge flat 10% or by task

Marking up/Sub-contracting

Fund-raisers

Make sure if you’re building their budget, your fee is in there

Getting clients

Logistics:

Can be anything from what makes the event run, to facilities, to set up, to physical qualities of the event, to how things run: College naming. Turn off the lights, bring out the chair, drop/unfurl the banner, kids sing at the same time.

Dependant on your time-line, your production schedule, and your stage management abilities; calling cues, organizing production, trusting your people to run it all, and putting enough people in place.

Practice!

Event scenarios

Evaluation:

They learned a lot about insurance. Had most of the questions there. I don’t think they’d thought about things like that. Budgets seemed to make more sense to them after this. Stories kept their attention and helped them see the importance.
February 19, 2008

Time to reacquaint

Papers. Have them, will get full credit, but can’t read/focus yet

Turn in your group updates

Class will go short, spend time on your group. Have info for Golf
Golf: Oct. 3, still waiting to get ok. Will have a benefit luncheon & fashion show plus golf. Need to get celebrities, sponsors, materials printed, prizes, etc.

Commencement: Meetings are Wednesday at 4

Founder’s Day: Kacie Education major, switch to Founder’s
Menu, band, invitations are out. Swag, etc.

Opening Ceremonies:
Meeting with committee. Meeting with facilities What about biggest guitar hero tourney ever. Disco Dripppers.

How was Athletic Event Planning?

How was Production?

What more do you need to learn?

Corporate Events:

You’re going to be working in corporate as: Corporate PR person who does events, or you get the assignment, or they hire you as a contractor/consultant.

*Are you buying the talent, or are you going through a middle agent and expecting them to do everything. More valuable to the company if you can do it all, and you’ll make more $$$,

Five types & all will follow basic fundamentals

Internal PR-company family day, celebrate a holiday, celebrate excellence. Faculty
Staff party
External PR-Health Fairs,
Celebrate achievements, excellence, donation into community. Big to celebrate donors.
Book tours, celebrity endorsements, golf tournaments

These next three involve a great deal of prior planning and scouting out the destination.
When you’re there, you’re working, not enjoying. Think this job is glamorous, it’s not.

Big perk to these, but can be a pitfall. You can go to the destination to scout the location.
You get free hotel, food tasting, free trip while they try to attract you to their location.
You need to be careful.

Choose destinations you’re likely to go to, not just ones you want to travel to.
Choose destinations that can fit your company and have/provide what your company
wants in the trip.
Think of the logistics of shipping everything to your destination
Signage

Meeting/Retreat Planner
Meeting Planner International
Work with hotels to set up corporate meetings. These are most often employed by hotels,
but some have businesses based on this. Plan corporate retreats. Meant to strengthen,
motivate, teach leadership concepts. Often hire speakers and trainers.
*Have a rolodex of speakers: Covey, Hyrum Smith, leadership speakers, athletes,
network NSB-National Speakers Bureau
*Las Vegas is popular destination
*Give them time off at night to play, don’t fight it
*Yearly conference for planners Do something different, follow the trends.

Devin & Terry are taking this on now. What who, etc.

Incentive planner—within the corporation, or they’ll hire it out
When employees have reached company goals, they offer incentives, trips, catalog
purchases, etc. Usually 4 incentive trips per year, reach a certain level, go on a trip. New
trend is to do service for the city when you’re on location. Think of the logistics
Buses, planes, hotels, tours, service, learning, everything complete from start to finish.
Company in Park City called VIP tours. They will set up these tours

Conferences and entertainment

Pay for everything. Power, pipe and drapes, exhibition space, rooms,
Send your large packages prior
Order pipe and drape, power, stage
Do you have to fund-raise for the event? Get sponsors from those who are exhibiting or
want more face time
Do you have exhibit hall, meeting rooms, hotel rooms, rooms for meals, entertainment
*The more rooms you have, the better the price should be and the more they should
throw in. Negotiate a better deal!
Think of logistics: lights, sound, staging, instruments, dressing rooms
Choose your talent carefully. Do they do corporate or not. Do they agree with your
company values. Are they clean?

Do a sheet of everything they need to know about your company-founding, CEO, who
they need to recognize that night, what they should say, play, requests, and avoid.

International:
You are responsible for all work visas, reporting income, etc.
Scout out the city

My first international corporate experience
Vancouver Canada, Rita Coolidge

Did another show at the Skamania lodge in Washington/Oregon. The hotel was of no
help. Had never had a concert there or a conference that large. They promised
everybody could fit. Didn't! Had to call Utah connections and ask for lights and sound.
They new people in the area, called them in, were great to work with because of the
relationship they had with the Utah companies.

Evaluation:
They really paid attention here. They are interested in this area. Had a lot of questions.
Really have to get creative to get them to pay and keep attention. A great deal of
information here. I needed to break it up into a couple of days. This lesson went over
one day.
Given the Fundamentals of Events:
Vision
Goals & Objectives
Location
Promotion
Participants
Agenda
Budget
Timeline
Food and Beverage
Entertainment
Production

My methods of organization

Let's plan the USS Midway event

June 26
Deck of USS Midway-battleship in San Diego
Client using as an incentive and training trip
Showtime is at 9pm
Dinner at 7
Company coming on board at 4 for tours
We get ship at 7am
Have to load everything on by crane including food
Lights, sound, stage
Fireworks
Talent is booked: Oak Ridge Boys
Money is not an issue

Client Gift
Comm 4600

Daily Agenda February 21, 2008

PR Events:
- Corporate events, events for your company, incentive events, press conferences, book tours,
- Different in crisis communication vs. PR event
- Get your name out
- Get your brand out

Everybody is marketing. You've had those classes, you know how to market. You have to turn your pr/marketing into an event

Example of this is Founder's Day or Inauguration. Examples of what you did. Spot the speedwagon, SUU Idol, etc.

Press conferences:
- Sound
- Lighting
- Water
- Chairs
- Backdrop-brand, brand, brand
- Hold in a unique location
- Have a holding room for your people to keep the element of surprise
- Give them a prep sheet so they know all details about your company, topics, etc.
- Have copies of news release, item you're promoting, etc. to give to those in attendance
- Ethical press rules
- Host your big people in audience, speakers, and key members of media
- Just because you send out a release doesn't mean they are going to come. Make it worth their time.

Book tours
- Don't happen on their own. Turn it into an event
- You have to hustle to get people there
- ORB book tour, coloring contest with elementary students. Students sing their song, students win tickets to the show. Students at the book signing brings parents and crowd
- Egos are involved
- Signing at a military base
- News interview
- Have to partner it with several things
  * New York Times Best Seller List-have to buy copies, gather so many people, etc. before they will consider. Then you have to meet so many levels. Costs about $60,000 but you can get your client on them.
Marketing: How you plan for, package, and sell your entire show, event, activity, etc., from beginning to end.

Promotions: The information and means necessary to market the event: getting the who, what, when, where, why, and how known.

Publicity: The physical means of promoting/marketing the event; fliers, billboards, banners, etc.

1. Plan your campaign: Planning = Results

Planning, creativity and enthusiasm are the necessary ingredients to any publicity campaign. Without effective publicity, even the best of ideas and activities will fail.

In Planning your publicity campaign, consider the following:

1. **Budget:**
   How much can you spend? What are the costs involved? Is the pay off worth the investment? Decide how big the event is, and how much advertising you need to do.

2. **Audience:**
   Who do you want to reach and what is the best way to reach them? Publicizing to surrounding community will be an entirely different task then publicizing to students. Publicizing to this generation of students is different then what was done 10 years ago, and doing what you’ve always done. “If you do what you’ve always done, you’re going to get what you’ve always got.” Know your audience before you book the event, then again in advertising to it.
   Think technology for this generation and be bold in trying new methods.

3. **Information:**
   Make sure you have all of the necessary information and that it has been confirmed before you prepare your materials, double check before you go to print.

4. **Resources:**
   Identify your resources; People, talent, sponsors, local stations, materials available, etc., Don't do it all yourself. Bring great minds together in planning and executing the event as well as the promoting of the event. “People support what they help to create.” Cross Promote

5. **Location:**
   Establish where materials will get the most attention. Choose high traffic areas and give thought to placing advertisements in different or unusual places to get attention—within policy of course.
6. **Time Frame:**
   Establish a time-line of when different materials should go up. Spread them out so there is something new/different going up each week/day. Write up a calendar with deadlines and meet them. This makes it a campaign rather then a poster fest.

7. **Utilize a Theme:**
   Choose a theme or name that is catchy and design posters, colors, events within the activity, and advertisement spots around that theme.

8. **Gimmicks:**
   Find gimmicks, stunts or actions that motivate people to attend, don’t just disseminate information.

II. **Types of Publicity**

A. **Print Media**

1. **Newspapers:**
   Most newspapers have an events column you can place advertisement in for free. It is also possible to get a press release for your event. Create news if there is no news; make newsworthy publicity stunts to get free publicity. Another method of publicity is placing an advertisement in the newspaper. While these advertisements can be very beneficial, they can be expensive and might not reach your target audience. Try to get a media sponsorship and get a match in exchange for exposure on posters, radio, tickets, etc.

2. **Posters:**
   Be creative. Use pictures and color if you have the funding. Be sure to include all pertinent and correct information. Advertise a website on the posters.

3. **Banners:**
   Hang in prominent area. Be creative: puzzle banner, reveal a new piece each week/day. Use highly visible colors, but choose them carefully-light on dark, and make the letters large enough to read from a distance. Don't over-load with info. Advertise a website for more info.

4. **Website/Internet:**
   Have a website for the specific event, or a link from your website to the event. Have a pop-up come up on their student account homepage. Use email within policy-it's usually a opt on list. Have people opt in to receive Text Messages for activities. My Space sites for activities.

5. **Flyers/Handbills:** Least effective means unless you’re creative about them so...
Leave them where people stand in line-bookstore, grocery stores
Fold into paper airplanes and bomb at meetings and events
Leave in bookstore bags
Place in orientation folders
Include in welcome packages for students
Glue to the top of pizza boxes
Stuff in Grocery store bags
Stuff in campus mailboxes
Make table tents for local businesses and restaurants
Send letters to faculty/staff with invitations and announcements
Send in community mailers
Leave them on a car windshield-ticket style
Back Pack Tags, door knockers, magnets, tangible items they keep

B. Non-Printed Word:

1. **Word of Mouth:**
   Probably the best publicity of all is word of mouth. If everyone talks up the event in their classes, cafeteria, and among their friends, people will gain interest. Plant somebody if necessary.

2. Technology
   Utilize text messages, my space facebook, websites, marquees, movie theater announcements, etc., etc. USE technology!

2. **Radio/Television**
   Crucial to a major concert event is radio; this lends credibility if they are playing the artists music. Interviews by you, your committee, or the artist themselves makes for good info. Have the station come in on a sponsorship and get a match. To garner the best placement it is critical to cultivate and maintain a strong relationship with key personnel. Sponsor contests; hang with for a day, spot the speed wagon, etc. Send the local stations a press kit with an interesting angle so they’ll cover the newsworthy events.

3. **Gimmicks/actions/events:**
   There are two types of gimmicks; one is an item that can be given away that is unusual, and one is the event that is staged. The staged event takes the publicity past the point of mere dissemination of information to a point of an action or activity that people participate in or see that provides further motivation to purchase to come to the event.
Gimmick examples

Oaks:
25th Anniversary
Everybody who was 25, or had their 25th anniversary got discounts
Local jewelers gave away silver jewelry as prizes
Look alike contest form any time in the past 25 years
Cd Cover design contest celebrating 25th anniversary
Book Signing
Spoke on Campus at Convocation
Scavenger hunt
Tracy Byrd 4th of July weekend
Watermelon Crawl
Flyers at parade
Tracy Byrd stickers on every watermelon in town
Watermelon Bash/Bust in the middle of town in the park
Watermelon eating contest
Float entry in parade
Collin Cookie contest per rider
Diamond Rio: Celebrity Golf Tourney
Sawyer Brown-Golf with sawyer, Basketball
REO Speedwagon
SUU Idol, they judged
Spot the Speedwagon
Beach Boys Be true to your school Cross promote
School Band played with them on stage

Evaluation:
They liked the first 45 minutes of class. The marketing didn’t apply to them as much.
Spend more time talking about press events and book tours. The other info seemed basic
to them and they had covered it in their PR classes.

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   Don’t over-load with info
   Advertise a website for more info.

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   Use email within policy-it’s usually a opt on list
   Have people opt in to receive Text Messages for activities
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5. **Flyers/Handbills:** Least effective means unless you’re creative about them so...
   - Leave them where people stand in line: bookstore, grocery stores
   - Fold into paper airplanes and bomb at meetings and events
   - Leave in bookstore bags
   - Place in orientation folders
   - Include in welcome packages for students
   - Glue to the top of pizza boxes
   - Stuff in Grocery store bags
   - Stuff in campus mailboxes
   - Make table tents for local businesses and restaurants
   - Send letters to faculty/staff with invitations and announcements
   - Send in community mailers
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Comm 4600

Daily Agenda February 26, 2008

Founder’s Day:
  Pick up wood & time capsule, bunting
  Assignments for rest of class
  Talk to Scott Palfreyman, Mike Averett, Ralph Savage

Opening Ceremonies
  Meeting with Casey

Golf   Oct. 18

Commencement-Thursday

Devin & Terry had an event, tell us about it

**Weddings & Social Events**

Social Events:
  Birthday Parties, graduations, Anniversary’s, Engagement parties, fund raising events, donor events, dedications, Holiday parties: Going to follow the same basic 7 fundamental. All require the same planning and management

  A few of you in here have parents who are wedding planners so feel free to jump right in.

*Weddings in Utah completely different than weddings outside state.
Ceremony, rehearsal dinner, transportation, church, location, flowers, hotel, meals, open bar, champagne toasts, dancing, party, reception line, etc.
Average spent on weddings in Utah 3,000. Weddings outside of Utah 18,000. 20-30

Trends in weddings:
  Reflect your personality-snow cones
  Bubbles
  Destination weddings
  Cakes

Friend very successful wedding planner

Business Plan
Fee Agreement-contract, contracts are big
  • 5 Steps pamphlet-go over, hand out
Contract for advertising
Ad for print
Prototype of puzzle
- Priority List & Budget Planner
- 30 day consultation worksheet
- Day of Event timeline
- Venue layout for a reception
- Budgets

Game: Split into groups, plan a wedding and present on it.

Evaluation:
Some really were interested in this, most of the guys were absolutely not. This seems more female segmented, and more like a fluff event after we’ve spent so much time on the details of others. Holly’s handouts were invaluable.

We spent 20 minutes of class in a break out group planning weddings with a made up budget to get them interacting.
To:

Re: Your Agreement with Ariva Event Planning, LLC/EIN 20-1030691
Date of Event:
Location of Event:
Type of Event:

Dear

Thank you for looking to Ariva Event Planning, LLC ("Ariva"), for assistance with your event as noted above. We are pleased to welcome you as a client of Ariva, and look forward to serving your event planning needs for this matter and in the future. We believe it is important to a good relationship that the financial terms and scope our work be clearly outlined. We have, therefore, prepared this letter and ask that you review it and agree to the following terms. THIS IS AN IMPORTANT AND BINDING LEGAL DOCUMENT. IF YOU HAVE ANY QUESTIONS ABOUT WHAT YOUR RIGHTS AND RESPONSIBILITIES ARE, DO NOT SIGN IT!

1. Parties. The parties to this agreement are Ariva Event Planning, LLC ("Ariva") and

("Client"). All individuals and entities signing below as Client and any other individuals signing this agreement letter are jointly and severally liable for all amounts due to Ariva under this Agreement. The obligation for payment of money herein shall be assignable by Ariva without notice to Client.

2. Scope of Agreement. Client has hired Ariva to provide event planning services, on Client’s behalf, as follows:

   o (i) DAY OF EVENT SERVICES ($800.00), including being present at the venue or such other location as agreed, and helping to coordinate vendors and site personnel. Ariva shall staff the event with the appropriate personnel, and shall be present through the termination time of the event, or as agreed upon by the parties. Day of Event Services include one site inspection, the preparation of a customized timeline for the event, and attendance at a Rehearsal, if applicable. Up to 15 hours of time, with additional time to be billed at the rate of $75.00 per hour.
○ (ii) FULL EVENT PLANNING SERVICES. ($2500.00)
Ariva shall assist Client in locating and securing vendors for
the event as needed, and which, by way of example only, may
include caterers, banquet facilities, florists, photographers,
musicians, DJ services, limousine or other transportation
services. Any contracts with such vendors will be presented to
the Client for their approval and signature, and Ariva shall not
be responsible for the terms of such contracts, but rather they
will be executed and the sole responsibility of Client, once
approved. All deposits and payments to vendors will be made
by Client and not Ariva. Full Event Planning Services
include one site inspection, and other Day of Event services,
as described in (i) above. Up to 40 hours of time, with
additional time to be billed at the rate of $75.00 per hour.

○ (iii) HOURLY CONSULTATION SERVICES to be billed
monthly, at the rate of $75.00 per hour. There will be a
minimum hourly charge of six (6) hours ($450.00). Hours in
excess of six will be billed at the rate of $75.00 per hour.

○ (iv) OTHER SERVICES more fully described as:

3. **Fees.** Client agrees to pay and Ariva agrees to accept the sum of $ , for the services
   set forth above. In the event Client wishes Ariva to purchase supplies or product, an additional deposit will
   be required of client to cover such amounts. Client agrees to pay non-refundable deposit of one-half of the
   amount set forth above ($ ), which shall be payable by check, cash, or money order at the time of
   signing this Agreement.

   The balance of the amounts due under this Agreement shall be payable 14 days before the event or
   in the case of 2(iii) upon receipt of monthly invoices.

4. **Costs.** Client will be responsible for, and will advance and pay to Ariva, all out-of-pocket
   costs incurred by Ariva and as directed by Client.

5. **Cooperation.** In order to adequately and professionally plan client’s event, Ariva may seek
   information or materials necessary or important to the planning and execution from client. Failure of client
to timely or adequately respond may negatively affect the event or the event schedule. Therefore client
   agrees to cooperate to the fullest in providing such information or materials.

6. **Cooperation with Vendors.** Client agrees and understands that client must cooperate with
   vendors and Ariva in order to ensure a successful event.

7. **Change of Event.** Event planning is a dynamic process that may need frequent updates.
   Updates may include but are not limited to change of date, time, place or vendor(s). Changes in the form of
   such updates may require additional expenses or revisions to the scope of event and the costs. In the event
   of such updates Ariva shall promptly notify client of any additional charges or costs. Client will be asked
to sign a "change order" outlining such updates or changes and all additional expenses or costs. Payment
   for such changes is due at the time of signing the "change order."

8. **Governing Law.** This Agreement and all of the terms, provisions, and addendums hereto
   shall be construed under the laws of the State of Arizona.
9. **Attorneys' Fees.** In any action, proceeding, or arbitration brought by Ariva to enforce the performance of this Agreement, or to recover the amounts due hereunder, Ariva shall be entitled to recover its actual attorneys' fees and costs of any action, proceeding, or arbitration.

10. **Interruption of Services.** If, as a result of fire, earthquake, Act of God, war, strikes, labor disputes, picketing, boycotts, lockouts, or any other cause beyond the control of Ariva or Client, Client shall not be entitled to any damage or compensation on account of the cessation of work or services, for any delay, or for any lost profit or business opportunity, physical injury, or mental distress as a result of the aforesaid causes.

11. **Commencement of Work.** Ariva agrees to commence work promptly after signature on this Agreement and receipt of the non-refundable deposit set forth above. Ariva shall commence the work and proceed continuously and diligently thereafter in strict accordance with any time schedule made a part hereof, and any reasonable modification thereof.

12. **Cancellation.** If the event is cancelled by Client for any reason after deposit or final payment has been made, no refund will be due Client.

13. **Time is of the Essence.** Time is of the essence of this Agreement.

14. **Entire Agreement.** This Agreement and any attachments noted herein constitutes the entire agreement between Ariva and Client and shall be binding upon the parties and their successors-in-interest, heirs and assigns.

Thank you for placing your confidence in Ariva. If you are in agreement with the above terms, please sign where indicated below.

**ARIVA EVENT PLANNING, LLC**

**By:**

__________________________

Holly K. Richardson
Its: President

**BY CLIENT’S SIGNATURE BELOW, CLIENT ACKNOWLEDGES THAT CLIENT UNDERSTANDS THE TERMS OF THIS AGREEMENT AND AGREES TO ABIDE BY ITS PROVISIONS.**

Dated: _________________________

__________________________
# ADVERTISING SPACE CONTRACT

## ADVERTISER INFORMATION

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<tr>
<td>Contact:</td>
<td>Holly Richardson</td>
<td>Contact:</td>
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<tr>
<td>Title:</td>
<td>Event Planner/Travel Consultant</td>
<td>Address:</td>
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<td>Address:</td>
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<tr>
<td>City, St, Zip:</td>
<td>Scottsdale, AZ 85254</td>
<td>Phone/Fax:</td>
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</tr>
<tr>
<td>Phone:</td>
<td>480-483-3394</td>
<td>Fax: 480-922-7159</td>
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<td>Birthday:</td>
<td></td>
</tr>
<tr>
<td>Website:</td>
<td><a href="http://www.arivaevents.com">www.arivaevents.com</a></td>
<td>Email: <a href="mailto:HKR1216@aol.com">HKR1216@aol.com</a></td>
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## CONTRACT INFORMATION

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<th>X</th>
<th>2</th>
<th>WS</th>
<th>2006</th>
<th>S/F</th>
<th>Cost per Issue (Net):</th>
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<td>Method of Payment:</td>
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PU ad from the SF 2005 – pg 8.

**Issue One:** Winter / Spring 2006 (January)

- 50% deposit: $325 Date Due: 10/2005
- Balance: $325 Date Due: 1/2006

**Issue Two:** Summer / Fall 2006 (June)

- 50% deposit: $325 Date Due: 3/2006
- Balance: $325 Date Due: 6/2006

## AUTHORIZED BY

I/we have read all the terms and conditions of this contract, including those on page 2, and hereby agree to the same. I/we understand that no binding contract will be formed unless and until this agreement is approved and signed by an authorized representative of the publisher. If this contract is not approved by the publisher, the deposit tendered will herewith be returned.

**X** Holly Richardson

<table>
<thead>
<tr>
<th>Advertiser/Agency:</th>
<th></th>
<th>Date</th>
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**Jennifer Mazzola**

<table>
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<tr>
<th>Phoenix Bride &amp; Groom Representative:</th>
<th>Jennifer Mazzola</th>
<th>10/4/05</th>
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<table>
<thead>
<tr>
<th>Fran Samuel</th>
<th>Date</th>
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</table>

Publisher Approval Date

---

Phoenix Bride & Groom ~ A division of TAYLORED WEDDINGS, LLC

Tel: 916.791.8793 ~ Fax: 916.791.6754 ~ 6513 Eaton Court ~ Granite Bay ~ CA ~ 95746

Page 1 of 2
TERMS & CONDITIONS:

The Advertiser, on page 1 of this Contract ("Advertiser") and Taylord Weddings, LLC ("Publisher"), in consideration of the promises made herein, agree as follows:

ADVERTISING SPACE AND RATES

1.1 Subject to acceptance, Advertiser agrees to use and Publisher agrees to provide advertising space in Phoenix Bride and Groom magazine ("Publication") subject to the terms and conditions of this Contract, as described on page 1 of this contract.

1.2 Except as provided for below, the rates for the advertising space are set forth on the front page of this Contract. All rates and fees on published rate sheet and this Contract are net.

COSTS AND PAYMENTS

2.1 Billing and Payment. Payment of fifty percent (50%) of the amount due for inclusion of advertising for one (1) issue is due and payable with the Contract. Publisher shall bill advertiser for the amount of five percent (5%) of that issue's advertising upon publication of that issue. If Advertiser has contracted for inclusion of advertising in two (2) issues, the first fifty percent of the second issue's payment will be due and billed approximately three (3) months prior to the publication date of that issue. The second fifty percent of the payment for the second issue will be due and billed upon publication of that issue. Advertiser agrees to pay service charge of one and one-half percent per month on all amounts that are not paid within thirty (30) days of Publisher's billing. In addition, the event Advertiser has contracted for inclusion of advertising in two (2) issues or amounts for the first issue are outstanding at the time the first installment payment for the second issue is billed, Publisher shall have the right to cancel the inclusion of Advertiser's advertising in the second issue if all amounts due are not paid within thirty (30) days of billing for that installment of the second issue.

2.2 Discount and Commission. A discount of ten percent (10%) of the total contract will be given for full payment delivered with the contract. (b) Arrangements for commissions are to be made directly between Advertiser and Advertiser's agency.

2.3 Taxes. In the event that any federal, state, or local tax is imposed on any advertising published pursuant to this Contract, such tax(es) shall be paid by Advertiser and shall be billed to the Advertiser on a regular basis in addition to the price set forth herein.

CONTENT AND DESIGN OF ADVERTISING

3.1 Content. Publisher reserves the right to reject, alter, or refuse any advertising copy as its sole discretion, or disapprove any advertising copy in accordance with current or future rules of Publisher concerning acceptance of advertising matter; but no change in advertising copy will be made without the prior consent of the Advertiser.

3.2 Design. (a) Advertisements are to be submitted camera ready, and no other submission will be subject to the minimum production charges set forth in Publisher's then current rate sheet. (b) Publisher reserves the right to change or otherwise lighten type, cut, and borders, without submitting a proof to Advertiser.

SUBMISSION OF ADVERTISING COPY

4.1 Submission of Advertiser. Advertiser shall submit all advertising copy or on before the first of the month preceding the month in which the Publication is to be published. This date is set forth as the "camera ready" date of Publisher's rate schedule.

4.2 Failure to Submit Time. In the event Advertiser fails to submit advertising copy within the time limits contained in Section 4.1, Publisher shall have the option of inserting any copy previously used by Advertiser or declining to publish any advertisement for Advertiser in that issue. If the first option is elected, Advertiser shall pay to Publisher the full amount of the contract price herein contained for the advertising. If the second option is elected, the rate charged to Advertiser shall be increased to the rate charged for the frequency of advertising actually done, as shown on Publisher's rate schedule.

4.3 Additional Submissions of Non-Advertising Materials. Advertiser may submit non-advertising materials to Publisher for possible inclusion in one (1) or more issues of the Publication. Publisher, at its option, may refuse such non-advertising materials in conjunction with any other advertising or features included in the Publication. The sole content to which Advertiser is entitled for inclusion of such non-advertising materials is inclusion of photograph (or other appropriate) credit in the Publication. Non-advertising material submitted by Advertiser may be used in whole or in part, including use as a portion of any photograph or material. Publisher is under no obligation to return the submitted materials to Advertiser. In the event that Advertiser is not given credit (or credit is improperly attributed to another) for the non-advertising submission in the Publication, Advertiser's sole and exclusive remedy shall be inclusion of the non-advertising submission, with paper credit attributes to Advertiser, in the next issue of the Publication.

PRINTING ERRORS OF PUBLISHER

5.1 Deletion of Advertisement. The failure of Publisher to insert any advertisement in any issue of the Publication shall be deemed immaterial and shall not be considered a breach of this Contract; nor shall Publisher be liable for damages resulting from that failure. If copy for an advertisement is submitted in accordance with the provisions of this Contract and is from Advertiser's files, and if the ad is not published, Advertiser shall be billed for an advertisement of the same size as would be published by Publisher in the next issue of the Publication and the term of this Contract shall be extended six months.

5.2 No Guarantee of Position. Except as specified on the front page of this Contract, Advertiser acknowledges that Publisher has made no guarantee or representation that the advertising will appear in any specified position in the publication.

5.3 Errors and Omissions. Publisher shall not be held responsible for advertising submitted by Advertiser containing any error, publisher shall not be held responsible for any error or omission in any advertising, or the quality of any advertising when a proof has been submitted to Advertiser prior to publication and the proof has been approved, or the time for disappearal has elapsed. If any advertising to which the previous sentence does not apply contains a substantial error through the fault of Publisher and Advertiser claims Publisher in writing within thirty (30) days of publication, Publisher will include the corrected advertising in the next issue of the Publication without change to Advertiser.

TERMINATION AND CANCELLATION

6.1 Termination of Agreement. Publisher reserves the right to terminate or cancel this Contract, or to reject advertising material submitted pursuant to this Contract, at any time for just cause. Just cause for cancellation includes failure to pay as agreed and just cause for rejection includes submission of advertising which Publisher deems in its sole discretion not to be suitable for inclusion in the Publication. In the event of cancellation by Publisher prior to the inclusion of any advertising in the Publication, Publisher will cancel all unโพnciled orders of the Advertiser by Publisher. Other than refund of the money to Advertiser pursuant to this Section, Publisher shall not be liable to Advertiser for claims of any kind or kind whatsoever which arises from Publisher's termination or cancellation of this Contract, or from Publisher's rejection of advertising. In the event of the termination of this Contract by Publisher after inclusion of advertising in one (1) issue of the Publication but prior to inclusion of advertising in the second issue of the Publication, the rate charged to Advertiser shall be increased to the rate charged for the frequency of advertising actually done, as shown on Publisher's rate schedule, and Advertiser shall pay this rate, plus any production costs actually incurred.

6.2 Terminations and Cancellation of Contract by Advertiser. Advertiser may terminate or cancel this Contract on the following terms and conditions: Advertiser may cancel the Contract by delivery of written notice of cancellation prior to the "Space Reservation" date with respect to the first issue in which the advertisement was to be included. Upon such cancellation, advertiser shall be charged any production charges actually incurred, plus a cancellation fee which will not exceed five percent of the contract price. If Advertiser wishes to cancel the contract in respect to inclusion in a second issue in which this contract applies, Advertiser may do so with written notice of cancellation prior to the "Space Reservation" date in respect to the second issue in which the advertisement was to be included. Upon such cancellation, the rate charged to the Advertiser shall be increased to the rate charged for the frequency of advertising actually done, as shown on the Publisher's rate schedule, and the Advertiser will be charged for any production costs actually incurred.

REPRESENTATION AND INDEMNIFICATION

7.1 Representations. Advertiser represents and warrants that Advertiser is the copyright owner of all photographs and other materials submitted and that Advertiser has the legal right to make the intended use in the advertising of all content thereof, including but not limited to, any name, likeness, trade name, or trademark, and that the use and/or publication of the advertising shall not constitute any invasion of privacy, violation of rights of any person, or copyright or trademark infringement.

7.2 Indemnification. Advertiser assumes full and complete responsibility and liability for the content of all advertising copy and all non-advertising material submitted, printed, and published pursuant to this Contract, and shall indemnify and hold Publisher harmless against any demands, claims or liability thereon, including but not limited to claims or suits of libel, violation of privacy rights, or copyright or trademark infringement. Advertiser shall reimburse Publisher for any amount paid by Publisher or settlement of claims or in satisfaction of judgments obtained by reason of publication of advertising copy, and for all expenses incurred in that regard including, but not limited to, attorney's fees and all associated costs, whether or not a law suit is brought to resolve the dispute.

MISCELLANEOUS

8.1 Force Majeure. Publisher shall not be responsible or liable for any damages to Advertiser for reason of a failure to insert any advertisement provided for herein because of any labor dispute, strike, war, riot, invasion, civil commotion, fire, flood, accident, storm, or any act of God, or any other cause beyond the control of Publisher. In such an event, Publisher shall have the option of having the advertisement inserted in a future issue of the Publication on the terms and conditions herein or having no charge made by Publisher for the advertisement not inserted.

8.2 Assignment and Delegation. Neither party may assign any rights or delegate any duties under this Contract without the express prior written consent of the other.

8.3 Entire Agreement. This Contract contains the entire agreement of the parties. No modifications, whether of any kind or kind whatsoever in this Contract are permitted to be relied upon by either party. No agent, employee, or other representative of either party is empowered to alter any of the terms of this Contract, unless done in writing and signed by an executive officer of the respective parties.

8.4 Controlling Law. The validity, interpretation, performance and enforcement of this Contract shall be controlled by and construed under the laws of the state of California. The parties agree that the forum for any legal action shall be the proper court of the state of California and for the County of Sacramento or the United States District Court for the Eastern District of California.

8.5 No Waiver. Except with respect to provisions which by their terms must be exercised or asserted within a specified time period, the failure of either party to object to, or to take affirmative action with respect to the conduct of the other party which is in violation of the terms of this Contract shall not be construed as a waiver of any rights of any future breaches or consequent wrongful conduct.

ADS DESIGNED BY PUBLISHER

Advertiser acknowledges and agrees that Publisher owns and retains all rights, including copyrights, to all advertisements which are designed by Publisher whether or not any design/production fees are charged to Advertiser. Expressly conditioned upon payment of the advertising fees and any other charges, Advertiser agrees that Publisher may use such advertisements in the Publication for which Publisher has paid. Such advertisements may not be reproduced or used in any way or in any other publication without the prior written consent of Publisher. For any use other than in the Publication, such Advertisement must be the following attribution: "Taylord Weddings, Reported with Permission." In the event of the reproduction or use of such advertising other than in the Publication (s), Advertiser agrees to pay design/production fees at market rates which will be billed to Advertiser by Publisher. Such payment shall be in addition to, and not in lieu of, all other damages and remedies to which Publisher may be entitled for violation of the Publisher's copyrights under other rights.
Planning Your Event in 5 Basic Steps....
Or the Who, What, Why, Where and How Much of Wedding and Party Planning

Planning an event of any scale often puts dread in the hearts of those responsible. It need not be that way if you remember the five basic steps of party, or wedding, or any other kind of event planning. The steps follow the basic questions that we all learned in high school when faced with a writing assignment for basically any class...Who, what, when, where, why and how much? First you were instructed to answer those questions; then you filled in the details to write your story. To plan a perfect event, you do exactly the same thing; just mixing up the order a little bit.

Step One: How much?...Budget  
Step Two: Who?....The Guest List  
Step Three: What and Why?... The Theme or Concept for the Party  
Step Four: When, Where and Who Else? ... The Venue and Vendors  
Step Five: Details, Details, Details
The basics for Steps 1, 2, and 3 can be accomplished in a short period of time. The
details of each can be filled in later. Steps 4 and 5 are more time consuming, but once
you have a firm grasp of the first three, the last two will be easier and less mind-numbing,
because everything will flow from the decisions you have made regarding your budget,
your guest list, and the theme or concept of your party.

Let's take each step one at a time.

Step One: How much?

This need not be complicated. How much money do you have
to spend on your wedding, party, or other event? This is not how much you would LIKE
to spend, but how much you are COMFORTABLE with spending. What is the bottom
line? What is the number over which you absolutely, cannot, and will not go over?
When considering this number, include any other sources such as parents or other
contributors. Don't worry at this point about how to allocate the funds; everything in
your budget can be fluid as you choose your vendors, add your details and decide on
your priorities. A wedding coordinator or party planner can help you formulate the actual
budget and stick to it, but right now all you need to know is the bottom line.

Step Two: Who?

Decide how many people you are going to have at this bash. You don't need to tear your
hair out over cousins and inlaws and co-workers at this point. Just decide what number
of guests you are comfortable with, and stick with it. This number should be reasonably related to the number you came up with for your budget. For example, on a $5,000 total budget, don’t try to have 500 people, unless you plan on serving bread and water. If you’re planning a wedding, this is also the time to decide on who will be in your wedding party. Don’t forget to keep your budget in mind; again with a smaller budget, you should not plan on 14 bridesmaids. Each time you add a bridesmaid, you add an additional bouquet, gift, etc.

**Step Three: What and Why?**

The terms “Theme” and “Concept” often scare people, because they think in terms of Disneyland or a corporate party. Your theme can be as simple as “elegant” or “Fun” or even both. It can be based on a color scheme, it can be based on travels, or interests, or seasons or time periods. Whatever it is, it should reflect you and what you envision for the day. Again, don’t worry about all the details that will enhance the theme right now; just think about the overall concept.

**Step Four: When and Where and Who Else?**

Once you have decided on your budget, the number of people you are having and the overall concept of your wedding or event, you will be better equipped to decide where to have it and when. The date may have already been decided by circumstances... a birthday or anniversary party for instance, or a wedding date dictated by convenience or
other desires. However, if the date is negotiable, and you have your heart set on a garden theme, it might make sense to hold your event in the spring or summer. Remember, the choice of your venue will be dictated by your overall budget, by the number of people you are expecting and how you want your party to look. For example, you probably wouldn’t plan a formal, elegant wedding at a western steakhouse. Try to visit between 3 and 5 venues; any more will start to make you crazy. Hiring a wedding coordinator or party planner before you make these decisions can help immensely in reducing the stress level. The expertise of these professionals can weed out inappropriate choices and suggest places you may never have thought of. You can also narrow your choices by doing some research on the internet. You will be asked to sign a contract and pay a (usually) non-refundable deposit. Here is where it starts getting serious. Make sure you know what you are agreeing to and what the venue is agreeing to (or not).

From this point you will also start adding your other vendors: photographer, florist, musicians, transportation service, caterer, rentals, and on and on. All reputable vendors should provide contracts for you to sign. It's at this stage that you can start playing around with your budget, borrowing from Peter to pay Paul, and deciding what components of your event are most important to you. For instance, if you want a killer photographer who charges premium prices, perhaps you are willing to deduct from the florist budget, or back off on the chair covers. Remember that a wedding coordinator or party planner should be part of your budget, not an additional expense. Most will offer various pricing plans to suit any budget. This person can recommend vendors, guide you through the contract maze and actually save you money on discounts offered by selected vendors and passed on to you.

**Step Five: The Details**

They say that the devil is in the details. It is true that this can be your most time-consuming step, but also can be the most fun. This is where you decide whether your invitations will have ribbons or lace, whether you have favors and what they will be, what musical selections must be included, whether to have pate or shrimp or a simple
vegetable tray for an appetizer, whether to have pink roses or blue hydrangeas, and on and on. Again, your selections in steps 1, 2 and 3 will have a huge bearing on how you make all these decisions, so it cannot be emphasized enough that those steps must be completed first. The more comprehensive the concept for your event is, the easier it will be to fill in all the details. Do as much of the busy work as you can early in the planning stages...no one wants to be gluing together 100 favors the night before their wedding. Enlist friends or relatives to help with some of the details as well. Believe it or not, most are honored to be able to help, and they feel invested in your party. Whatever you do, don’t let the details, whatever they may be, interfere with YOUR enjoyment of YOUR event. If you need help, ask for it. Hire someone to take some of the details off your plate, even if it just to help coordinate everything for you on the day of the event, leaving you free to enjoy your special day.

Holly Richardson
Ariva Event Planning
Business Plan

Mission Statement
Ariva Event Planning is a full service special event company focusing on corporate and celebratory events. We position ourselves as a resource to corporate management teams to support company growth through the flawless execution of special events and meetings. We help companies and individuals create unique and memorable events through creative planning and professional execution.

Objectives
The objectives of the business are:
To design, execute and evaluate events or meetings that support and promote social celebrations, marketing efforts or internal programs.
To offer a worldwide presence with events/meetings presented at major trade show cities or international venues, at company locations, or at specialized venues.
To offer a valuable service to company planning teams, directors, and those responsible for creating events with professional advice and experience that will help streamline the process, save money, and create dynamic experiences.

Credentials
Over 20 years as a volunteer in the planning, marketing and execution of all night graduation parties in the Phoenix metropolitan area. Managed budgets six figures annually, organized hundreds of volunteers annually. Authored a “how-to” manual and provided consulting services to schools across the state.
Distinguished graduate of the Association of Bridal Consultants course on Wedding Planning, with an emphasis on etiquette, business practices, planning and consulting.

Organizational chart
CEO and Party Planner: Holly Richardson
Duties: Business and management, sales, marketing
Accounting: Scott Richardson
Duties: Financial management including tax planning
Legal: Scott Richardson
Duties: legal issues including contracts
Associates: Ginger Richardson, Kristen Hellmer, Sylvia Brekke, Jennifer Duffy
Duties: To assist in the execution of events

Marketing Plan
To reach out to customers, I will become an active member of the Greater Phoenix Convention and Visitors Bureau and become a useful resource for the business community. I will achieve prominence and recognition by attending monthly meetings and by following up on business contacts and leads promptly.
I will also join at least two professional organizations and offer to serve on a committee. This will give me recognition in the community and afford me lead opportunities as well as professional growth.
I will direct my sales efforts to specific markets and create a strong campaign that clearly defines my skills and the benefits of using my services. This marketing campaign will include developing a Web site, a brochure that will be sent to my target market, and a quarterly postcard with seasonal information. All direct mail pieces will be followed up with a personal telephone contact and periodic checks to pursue opportunities.

I will attend at least two bridal shows per year to showcase my company and offer direct contact with potential brides.

Operations Plan

As a full service event planning company, I will offer strategic planning, design and execution, vendor management and evaluation. The daily operations team will consist of a project manager who will interact directly with clients and oversee all aspects of the planning. Appropriate and unique vendors will be secure to supply all necessary components of the event; professional staff will support all levels of planning, including administrative, staffing and professional services.

The team will be prepared to offer twenty-four hour service when needed for weekend and evening events; members will be available via cell phone and pager to address all client and vendor needs. The day to day operations will be driven from office headquarters with a master resource file listing pertinent vendor contact information. Timelines and productions schedules will drive the execution of events and provide valuable benchmarks for monitoring success.

Financial Plan

In the initial startup phase of my planning business, I will utilize existing space in my home for office and administrative duties and will invest in a new computer and printer, paid for on credit. Additional expenses in the start up phase will include the services of a graphic artist to assist with marketing materials, including Web site stationery and logo development. These will be financed through savings, with ongoing funding of additional services paid for by event income when and if funds are available.

Long term goals

To create a business that I can sell in ten years
To grow my business to 5 employees
To become certified
PRIORITIZE LIST/BUDGET PLANNER

Cross out any of the sub-categories that you do not want or will not include in your 
wedding. Then rank the nine categories in order of importance to you. If two or more 
are equally important, by all means give them the same rank. Give me as much 
information as you have (if you have already contracted for some of these items, please 
indicate the cost). Also indicate if another party is responsible for any given item; i.e., 
liquor, honeymoon, etc. In other words, I need to know what has to be included in your 
wedding budget, what you’ve already committed to, which expenses fall outside your 
budget and are being paid for by someone else. When completed, fax this worksheet to 

Ariva Event Planning at 480 922-7159

OVERALL BUDGET FOR WEDDING: $  
Does this include rings  _____yes  _____no  
FOR REHEARSAL DINNER: $  
FOR HONEYMOON: $  

No. of Guests:

No. of Guests:

1. ATTIRE
   Bridal gown and veil
   Alterations
   Shoes
   Accessories (garter/tiara, etc.)
   Jewelry
   Tuxedo rental
   Other

2. INVITATIONS
   Invitations
   Reception cards
   Response cards
   Envelopes
   Maps
   Hotel information
   Postage
   Other

3. FLORIST
   Bride’s bouquet
   Bridesmaids’ bouquets
   Mothers
   Fathers
   Presentation roses
   Grandparents
   Groom
   Groomsmen
   Flower girl/Ring bearer
Readers
Ceremony site flowers
Reception flowers
Cake flowers
Other

4. PHOTOGRAPHY
Engagement photos
Photographer
Videographer
Video slideshow or powerpoint
Reprint/Album
Other

5. CEREMONY
Site fee
Officiant fee
Marriage License
Vows
Music
Pew or row decorations
Altar decorations
Flowers
Readers
Programs
Aisle Runner
Unity candle
Other candles
Ring bearer pillow
Seating arrangements
Rings
Extra maps for reception
Releases
Other

6. RECEPTION
Food/Beverage
Caterer/type of food and service
Bartender/liquor
Champagne
Cake
Other
Decorations
Guest tables
Head table
Gift table
Place card table
Cake table
Table numbers/names
Place cards/seating chart
Chair Covers
Favors
Cocktail napkins
Menu cards
Centerpieces
Candles
Other
Entertainment
DJ
Strings
Band
Video Presentation
Other

7. TRANSPORTATION
Limos/bus/trolley/carriage
Valet parking
Other

8. OUT OF TOWN GUESTS
Hotels
Transportation
Welcome baskets

9. MISCELLANEOUS
Gratuities
Save the date cards/postage
Dance Lessons
Hair/Makeup
Manicure/Pedicure
Wrapping paper
Craft items...ribbon, cardstock, vellum, punches/fabric etc.
Thank you notes
Emergency kit
Honeymoon
Other
Other Events to consider:

REHEARSAL DINNER
I would like Ariva Event Planning to coordinate the Rehearsal Dinner arrangements.
Additional fee and contract are required.
___yes  ___no
Contact information
Name__________________________ Phone____________________
Relation:________________________

HONEYMOON
I would like Ariva Event Planning, in conjunction with INDY CAR TRAVEL, to help plan my honeymoon.
(Note: No additional contract is required for this service. All payments for travel services will be made to Indy Car Travel, Scottsdale, Arizona, and travel agent consultation services are free)
Honeymoon destination: ______________________________
All inclusive: YES___  NO____

Are you interested in a cruise?  YES ___  NO____

Notes or Concerns:
30 DAY CONSULTATION WORKSHEET
Martin/Spicka
October 20, 2007

Name:
Address:
Phone:
Email:

Date of Consultation:

No. of Guests:

Wedding Party:
  Bridesmaids
  Maid of Honor
  Jr. Bridesmaids
  Groomsmen
  Best Man
  Ushers
  Ring Bearer
  Flower Girl
  Soloists/Readers
  Other
  Parents of Bride
  Parents of Groom
  Grandparents of Bride
  Grandparents of Groom
  Need email addresses and phone numbers

Week of Wedding
  Items to be taken to ceremony site
    When
    Who
  Items to be taken to reception site
    When
    Who

Rehearsal
  Date
  Venue and phone
  Contact person
  Rehearsal time
  Marriage License
  Fee for clergyman
  Number of people
  Rehearsal Dinner information
Wedding Day

Meeting time and place for Bridesmaids
Meeting time and place for Groomsmen
Hair and makeup appointments

Florist
Contact
Arrival time and place

Photographer
Contact
Arrival time and place

Caterer
Contact
Arrival time and place

Cake
Contact
Arrival time and place

Videographer
Contact
Arrival time and place

Transportation for bride
Contact
Arrival time and place

Transportation for groom
Contact
Arrival time and place

Rentals
Contact
Arrival time and place

Music
Contact
Arrival time and place

Other

Ceremony
Venue and time

Décor
Load in
Tear down
Unity candle
Programs
Extra maps to reception
Petals/rice
Flowers
Other

Seating arrangements
Escorting guests
Music
  Name and phone
  Time of arrival
  Music selections
Order of processional

Ceremony order

Vows
Order of recessional

Transportation to Reception
Move flowers to reception
Other

Reception
  Setup
  DJ/Band
  Gift Table
  Cake table
  Placecards
  Guest list w/table assignments
  Guest book
  Bar
  Caterer
  Head table configuration
  Guest tables
  Linens
  Centerpieces and décor
  Floral
  Favors
  Diagram

Parking
Reception order
  Introductions

  Toasts
  Dances
  Garter/Bouquet
  Cake cutting
  Other
  Photographer liaison
  Videographer liaison
Watch gifts at reception
Transportation after reception for bride and groom
Others

Tear Down

Move gifts to safe place
Reception flowers
Gratuities
Cake top and accessories
Collect extra accessories
Take bouquet to be preserved
Return tuxedos
Transportation to hotel
Luggage
Return unopened bottles of liquor
Take remaining liquor to ??
Return ceremony and reception equipment
BRIDE AND GROOM’S
12 MONTH PLANNING CHECKLIST

9-12 months before

- Select a wedding date
- Formally announce your engagement by introducing both families
- Consider whitening your teeth
- Take your engagement photo and submit to local newspaper
- Decide whom you would like in your wedding party and ask each person to participate
- Purchase bridal magazines and start a “Wedding File.” Collect tear sheets of dresses, flowers, etc.
- Purchase a notebook to store your wedding information
- Research, if applicable, premarital counseling and sign up for the appropriate classes.
- Create a save-the-date guest list. Alphabetize your list and include each guest’s street address, city, state and zip code. Groom, bride’s parents and groom’s parents should do the same.
- Create a wedding website to share the details of your engagement with friends and family

8 months before

- Schedule appointments at bridal salons and begin shopping for a dress. Don’t forget to b ring a pair of stockings, a strapless bra, shoes and a hair clip to each appointment.
- Reserve wedding locations for the ceremony and reception and send a deposit.
- Set a preliminary budget.
- Set a preliminary guest list.
- Select three hotels in varying price categories and reserve rooms for out-of-town guests.
- Order save-the-date cards, if applicable. The information on the cards should include: reserved hotels and rates (with directions and phone numbers), your wedding date, time and location.
- Determine your wedding theme, style and color scheme.
- Interview and select a wedding planner.
- Interview and select a band or DJ or other musicians
- Interview and select a videographer
- Interview and select a photographer
- Begin registering for wedding gifts
○ Begin a fitness routine
○ 
○ 
○ 
○ 

7 months before ________________
○ Place your final order for your wedding gown, veil, shoes and other accessories
○ Begin shopping for bridesmaids’ dresses
○ Interview and select a florist
○ Interview and select a caterer, if necessary
○ Interview cake designers, sample cake flavors and select your cake
○ Interview and select an officiant
○ Address your save the date announcements
○ Review ideas for your honeymoon and contact your travel agent for information and reservations
○ 
○ 
○ 
○

6 months before ________________
○ Begin shopping for invitations
○ Review invitation options
○ Create a “B” invitation guest list
○ Mail your save the date cards to out of town guests.
○ Make your final order for bridesmaids’ gowns and any accessories
○ Have the bride’s and groom’s mothers coordinate and select their dresses
○ Check to see if your wedding facilities require proof of liability of insurance from any outside vendors
○ Reserve rental equipment, including chairs, tables, tents, etc.
○ Select and reserve any specialty rental items you might want to use and get samples of each, including table linens, glassware and charger plates.
○ Finalize your gift registry
○ Make plans for rehearsal dinner
○ 
○ 
○

○
5 months before

- Finalize the overall budget
- Select floral arrangements for the ceremony, reception and bridal party
- Finalize your décor ideas and design schematic
- Mail any outstanding deposits to vendors
- Begin shopping for party favors for the wedding, if applicable
- Shop for your wedding rings
- Begin shopping for groom’s wedding attire
- Select the groom’s attendants’ attire. Send out tuxedo measurement forms to all groomsmen
- Finalize dates for shower and bachelor or bachelorette parties
- 
- 
- 

4 months before

- Finalize the information for the wedding invitations and order them
- Notify any family or friends that you would like to participate in your wedding as an escort, card table attendant, gift attendant or photo liaison for the bride or groom’s family
- Submit menu and beverage selections to the hotel or caterer
- Begin music selections for the ceremony. You will need a processional song for the groom, parents and attendants, a bridal song and a recessional song, plus any additional solos or ceremony music selections
- Interview and hire any additional management staff and babysitters if needed
- Select a responsible person to handle the guest book and determine its location
- Complete or update your wedding registry
- Place your final order for party favors or begin crafting them
- Schedule tests for makeup and hair

3 ½ months before

- Complete your wedding invitation list and submit it to a calligrapher, if applicable.
- Update your wedding website to include information such as hotel recommendations or directions to the ceremony and reception
- Select and order menus, programs, table numbers, escort cards, personalized matches, handtowels, napkins and any other accessories
- Finalize the date, time and place of the wedding rehearsal and rehearsal dinner
- Make appointment with wedding officiant to review details for the ceremony
- Select the traditions you would like to include in your reception; i.e., first dance, cake cutting, first toasts or the father/daughter and mother/son dance
- Hire a dance instructor and schedule your first appointment, if needed
- Purchase two pairs of control top, sandal foot stockings, a properly fitted bra, undergarments and shoes
- Select special readings and begin writing personalized vows, if applicable
- Make all your appointments for makeup, hair, nails, massage, etc.

3 months before

- Schedule an appointment for a food tasting and a meeting with the catering staff
- Set up an appointment to see a sample of your floral centerpieces if necessary, and if possible, your linens, china and glassware
- If you have special music requests for the ceremony or reception, purchase sheet music
- Begin writing thank you notes as wedding gifts arrive
- Purchase hostess gifts and cards for your showers
- Purchase plenty of stamps and several pens that match your stationery for thank you notes
- Purchase a guest book, sign in pen, cake knife and lifter, and toasting flutes
- Purchase disposable cameras for the reception, if necessary
- Book and reserve your bridal preparation and suite, if necessary, and wedding night room
- Finalize the date and time of rehearsal, rehearsal dinner and post-wedding brunch if applicable
- Interview a makeup artist and hair stylist
- Prepare your passports and get vaccinations for the honeymoon, if applicable
- Check requirements for marriage license
- Purchase wedding weekend outfits, including something for the rehearsal dinner and post wedding brunch and other outfits for your honeymoon

- 
- 
- 
-
2 ½ months before

- Purchase gifts for each other and thank you gifts for your wedding party attendants and your parents.
- Order rehearsal dinner invitations
- Finalize your selection of wedding music
- Finalize any ceremony readings or songs to be performed by guests

2 months before

- Mail wedding invitations to all your guests
- Schedule your first fitting for your wedding gown and your groom’s tuxedo or suit. Remember to bring your stockings, shoes, bra hair accessories, jewelry, camera
- Prepare an out of town guest information letter
- Begin composing the wedding weekend schedule information
- Finalize your selections for cocktail hour and reception songs. Review them with your band or DJ
- Apply for a marriage license
- Get a doctor’s physical exam if necessary

1 ½ months before

- Submit the wedding program information to a stationer
- Finalize all details with your caterer, florist and musicians
- Finalize all transportation, including any special plans for your family and bridal party
- Finalize all out of town transportation, if applicable
- Finalize pertinent information for inclusion in a Wedding Weekend newsletter for out of town guests and bridal party members. Include restaurant recommendations, a photo schedule for your family and bridal party, detailed driving directions, weather forecast, things to do, etc.
- Finalize your schedule for the wedding day with your wedding venue contact, band or DJ emcee and wedding coordinator
- Finalize the wedding ceremony processional and recessional information with your wedding coordinator or wedding venue contact
- Prepare a photo and/or video shot list, naming important family and guests. Include each person’s relationship to you. Assign a member from
both the bride and groom's families to act as liaison with the photographer and videographer

- Pick up the wedding rings, making sure they are sized and engraved.
- Finalize your jewelry selection, including something old, something new, something borrowed and something blue
- Schedule a final test makeup and hair session with your stylists. Bring your veil
- Begin whitening your teeth for your wedding day
- Make arrangements for bridesmaids' luncheon
- Attend to business and legal details. Get the necessary forms to change your names on your social security card, driver's license, insurance and medical plans, and bank accounts

1 month before

- Schedule a 2nd bridal gown fitting
- Mail your rehearsal dinner invitations
- Schedule a final meeting with your officiant to discuss the ceremony
- Confirm your final appointment with your makeup artist and hair stylist
- Give all musicians the lists of music for the ceremony and reception
- Practice your first dance with the appropriate music—wearing your bridal shoes
- Appoint a friend or family member to gather the gifts at the end of the reception for delivery to the proper location

3 weeks before

- Reconfirm your hotel room for the wedding night. Reconfirm your bride's dressing room with your hotel or ceremony location
- Check final confirmation for all your honeymoon reservations
- Finalize the wedding day timeline and fax, mail or email to all appropriate vendors. Call them to make sure they understand all the information and feel comfortable with the arrangements you have made
- Mail your wedding day schedules. Make sure each wedding day participant is aware of the day's activities and their role
- Submit an alphabetized guest list with table assignments to a calligrapher, if applicable, or do this with the help of a friend or your mother
- Purchase and print rehearsal dinner seating cards if needed
Place your final order for hotel gift baskets, if necessary
Purchase special candles or mints or other items for the guest powder room
Prepare and pack for your honeymoon and wedding weekend

2 weeks before

Send final payment to all vendors
Submit final numbers to rental companies, florist and the reception venue managers
Prepare a toast for your wedding reception (groom)
Finalize the vows you have written for the ceremony
Reconfirm the accommodation sfor out of town guests
Provide whomever is making your gift baskets with a list of guests and their hotels and arrival dates
Pack all your items for your wedding weekend, including outfits for the rehearsal dinner, wedding day and post-wedding brunch
Get your hair colored or trimmed (don’t wait until two days before the wedding)

1 week before

Make sure to have at least one person assist you with your errands the last week prior to your wedding
Confirm the whereabouts of your guest book and pen, cake knife and lifter, champagne flutes, etc., and put them together in one box or bag marked “venue”
Confirm the whereabouts of your marriage license and wedding rings and put them in a box or bag marked “ceremony”. Add your unity candle and/or Bible.
Pick up your bridal gown and veil and make sure all of your accessories are together. Also make sure the wedding dress is covered with a protective bag and stuffed with tissue to preserve its shape
Pick up the bridal party outfits and bring them to the bridal dressing room on the day before the wedding, if possible
Pick up the groom’s outfit and make sure all of his accessories are together. Same goes for the groomsmen
- Confirm all appointment times for hair, makeup, nails, massages, eyebrows, waxing, etc.
- Groom to get a haircut
- If you schedule a facial...don’t wait until 2 days before the wedding!!
- Write any final thank you notes to bridal party members or parents
- Attend the bachelor and bachelorette parties
- Pack your wedding night and day after clothes
- Arrange transportation to your hair and makeup appointments

Wedding Day ___________________

- Eat a well balanced breakfast. You have a big day ahead of you, and some brides have been known to feel ill because they forgot to eat.
- Drink lots of water and refrain from caffeine and alcohol
- Take a long leisurely bath if you can.
- Remember to wear a button down shirt for your hair and makeup appointments
- Don’t sweat the small stuff. Something probably WILL go wrong. Your job is to remember what the day is about and enjoy the moment and the fact that you are marrying your life’s mate!
- Enjoy your day! It will go by all too fast; take time to savor the moment.
Comm 4600

Daily Agenda March 4 & March 6

March 11 Goo Goo Dolls and Craig Morgan Rider, practicing what we learned.

Fantastic Basketball finish! Congrats Tate
Gymnastics-what happened?
Any other updates?
Abstracts are due Thursday

Entertainment Event Planning Overview
Most fun, most rewarding, most in depth, most difficult because it involves so many others
Two ways of doing these events: public, on sale, tickets sold, or private/corporate event.
Client can hire you, or the group can ask them to hire you, or the group can hire you to produce their tour.

First experience with this; company in SLC, having a party in their backyard. The group started advancing the show with them, they were talking about power and plugging the equipment into their outlets in their house, no stage, house was their dressing room, no sound, no lights. The group came to me, asked if I'd be involved, then told the corporation they needed to hire me. Now the group put went to their agency, and whenever anybody inquires about a private show in the western US, they are told to work through me, nobody can book a show.

1. Overview in 15 steps
2. Definitions
3. Contract specifics
4. Contracts
5. Riders

Step 1: What is the event-goal, location, purpose, budget

Step 2: Choosing talent:
Know your audience and price point. Talk to audience, talk to people on the ground in that city, talk to the theater, set prices accordingly
Resources are: www.celebrityaccess.com billboard and pollstar. You can print a tour history, see if they've sold, what ticket prices are, how big of buildings they're selling.

Step 3: Who is the agent? Do they have a territory or do you go to the Responsible agent? Do you have a relationship with that agent? Do your research!!
Nashville vs. Beverly Hills.
Step 4: Call for Avails: Seek availability, feasibility, and pricing for artist. Find out about routing opportunities and routed or one off. Find out of there is room for negotiation. See what your ROI is, and what ticket prices would have to be. Is that possible in your community? Does it fit within your budget? How will you cover the risk?

One-off or isolated date is more expensive. Routed, perfect opportunity to pick up $$ so show is less expensive.

(Eagles come with 14 Semi trucks, 80 guitars, need 5 trailers, parking for 5 buses, five cars, rigging weighs more than the Centrum does.)

Ticket prices feasible, can venue handle power and technical requirements?

Step 5: Submit an Offer

Write an offer which includes: Venue, date, time, indoor, outdoor, what type of show, conservative crowd, private show, public show-flat guarantee or back end deals, show is play or pay/weather issues. Any issues, ticket prices/scaling of the show, budget, gross potential, advertising buys/marketing plan, comp requirements, building requirements, noise issues, percentages, what the corporation is show is for, length of show, and meet and greet and expiration date. Include a venue history if you’re new.

Step 6: Date is confirmed. They will call or email you informing you the date has been confirmed. Wait until you have something in writing before you go public. Make sure your on sale date has been approved. Ask for a letter of confirmation if your timetable is short.

Step 7: Contracts are issued. Five copies of the contracts will arrive to you. You must go through all five personally, make changes on all five, sign, and send back.

Step 8: Go through contracts and riders carefully. Cross through anything you can’t provide, anything that won’t work in your building, etc. Send back signed contracts.

**Make sure the signature on the contract is capable of guaranteeing the contract and can legally sign.

Step 9: Book Production according to the rider

Put tickets on sale
Marketing plan in place, make radio buys, etc.
Execute everything according to rider: catering, production, dressing rooms, hotels, etc.

Step 10: Wait for fully executed contract to come back to you. This will ensure they’ve approve any changes you’ve made, that the show is actually happening, there aren’t problems with building specifications, etc.
Step 11: Advance Show with your production contacts. Tour manager, production manager all may require separate advances. Do an advance sheet so you know everything that was discussed. Ensure your production teams are all communicating.

Step 12: Do production schedule. Meet with facilities, double check everything on schedule, share your information. Set Load Crew schedule, dressing rooms, etc.

Step 13: Ensure you have the correct people in place: Load crew, catering crew, up-riggers, down-riggers, spot op crew, lighting, sound crew, front of house crew, PR crew, Box office, etc. Don’t try to do this alone. You need people all day!

Step 14: Day of Show: Runners, Meet & Greet, Electricians on hand, catering in place, radio stations taken care of, ticket problems solved, comp/guest list stuffed & at box office.

Step 15: Follow up. Clean up, return items, wash towels, thank crews, report numbers: do box office settlement, report numbers to artist, agency, and Pollstar.

Go into Contracts & Riders:

A few definitions that will help

Agent
Manager
Middle Agent
Producer
Promoter
Tour Manager
Road Manager
Submit an offer
Offer is binding (technically speaking)
Contracts are binding
Change them, once signed, binding
Power-3 phase 400 amp, 200 amp
Guarantee or back end
Meet and Greet
Routed date
One off date-Isolated date
Avoid +++ (plus expenses, put them in flat up front)
Have a rider for your school, company, etc.
Fees: ASCAP, BMI, performance fees
Certificate of Insurance
Change to your state

Evaluation:
This is deep material. It took three days of class to get through it all. They asked a lot of questions and took copious notes. After we were done with definitions, we went through and did the Craig Morgan Rider. This show is coming in, and they will have the hands on opportunity to run the show.
NACA Ed Session
Entertainer Etiquette

My Lecture Copy

Open

Introduction

Group Situations
   Analyze

1. Anticipate everything

   Where is the biggest potential for problems?

   Solutions?

2. Treat everybody the same, big or small
   Then you're always in the mode, then they are all happy
   You get a better show out of them if you do this

3. Be overly prepared
   Advance everything you can with tour manager, agent, road manager, or security personnel.

4. Absolute privacy/Security
   This is their safe haven, their security blanket
   Keep backstage mellow, scare free, stalker free
   If they trust you, they will allow you into their zone/circle, whatever you call it, then you become a friend, not a freak.
   Advance Security

5. There is a reason for everything
   Tube Socks
   Homemade Chocolate Chip Cookies
   Vitamins
   Bus Food
   Tube Socks
   Green Gatorade in the Shower
   Tell all these stories
   Pay attention to the Riders, they wrote them for a reason. If it is illegal or immoral, don't do it. If it is something you can't find or do, call and talk to a tour manager about it.
6. Its all in the details
   Do the little things they require, or even things you think they’d like. It makes all the
difference in the world, and makes your school stand out.
   Flowers in Dressing Rooms
   China and linen to eat off of
   Good food
   Talk to a place they played earlier, anticipate wants
   Play Little Things Song

7. Market your school through the entertainers
   Sawyer Brown/Basketball Jersey
   Steve CCPD Hat
   Steve Utah Summer Games Hat/Shirt

8. Be yourself

9. Be professional

10. In the end, “Nothing is a Crisis!”

   Security
   Privacy
   Respect
   Stories
   Safety
   Comfortable
   Presidents to entertainers
   Advance Security
   Beach Boy Rider

   Steve Young-Gave hat, wore it on news show next three weeks
Entertainer Etiquette
Tips to Remember

1. Anticipate everything
   Where is the biggest potential for problems?
   What are solutions?

2. Treat every Entertainer the same, big or small, comedian or rockstar.

3. Be overly prepared
   Advance everything with tour manager, agent, road manager, or security personnel.

4. Absolute privacy/Security
   This is their safe haven, their security blanket

5. There is a reason for everything

6. Its all in the details
   Do the little things they require, or even things you think they’d like. It makes all the
difference in the world, and makes your school, corporation, etc. stand out. They require
the big things, and can get them anywhere, do the details.

7. Market your corporation, school, etc. through the entertainers

8. Be yourself

9. Be professional

10. In the end, “Nothing is a Crisis!”
The basics of Entertainment buying, contracting and planning

Step 1: What is the event-goal, location, purpose, budget

Step 2: Choosing talent:

* Know your audience and price point. Talk to audience, talk to people on the ground in that city, talk to the theater, set prices accordingly
* Resources are: [www.celebrityaccess.com](http://www.celebrityaccess.com) billboard and pollstar. You can print a tour history, see if they’ve sold, what ticket prices are, how big of buildings they’re selling, what they’re like to work with, etc. Do your research.

Step 3: Who is the agent? Do they have a territory or do you go to the Responsible agent? Do you have a relationship with that agent? Do your research!!!

Step 4: Call for Avails: Seek availability, feasibility, and pricing for artist. Find out about routing opportunities and routed or one off. Find out of there is room for negotiation. See what your ROI is, and what ticket prices would have to be. Is that possible in your community? Does it fit within your budget? How will you cover the risk?

One-off or isolated date is more expensive. Routed, perfect opportunity to pick up $$ so show is less expensive.

Step 5: Submit an Offer

Write an offer which includes: Venue, date, time, indoor, outdoor, what type of show, conservative crowd, private show, public show-flat guarantee or back end deals, show is play or pay/weather issues. Any issues, ticket prices/scaling of the show, budget, gross potential, advertising buys/marketing plan, comp requirements, building requirements, noise issues, percentages, what the corporation is show is for, length of show, and meet and greet and expiration date. Include a venue history if you’re new.

Step 6: Date is confirmed. They will call or email you informing you the date has been confirmed. Wait until you have something in writing before you go public. Make sure your on sale date has been approved. Ask for a letter of confirmation if your timetable is short.

Step 7: Contracts are issued. Five copies of the contracts will arrive to you. You must go through all five personally, make changes on all five, sign, and send back.

Step 8: Go through contracts and riders carefully. Cross through anything you can’t provide, anything that won’t work in your building, etc. Send back signed contracts. **Make sure the signature on the contract is capable of guaranteeing the contract and can legally sign.**
Step 9: Book Production according to the rider
   Put tickets on sale - Box office is front line of defense so let them know everything
   Marketing plan in place, make radio buys, etc.
   Execute everything according to rider: catering, production, dressing rooms, hotels, etc.

Step 10: Wait for fully executed contract to come back to you. This will ensure they’ve approve
   any changes you’ve made, that the show is actually happening, there aren’t problems with
   building specifications, etc.

Step 11: Advance Show with your production contacts. Tour manager, production manger all
   may require separate advances. Do an advance sheet so you know everything that was
   discussed. Ensure your production teams are all communicating.

Step 12: Do production schedule. Meet with facilities, double check everything on schedule,
   share your information. Set Load Crew schedule, dressing rooms, etc.

Step 13: Ensure you have the correct people in place: Load crew, catering crew, up-riggers,
   down-riggers, spot op crew, lighting, sound crew, front of house crew, PR crew, Box office, etc.
   Don’t try to do this alone. You need people all day!

Step 14: Day of Show: Runners, Meet & Greet, Electricians on hand, catering in place, radio
   stations taken care of, ticket problems solved, comp/guest list stuffed & at box office.

Step 15: Follow up. Clean up, return items, wash towels, thank crews, report numbers: do box
   office settlement, report numbers to artist, agency, and pollstar.
CONTRACTUAL TERMS

Act of God - Usually an occurrence that is out of the control of anybody (i.e. natural disaster) that has an affect on the proposed performance. In these cases, neither the artist nor purchaser should be held liable. Be sure this clause protects the University as well.

Artist Guarantee - The minimum guaranteed amount you agree to pay the artist.

Buyout - This is a term that is used when: 1) buying the artist out of service or contract, or 2) paying the artist a predetermined amount of money for meals, instead of providing meals for the artist.

Cancellation Clause - The cancellation clause protects the University and artist should either party cancel the contract, usually within a certain number of days. The University should be reimbursed for any expenses as a result of the artist canceling a performance within the number of days specified on the contract.

Contracting Party/Purchaser - Always have the University be the contracting party/purchaser, never allow yourself to take personal liability by signing a contract or being named in one.

Date - Include the day of the week as well as the date, and year.

Deposit - A partial payment to the agency or artist before the date of the event. Most Universities are exempt from paying a deposit.

Equipment - If the artist names a brands of equipment you don’t have, negotiate who will pay for it or if artist will take substitutes. Ask to see a technical rider before contracting, and after negotiating with the artist strike anything you cannot or won’t provide.

Exclusivity Clause - Protects your University from the appearance of the same artist within your area in a specific time frame (i.e. within a 50 mile radius 3 weeks prior and after event).

Flat Fee - A single, guaranteed payment due to the Artist, with no additional money owed by the purchaser. This payment would include transportation, meals, hotel, production, etc.

Gross Potential - The total amount of revenue you can theoretically make on a production from ticket sales.
Special Fees - Strike any clauses that call for payment of “special fees.” Special fees are music royalties, pension funds, etc. and should be paid by the artist.

Split Point - The net income (after expenses, artists’ and promoters fees) to be divided by artist and promoter. The percentage is agreed upon prior to the concert and is specified in the contract.

Sponsor/Purchaser - Universities are the sponsor or the purchaser of the talent for the date specified. Universities are never the employer. You are the employer of your own staff. If you are the employer, you become liable for disability payments.

Stagehands - Refers to the personnel that are responsible for the set up of all stage equipment.

Substitute Performers - The individual(s) the agent will send if the contract artist is not available. Rewrite this clause to make sure no substitutions are made without your consent.

Time - Include on the face of the contract the production schedule, starting time, break times, length of breaks, and end time. If you have more than one band, be sure all contracts coincide.

To the Best of the Purchaser’s Ability - This clause is placed throughout the contract to lessen your liability with the agency/artist.

Union Crew - Members of the production crew who are members of the International Alliance of Theatrical Stage Employees (I.A.T.S.E.).

Union Regulations - Avoid contracting yourself to be responsible for union regulations; you cannot be expected to know regulations.

Union vs. Non-Union House - Your contract must state whether you use union or non-union personnel for the production of the concert.

University Check - Always state that you pay by University check only. Never provide cash, certified check, or a money order.

Venue - The hall or auditorium where your event will take place. Be sure to include the address of the venue on the contract -- especially if it is different than your mailing address.

Greg Diekroeger
University of Wisconsin - Stevens Pont
8/96
What Is A Contract?

It is a promise that is directly or indirectly enforceable by law.
(Matthews, 1987).

A contract is “simply the manifestation of mutual assets by two or more persons based upon promises made to one another.” (Matthews, 1987)

Six Elements That Constitute a Contract
(Matthews, 1987)

edral Offer by one party and acceptance by the other.
edral Both parties must be legally capable of entering into an agreement.
edral Legal consideration or specific amount of money.
edral Forms on which the document is written.
edral Genuineness of consent with no errors or misrepresentations by either party.
The Components of a Contract
Contracts Need To Cover (W^3 H^3)

Who
Who are the parties involved in the contract and which parties will be paying event expenses?

What
What type of contracted event is the contract for?

Where
Where will the contracted event take place?

When
Date and time the contracted event will take place.

Why
Why is the contracted event happening?

How Long
How long will the contracted performer/performers entertain?

How Much
What is the contracted price for performers and what other cost will be involved (production, hospitality and advertising)?
The Problem Contract/Contract Rider

How are Conflicts Resolved?

The first rule of thumb when reviewing any contract/contract rider document is to delete any language that is not acceptable. The sponsor should never agree to any statement, clause or requirement with which the university sponsors cannot do. Make certain that all conflicting statements between the artist contract rider and the university rider are changed to similar language. The rider should contain a statement that the university rider will prevail or supersede any other information, term and conditions contained in the preceding material should a conflict exist (Matthews, 1987).

Changing Contract Riders?

1. Discuss any proposed changes with the agent.
2. If the changes are mutually acceptable, then the changes/corrections can be made.
3. Line out (ruler and pen) sections that you have mutually agreed can be deleted or changed. Print clearly any changes or additions. This should be done on each copy in original ink (no carbon).
4. You then initial and date each change/deletion/addition. Optional: initial and date each page of the rider to show that you have read and agreed to the provisions.
5. Pages should be numbered, especially if you add a school rider. Suggested: Page one of nine, page two of nine, etc. This numbering lets the agency/artist know something has been added to their contract and rider.
6. Cross-reference anything in the contract or artist rider that is changed by the school rider. Example: “as per the school rider, clause 9” with initials and date.
7. On the face of contract write: “School Rider attached is made a part of this contract” with initials and date.
8. Changes must be initialed and dated by both parties to the contract in order to be valid. (Bransdorf and Myers, 1997)

What to do if the Artist or Agents will not Agree?

All contract documents are negotiable until they are signed and dated by both parties. If an artist/agent objects to a clause in the university rider, you will need to decide the importance of the statement and how or if you will modify it. Be willing to negotiate, but be careful to take every precaution to minimize the risk to the university, sponsor and individual signing contract/contract rider. (Matthews, 1987)
Helpful Definitions of Contract Language

Act of God: any situation that is not reasonably controllable by the university or sponsor.

Artist: can be used as an alternative to Producer.

Flat Fee: the artist will get a guaranteed price and no percentage of the gate receipts.

Inclusive: be sure to check what this word is referring to.

Merchandising: items being sold to the public at the event or concert.

Percentage Fee: the artist gets some kind of percentage of the gate receipts.

Performer: can be used as an alternative to Producer.

Producer: the artist/agent/agency providing the talent.

Purchaser: the institution or organization buying the talent.

Venue: facility being used for the event or concert.

References:


Comm 4600

March 6

Contracts & Riders continued. See first day on March 4

Handouts on contracts
Comm 4600

March 11

Contracts & Riders continued. See first day on March 4

Handouts on contracts

Goo Goo Dolls and Craig Morgan Riders, going through, crossing out. Putting into practice everything we learned.

Evaluation:

We had to do this instead of the contract take home test. The material was too deep, too extensive, and they would’ve had a difficult time. They all listened and paid attention, but they wouldn’t have known how to apply it without me going through it page by page with them. I started out asking them what to cross out, and moved to helping them. Students were interested that I never thought would be.
Comm 4600

March 13

Founder’s Day Prep

Class divided into groups and completed their assignments for Founder’s Day. They spent hours on March 14 decorating, hosting, running the events, etc. See attached handouts.
Founder's Day Set Up Requests
March 2008

Dedication at the Randall L Jones Theater:
Large white scrim, with projector to project back light image.
Large screen on the side wall for power point.
projector
piano in lobby

Piano on Stage for musical number
Podium in the center of the stage

Light and sound needs will include the basic lighting package, a basic stage wash. We'll need a follow spot for the program, that will fade in and out between speakers. As for sound, it will just be according the the program. Virginia Stitt, who will be performing the Oboe musical number will need to have a microphone, but the rest of the program will be from the podium microphone.

Horse and Wagon Recreation in front of Old Main:
We will need 20 chairs set up on the East side of Old Main

Carter Carillon Bell Tower Dedication:
20 chairs set up next to the bell tower
podium
one table

We are on standby for tents according to weather conditions.

Something for the grounds if it’s muddy; turf, carpet, etc.

Old Main and Education Building Open Houses

Old Main:
2 Serpentine Tables for refreshments
three chairs for musicians on 2nd level

Education Building:
1-8ft table on main level for refreshments
4 chairs for musical quartet
Founder's Day

Event Management Schedule

March 14, 2008

March 12

Make Decision on Tents
Mindy/Dean

Block off parking lot on 300 West and University (Auditorium too?)
Derrick/Public Safety

March 13

10:00
Event prep, moving, decorating, hauling, etc.
Event Class

Get signage and A frame, Gather radios, charge & prep, Move programs to Randall

11:30
Event Shopping
Mindy/Megan

Move podium over
Ralph/Dan

Auditorium Parking Lot reserved for guests (block off)
Derrick

1:00
Pick up Greenery and set plants on R.I. stage & building check
Jini/Lindsay/Mindy

Bell check
Dean/Mindy/Pres

Iron out bunting and prepare balloons and wood blocks in baskets

Hang bunting from Old Main
Megan/Nolan/Ben

???
2 tables and 20 chairs set up, East side of Bell Tower: east of flower garden on the sidewalk
Dan/Ralph

5:00pm
Set Pyro display in parking lot North of Campus
Sam Fireworks 801-910-1360

Search Light load in
Brent Martin 435-632-4102

7:00pm
Sound Set for Bell Tower Lighting
Mike Williams

Spot Lights set for Bell Tower Lighting
Mike Williams

Rig Lighting box for lighting ceremony
Mike Williams

8:00
Sound Check/Food delivered and set
Dean/Sharon Batt

8:30
Bell Tower Lighting Ceremony for subcontractors, guests
Dean/President

Sound system for Pres. speaking, cue pyro from Cell phone
March 14

Buildings set: chairs, tables, podiums set at dedication sites. Music stands and chairs for musicians, etc. per set up request. Ralph, Dan, Mike, Ross, Scott Palfreyman

Lay turf, carpet, etc. down if necessary Ralph, Ross, Dan, Chris

7:00am Begin blowing up balloons (at least 5 people) Tyson to bring 2 helium tanks from SUUSA (SUUSA Offices) Megan/Event Class

7:30 Set balloons, signage around campus (balloons in buildings, and outside) Event class/Megan

8:00 Trustees Meeting Stuart/Dean

8:00am Poll sound load in Bell Tower, Old Main Mark: (978) 387-2014

8:00am Sound Load in Great Hall Richard Batt 590-7424

Chris Gale Delivers wagon to Old Main 435-559-1853 Chris/Nolan

9:00 Set décor for Lunch Colleen/Heather/ Heidi

9:00 Decorate wagon, pathway, load wagon with wood, saw @ Old Main Event Class-Megan

9:00 Breakfast for events groups Heather/Heidi @ quad

10:00 Sound check – Randall Jones-check video, lights, sound, power point Scott/ Dean/Mindy

Make sure the document signing/and statues in place. Heidi/ Heather

Pick up vans @ Motorpool to Great Hall Derrick/Jon

Place portraits in Great Hall, cover with cloth Frenk Klag

Set up displays in Teacher Education building Frenk/students

Transport Old Sorrell statues to Great Hall Cayson from Lori/Stuart

Transport programs to Randall Cayson

10:45 Great Hall Sound Check, focus lighting Mindy/Dean/H&H, staff

11:00 Old Main sound check and site walk through Mindy/Dean/Class

11:15 Bell Tower Sound Check Mindy/Dean/Whitney

11:15 Ushers in Parking Lot to greet guests Pace/Jared Wilcken

(4 in auditorium parking lot)

11:30 Advancement Staff greet/host guests, pin corsages Lori/Stuart

Lunch Check in begins, present corsages Colleen, Advancement

Help seat guests

11:40 As soon as guests begin arriving, Pianist plays Abby/Juliann Smith
Noon  VIP Lunch Great Hall
President speaks, recognizes donors,
Statues are presented

Noon  Lunch arrives for events crew
Make sure Randall is set and ready to go
(water/VIP seats, name placards, power point, greenery, etc)
Set Guest book in Randall Lobby, then move to Old Main(Tables??)

12:45  Golf Cart and/or van in place in Auditorium Parking Lot
Cayson/Derrick

12:45  Pianist arrives at Randall
Abby/Aubrey Shirts

1:00  Crowd moves to Randall: Transport standby
Pace, Jared, Cayson/Derrick

Artifacts to location for time capsule; Remove Afterwards
Meet & Festoon Wagon, load wood, saw, set wooden blocks
Saw Bucks & wood to Old Main

1:00  Preshow entertainment music begins; pianist in Randall
Abby/Aubrey Shirts

Ushers in place, doors open, Hand out programs
Pace/Jared

1:30  Transport wood blocks (Old Main), time
      capsule (Tower), & Saw etc. to locations
Cayson/ Nolan/Chris

1:30  Old Main/Ed. Bldg Dedication in Randall
Dean/ Mindy/Scott/ Shannon/Liz/Pace

Follow scheduled program

2:15  Brass Band arrives to Green Show stage: 10 member's
      Abby
      Abby

2:30  Brass Band plays as they see crowd migrating
      Cayson

2:30  Golf cart transports people needing assistance to Old Main
      Lori/Stuart

2:45  Wagon/saw wood cutting event-President Speaks
      Dean/Cayson/Nolan/Chris/Poll

      Pass out wood blocks
      Megan/Event Class

2:45  Time capsule and Bell Tower-President Speaks
      Dean/Poll Sound/Whitney

      Food Service set food in buildings
      Heather/Heidi

      Old Main Bottom Floor, Teacher Ed, Room 206

      Ushers in buildings
      Jared Wileken
3:00  Musicians arrive for Open Houses @ Old Main & Ed. Bldg.  Abby
    Music bottom floor of Old Main, 200 level lobby of Teacher Ed.
    Music Department will bring own keyboard & set up
3:30  Open House in Buildings
    Refreshments in Old Main (basement) & Education (main floor 206)  Heather/Heidi
    Pianist in Education Bldg. Amanda Wolffinden (45 min)  Abby
    Flute Trio in Old Main: Katy Garvin, Chelsea Madsen, Emily Smolka (45 min)  Abby
3:30  Video sound check for dinner, re-set décor (where is video???)  Colleen/Derrick/
     Poll sound/Heather/Heidi
4:00  Musicians for 2nd half of Open Houses arrive  Abby
4:15  Pianist in Education Building play: Cicely Brown  Abby
    String Quartet in Old Main play: Xun Sun, LuAnn Brown (violins)
    Ling Yu (viola), Nina Hansen (cello)  Abby
4:30  Reception Pianist arrives in Whiting Room  Abby/Ashlee Nelson
5:00  Reception  Whiting Room  Colleen/Heather/Heidi
    Host York & Evelyn Jones  Stu/Mindy
5:30  Dinner  Great Hall  Colleen/Heather/Heidi
     Pianist for dinner  Abby/Heather Tebbs
     Poll Sound responsible for video
     Advancement staff runs dinner, welcomes guests, hosts, Pres. Speaks, etc.
5:00  Remove balloons, bunting and other outdoor decorations  Founders Group Class
<table>
<thead>
<tr>
<th>Role</th>
<th>Days</th>
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<tbody>
<tr>
<td>Founder’s Day Chair</td>
<td>1</td>
</tr>
<tr>
<td>All things construction</td>
<td>4</td>
</tr>
<tr>
<td>All things custodial</td>
<td>5</td>
</tr>
<tr>
<td>All things set up</td>
<td>8</td>
</tr>
<tr>
<td>All things sound outside</td>
<td>5</td>
</tr>
<tr>
<td>Randall Theater tech</td>
<td>7(only use day of)</td>
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<td>35-632-4102</td>
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</table>
**Founder's Day**

**Event Management Schedule**

**March 13, 14**

**March 13**

Bunting hung from Old Main—should it be up earlier?

Buildings set and ready

Auditorium Parking Lot reserved for guests

Make Decision on tents or no tents

**March 14, 2008**

Trustees Meeting

<table>
<thead>
<tr>
<th>Time</th>
<th>Event/Task</th>
<th>Responsible</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00am</td>
<td>Event Class decorate wagon, pathway</td>
<td>Megan</td>
</tr>
<tr>
<td></td>
<td>Greenery delivered and set</td>
<td>Jim Crouch &amp;</td>
</tr>
<tr>
<td>10:00</td>
<td>Set décor for Lunch</td>
<td>Colleen</td>
</tr>
<tr>
<td></td>
<td>Set signage, balloons around campus</td>
<td>Megan</td>
</tr>
<tr>
<td></td>
<td>Transport wood blocks, time capsule, &amp; Saw etc. to locations</td>
<td>Cayson, Nolan, Chris</td>
</tr>
<tr>
<td></td>
<td>Transport Old Sorrell statues to Great Hall</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Pick up Corsages</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Place portraits in Great Hall, cover with cloth</td>
<td>Prent</td>
</tr>
<tr>
<td></td>
<td>Set up displays in Teacher Education building</td>
<td>Prent/students</td>
</tr>
<tr>
<td>10:00</td>
<td>Sound Check in Randall</td>
<td>Scott Palfreyman, Dean, Mindy</td>
</tr>
<tr>
<td></td>
<td>Poll Sound load in: Great Hall, Old Main, Bell Tower</td>
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<tr>
<td>11:15</td>
<td>Ushers in Parking Lot to greet guests</td>
<td>Lori/Stuart</td>
</tr>
<tr>
<td>11:30</td>
<td>Advancement Staff greet/host guests, pin corsages</td>
<td>Colleen</td>
</tr>
<tr>
<td></td>
<td>Lunch Check in begins</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Music tentatively is harpist</td>
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</tbody>
</table>
Noon  VIP Lunch  Heather
President speaks, recognizes donors, statues are presented

Noon  Make sure Randall is set and ready to go  Liz & Shannon
Set Guest book in Randall Lobby, then move to Old Main  Deb Hill
Crowd moves to Randall: Vans, golf cart limo standing by to transport
Artifacts to location for time capsule; Remove Afterwards  Whitney

1:00  Prelude music begins; pianist in Randall  Whitney
Ushers in place, doors open, Hand out programs

1:00  Meet & Festoon Wagon, load horses, & wood-Stay there  Megan, Cayson

1:30pm  Old Main/Edu Bldg Dedication in Randall  Dean, Mindy, Scott, Shannon

2:15  Brass Band arrives to Green Show stage: 10 members

2:30  Brass Band plays as they see crowd migrating

2:30  Golf cart transports people needing assistance to Old Main

2:45  Horse and Wagon recreation event  Lori/Stuart

3:00p,  Time capsule and Bell Tower  Dean, Poll Sound, Whitney
Food Service set food in buildings
Set Docents, Ushers in buildings

3:30  Open House in Buildings:
Refreshments in Old Main & Education
Wind Ensemble and String quartet in Old Main for 45 min each

3:30  Video sound check for dinner, re-set décor  Colleen, Poll sound

5:00  Reception  Colleen, Heather, Heidi

5:30  Dinner  Colleen, Heather, Heidi
Light the Tower event – East of Dahle Plaza planter

March 13 – 8:30 p.m.

MAKE SURE TOWER LIGHTS ARE NOT ON. WE ONLY WANT THE SPOTLIGHTS OCCASIONALLY HIGHLIGHTING TOWER.

8 p.m. --

- start the ballyhoo with the spotlights to gain attention
- Make sure treats are in place & sound check

8:30

GUESTS GO TO 2nd FLOOR OF OLD MAIN FOR MUSIC VIDEO

- Dean-- welcomes people to the event & introduces president
- President—briefly talks about tower and introduces music video

PLAY MUSIC VIDEO

GUESTS NOW LEAVE OLD MAIN – GO TO EAST SIDE OF CARILLON

TURN SPOTLIGHTS OFF! LEAVE THE TOWER IN THE DARK BEHIND HIM

- President-- comes to microphone, talks about the tower project, thanks many, recognizes the subcontractors.
- President—mentions the subcontractors and uncovers the plaque in the planter

LIGHT ON THE PLAQUE AS PRESIDENT UNCOVERS IT

- President-- invites Chad Carter to come forward
- Maybe Carter family member offers a few words

WATCH THE PRESIDENT AND CHAD REACH FOR THE SWITCH, AND THEN TURN ON THE TOWER LIGHTS WHEN THE SWITCH IS THROWN.

WAIT FOR APPLAUSE, THEN CUE FIREWORKS!

- Dean-- announces brief summary of Friday’s events and invites everyone to enjoy hot chocolate
Founders’ Day lunch – Gilbert Great Hall – March 14 -- 12 noon

11 a.m.
- Place lunch programs at each place setting
- Assigned seat name cards placed at President Benson’s Table
- Need a spotlight on podium! Too dark in there without additional light

11:40
START PIANO MUSIC

Noon
- President—goes to the podium and welcomes the lunch guests, intro. S.S. Moorty
- S.S. Moorty—offers a special blessing at the podium
- President—invites guests to eat and then begins recognition of benefactors

PRESIDENT CALLS THE DONORS TO THE TABLE UP FRONT ONE AT A TIME

HAVE STUART JONES HAND STATUES TO SPECIAL GUESTS, GET PHOTOS OF STUART, PREZ N GUESTS

BRING PRENT KLAG, CARRIE TRENHOLM, PRESIDENT AND BEVERLEY SORENSON FORWARD FOR UNVEILING OF THE PORTRAIT OF BEVERLEY
- Offer Beverley a chance to say something
- Dean—introduce the SUCCESS Academy signing and invite President Benson and Principal Wilson to come up to table and sign the contract

HAVE PRESIDENT AND PRINCIPAL SIGN THE DOCUMENT — THEN PAUSE FOR PHOTOS

- President Benson—offer remarks about signing
- Principal Wilson— comments about the signing
- Dean—give the agenda for the rest of the afternoon and invite guests to move to the Randall Jones Theatre. (Include directions for program participants to enter Jones Theater backstage)
Dedication Celebration program – Randall Jones Theatre – 1:30 p.m.

1:30 p.m.

PUBLIC ADDRESS ANNOUNCEMENTS – GENERALLY GETTING EVERYONE’S ATTENTION, QUIETING THE HOUSE, ASK FOR CELL PHONES TO BE SHUT OFF, ETC. \(\text{recorded, if convenient}\)

VOICE IN THE SKY INTRODUCTION OF M.C. HAROLD SHIRLEY \(\text{recorded by Dean}\)

PUT FOUNDERS’ DAY ART SLIDE ON THE BIG SCREEN

- Harold Shirley—welcomes audience and makes remarks at the podium
- Mayor Sherratt—gives the BNS Founding story

FLASH VARIOUS SLIDES ON THE SCREEN DURING SHERRATT’S REMARKS \(\text{OLD SORREL, OLD MAIN}\)

- Kierstan Gray—remarks

PUT SLIDE OF EDUCATION BUILDING ON THE SCREEN AT SOME POINT \(\text{NOT WITH ECCLES NAME})!!

- Prent Klag—remarks

PUT ANOTHER SLIDE OF EDUCATION BUILDING ON THE SCREEN \(\text{NOT WITH ECCLES NAME})!!

- Chad Carter—remarks

SLIDES OF OLD MAIN, EDUCATION AND BELL TOWER COULD GO UP ON SCREEN AT ANY TIME.

- Virginia Stitt—performance

HOUSE LIGHTS DOWN...SPOTLIGHT ON VIRGINIA...FOUNDERS’ DAY ART ON THE SCREEN

HOUSE LIGHTS BACK UP

- Jim Johnson—remarks

FOUNDERS’ DAY ART SLIDE

- Anne Judd—remarks

OLD MAIN SLIDE ON THE SCREEN
• President Benson—calls Eccles up on stage and talks about them and their generosity

HOUSE LIGHTS UP SO THEY CAN COME UP ON STAGE EASILY

ONCE ON STAGE DARKEN THE THEATER SO THE SLIDE WITH THE BUILDING NAME SHOWS UP WELL

(STAND BY WITH BUILDING NAME SLIDE—PUT SLIDE UP WHEN PRESIDENT SAYS SOMETHING LIKE “We’ll see it later today, but here is what the new building looks like with the name on it—Emma Eccles Jones Education Building.”

PRESENT ECCLES WITH BINDER OF THANK YOU NOTES FROM COE FACULTY/STUDENTS & SUU QUILT

HOUSE LIGHTS UP AS ECCLES RETURN TO THEIR SEATS. HOUSE LIGHTS BACK DOWN. FOCUS SPOT ON PODIUM

• President Benson—Begin Founders’ Day remarks (break to recognize Beverley Sorenson)

PUT BEVERLEY TAYLOR SORENSON COLLEGE OF EDUCATION SLIDE UP ON SCREEN

• Kerry Jones—Dedicatory Prayer
• Harold Shirley—closing remarks; instructions to proceed to Old Main

START SOME HOUSE MUSIC TO GET PEOPLE MOVING OUT OF THE THEATER
Old Main Wood Cutting—about 3 p.m. – East entrance to Old Main

As soon as the ceremony concludes in the Randall Jones Theater, start the brass band on the Green Show stage.

Make sure saw, lumber, wagon, wood blocks and everything is in place.

After most of the crowd has made its way to Old Main

- Dean O’Driscoll—greets the crowd, explains the reenactment of sawing the wood, informs the crowd about the engraved souvenir pieces of Old Main wood, and then introduce the President and other person to make the first cut with the two-man saw.

Cut the wood – take pictures

- Dean O’Driscoll-- Then introduce others to cut the wood.

Cut the wood – take pictures (up to, but not more than 15 minutes total time)

- Dean O’Driscoll— invite people to get their souvenirs. Tell the crowd that it is now time to move around to the south end of the building for the time capsule activity taking place at the Carter Carillon.
Time Capsule activity – Carter Carillon – immediately after cutting the wood

Approx. 3:20 ish

- **Dean O’Driscoll**— Invite group to gather around the tower (south side). Invite the president, a Dahle & a Carter to come to front and center to place things in the time capsule. Introduce all those participating.

PLACE THE CAPSULE AND THE BOX OF CONTENTS OUT FRONT AND CENTER OF CROWD

- **Dean O’Driscoll**— begin to read the list of items that are to be placed in the time capsule

HAVE A STUDENT OR TWO GET THINGS OUT OF THE BOX AND HAND THEM TO THE PRESIDENT OR GUESTS TO PLACE IN THE TIME CAPSULE..... ONCE ALL ITEMS ARE PLACED IN CAPSULE

- **Dean O’Driscoll**—explain how time capsule needs special ingredients to remove all air, needs to be welded shut, then cemented in the ground to be opened on founders’ day #200 – March 11, 2097.

GET THE MICROPHONE TO THE PRESIDENT TO SAY A FEW THANK YOU’S AND REMARKS

- **President Benson**— talk about donors, special efforts, last thank you’s... etc. Mention the plaque in the planter. Then call for the bells to ring for the first time.

LISTEN FOR A CUE FROM THE PRESIDENT AND START THE BELLS PLAYING!!!!

- **Dean O’Driscoll**— invite everyone to go inside and enjoy the buildings, take tours, have some refreshments, sign the guest book and pick up their souvenirs. Also, remind them all of the 5 p.m. reception and the 5:30 p.m. Founders’ Day banquet.
Possible comments the president can use in his remarks for Founders' Day:

Broken down by event

**Light the Tower (8:30 p.m. - 3/13)**

- Thanks to Dave Tanner and the entire facilities management team for everything they've done to get this ready, from preparation of this planter, the production of the recognition plaque and much more

- Thanks to Mindy Benson for all of the arrangements for tonight

- Thanks to Mike Williams for the power and sound

- Thanks to Charles Shirley for the production of the music video

- Thanks to the Carters and Subcontractors
Lunch (noon - 3/14)

Intro. For blessing:

- Satyam Sikha Moorty, professor emeritus of English for 31 years at Southern Utah University. Affectionately known around campus as S. S. Moorty, he is originally from India. S.S. has also spent time teaching internationally as a three-time Fulbright Scholar, specializing in American Literature. At SUU, Moorty's work focused on the work of F. Scott Fitzgerald, Shakespeare, Eastern literatures in translation, American Literary Realism and Naturalism, the Renaissance and Eastern World View.

- Thanks to Pete Heilgeist for putting together this contract (SUCCESS Academy)
- Thanks to facilities for their work that will make the building ready for the upcoming move.
- Thanks to food service for a great meal and Colleen Larsen for the beautiful decorations
- Special thanks for the following modern-day founders
  *(These are the ones Stuart Jones will come up and help you present the little mini-sculptures to)*:
    - D. Eldon Lunt
    - George S. and Dolores Doré Eccles Foundation
    - Daryl Halterman
    - Dr. E. Val and Marilyn Clark
    - Austin M. Jones
    - Thomas S. & Cornelius C. Bladen Descendants
    - Cline and Jane Dahle
    - Clavin and Gaye Carter
    - Emma Eccles Jones Foundation

Finally, we need to invite Beverley Sorenson up here for a special thank you.....

Whatever you want to say--- (invite Prent Klag and Carrie Trenholm to come up and help unveil the portrait of Beverly)

**More Sorenson stuff**......
**Dedication Program (1:30 p.m. - 3/14)**

- Today we have one current and two former mayors on the program for a reason; the founding of BNS was a community effort and would not have happened without strong leadership from Cedar City. Also, today's relationship between SUU and Cedar City is just as important as it was 111 years ago. We both grow and develop as a team.

Comments about the Eccles and their generosity for which we are naming the building.

- Bring a member of Eccles family, or Clark Giles up on the stage, talk about their efforts, then call for the name on the big screen. Say something like this and we'll put up the slide on the big screen, “We'll see it later today, but here is what the new building looks like with the name on it—Emma Eccles Jones Education Building.”

*Other things about Eccles you might say, that are not in the program:

- The Eccles siblings have left a legacy of 18 family foundations
- Clark Giles is the Advisory Board Chairman for Emma Eccles Jones Foundation
- The Eccles family is best known for its connection to First Security Bank, founded by Emma’s oldest brother, Marriner Stoddard Eccles
- Consistently ranked among the top of Utah Foundations in terms of assets, total giving and number of grants awarded
- Other recent large-scale projects by the Emma Eccles Jones Foundation:
  - The Research Center at University of Utah
  - The Conservatory at Westminster
  - The Center for Early Childhood Development at Utah State University

When you are ready, invite the representatives from the Beverley Taylor Sorenson College of Education and Human Development to join you at the podium. They will bring a binder full of thank you letters from COE faculty and students that are addressed to the Eccles Foundation. Their notes acknowledge their gratitude for the new building and how much it will mean to the future of the program and thousands of students and future teachers.

*The reps are: Former COE Dean Bruce Barker,
  Asst. prof., Elementary Arts Education Endowed Chair Carrie Trenholm
  Natalie Newbold, COE student senator*

*** None are expecting to speak***
Present binder to Clark Giles and the reps will go sit down. When you finish remarks about about Eccles, thank Clark and we'll have him sit down.

Then offer your remarks about Beverley Sorenson/Family Legacy Foundation, when you do this they will put up a slide with the name of her college on the big screen behind you while you talk about her. When you are finished talking about Beverley you can just move into your planned remarks and include any of the following, or not, at the appropriate time(s).

- Thx to president Bennion for six years of tireless work in the legislature to gain funding for the Education building. He was relentless in his teamwork with Dorian Page, Wes Curtis, former COE Dean Bruce Barker, Gret Stauffer and many others. President Bennion said that he wanted to make sure that Greg Buxton received due credit for making a strong supportive case for our building, even when he had no political reason to do so—he just believed in our cause. Of course, Senator Tom Hatch was important, along with Bud Bohman and other southern Utah legislators. I'm sure there were many others both on campus and off campus who played vital roles.
- President Bennion also had the vision to call together the Old Main Art Committee four years ago to help preserve the history of the building, using artifacts and art in the decorating of the building. This of course was reinforced by you, along with the resources you made available to carry through with their charge.
- Thanks to all the people you normally need to thank: DFCM, architects, legislators, donors, etc.
- Thanks to Charles Shirley and Richard Batt for production of the videos today
- Thanks to Rohn Solomon, Joey Degraaf, Jennifer Burt and Isaac Holyoak for today’s printed program, invitations and all printed materials
- Thanks to Facilities Management, who along with Carter Enterprises, has really gone above and beyond to have things in order for today’s ceremonies. All members of both teams have done incredible work to prepare for this Founders’ Day.
- Thanks to Mindy Benson and her Event Planning class for carrying out so many details of this year’s Founders’ Day celebration
- Thanks to Suzanne Larson and her Public Relations class for helping with publicity, promotion and PR for these events
OLD MAIN WOOD CUTTING

- need to decide who is on other end of saw with you for the first cut

- We've talked about you and: Mayor Sherratt, Dwayne Nielsen, Craig Jones (grandfather Lehi was the chair of the Old Main Building Committee), Jesse Holt, or others. Maybe we just wait and see who is in the crowd at the moment call someone up.

- who else is important in attendance to make sure they get a turn on the saw
TIME CAPSULE

Say something about the Carter & Dahle rep. on location and invite them to join you next to the time capsule to place things inside. A student will hand you things to place in the capsule. Hold up for the crowd to see while Dean announces what it is and then place inside. When finished, Dean will hand you the microphone to offer your thanks and comments:

- Thanks to Phil Dravage for coming from New Orleans to spend the first part of the week getting the bells ready to play today. He is the official campanologist (bell expert) from the company who cast our bells.
- Special thanks to:
  - Construction Steel
  - FFKR Architects
  - Marshall Evans Electric
  - Melling Masonry
  - Red Canyon Acoustics
  - Sunroc
  - Carter Enterprises
  - Cline and Jane Dahle
- Mention the plaque with all of their names in the planter to the east

- Thanks to our own Roger Greener for creating this one-of-a-kind brass seal that will go on top of the time capsule once it is sealed in the cement under the Carter Carillon

- and any final comments about the carillon or Dahle plaza and then make the call for the bells to ring.

  - It sounded like you were okay with the new song, so if you want it first, introduce this new song,
  - Commissioned for today’s Founders’ Day activities
  - “Birds of Thunder”
  - By David Hal Campbell (current student) with special thanks to his grandfather, SUU music professor emeritus, Dr. Hal K. Campbell. Lyrics by Kimberly Bennett (although we will not hear the lyrics today)
  - And now, the first official song on the new Carter Carillon…….Birds of Thunder
SUU Time Capsule Ideas

- Thumb Drive
- SUU sweatshirt
- Money
  - A receipt
  - 2007 NCAA SUU Athletic standings
- "The Office" DVDs
- Ground plans of the new buildings
- A stack of money representing the average student tuition per semester
- Pictures of current students
- List of events that happened this year
- A photo of gas prices
- A photo of Hilary Clinton
  - This year's SUU catalog
  - Current newspaper clippings
  - A letter from the President to the future SUU community (already being written)
  - Top Rumor
- An SUU blanket
  - A graphical breakdown of the current student body (age, gender, income, married/single/etc.)
- Packaging from popular drinks and/or snacks
- Letters from current students about their SUU experience
- Letters from current faculty about their objectives at SUU
- A Utah Quarter
- A student's paycheck stub
  - Inauguration stuff (speeches, photos, etc.)
- Ipod (with the top 50 songs of the year saved on it)
- Cell phone
- Future predictions for the class of 2008
- DVD with clips from today's most famous TV shows & news broadcasts
  - True T-Bird cars (with an explanation of the tradition)
  - An SUU license plate
  - An aerial photo of SUU
  - Photo of President Benson with a note about his role in Old Main & Education blogs.
  - Campus maps
  - A photo of Milton Benson at Old Main's dedication with a picture of President Benson at Old Main's re-dedication
- A digital camera
  - A record of the rise in tuition rates over the past 100 years
  - The top students for 2008 with a bio of their academic accomplishments at SUU
- A DVD of the faculty dance concert
- Scanntron
- CDs of popular music from 2008
- A branch from the bristlecone pine tree
- Photo of Sharan Smith
- Flip flops
- Photos of all the clubs/fraternities/sororities on campus
- Student blogs or journal entries
- Current agriculture, food, cultural, commodity, etc. prices
- Current political publications
- A grocery receipt for the purchase of common groceries
- Copies of the University Journal that cover numerous activities/decisions over the past year
- Alicia Stockman's documentary for advanced film production
- An SUU scrapbook
- SUU Athletic jerseys
- A flipbook of the campus' progress from then to now
- SUU student artwork
- A photo of Miss SUU
- An invitation & program from the dedication
- Annual magazine
Comm 4600

Daily Agenda March 25, 2008
Welcome Back!
Gymnastics-Senior night
Colors Concert
Any other updates??

Syllabus: Today I had to adjust syllabus. Had skipped a couple of dates, and wanted to add what they had requested at the beginning of the class, or what I could see they needed more of.

April 3 & 8 Will be having class. Wanted to see what we had missed, what you wanted to learn, then fill those in. I’ll have a new syllabus to you by Thursday.
Anything you’d like to request?

They came back with the following:
Networking
Leadership training events
Production

Group Presentations will move to April 29

Entertainer Etiquette
See attached handouts

Based on what we learned today in class, we’ll be working on the Craig Morgan Rider preparing for April 25 concert

Evaluation:
A lot of what we discussed was repeat information. Not that we had covered it, but the anticipate everything, be prepared, etc. are the basic foundations of what we’ve covered in doing an event. These stories listed in # 5 helped them understand. The light seems to have come in for some who were not interested at all at the beginning of the semester.
Comm 4600

Daily Agenda March 27, 2008

Founder’s Day wrap up: what did you learn? What would you have done differently? What will you take from this? What was your favorite part? Do you feel competent to run an event now?

Dean came to listen

He and I both brought treats

Thank our people

**Evaluation/observations:**
What they said: More will be said in their group presentations. Their summary was: We didn’t realize until we did it how much work and time this takes and how long your day is. Exhausted by the end.
Learned what the meaning of Nothing is a crisis-as I had taught. Those assigned to dinner were working with somebody who continually made things dramatic and whipped things into a frenzy and that was hard for them to deal with.
They realized the importance of a schedule for themselves and for volunteers so they can be on task. Helped organize and see the scope of their jobs.
Opened their eyes to the importance of the little details and that creating the magic.
Learned from us that they had to have fun along the way
Meaning of professionalism
Very positive experience, makes them more prepared and helped to understand the concepts.
Problems dealing with people, most difficult part is having to rely on everybody else. They knew there was a backup and they couldn’t fail because we were behind them.

Rest of time spent in break out groups dealing with Commencement, Opening Ceremonies, and Golf Tourney groups:

**Opening Ceremonies, Summer Games 08**
Nadl Anthem  Booked
Shakespeare Festival wants to do a number from Fiddler
Golden Girls Dancers
Hall of Honor inductions-no videos, just a mention
Hosting, keepers of the Flame
Script writing
Mascots
Torch Runner-Price from the Jazz
Giant Guitar Hero Game
Disco Drippers
Cael Sanderson
Transportation to dinner

Golf

October 6
Entrada
Set schedule
Communicate with David Hall-Golf Pro
Order catering
Book Celebrities
Hosting, travel plans
Sponsorship package
Pursue sponsors
Save the date card
Marketing piece
Contests during the tournament

Commencement
Confirm Food Service
Work with Site Coordinators
Signage from Rohn Soloman to Josh
Set up for each site
Doors locked/signage & for process
To do each year list, start in on delegating
Décor of campus, Pres Buffet
Marketing Pres Buffet
Running the event
Opening Ceremonies, Summer Games 08

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Décor of campus, Pres Buffet

Marketing Pres Buffet

Running the event
Comm 4600

Daily Agenda April 1, 2008

Jesse Edgel/Poll Sound taught

Class really enjoyed, learned a great deal. Wanted copies of his power point. Power point is attached.

Basic technical terms and definitions are attached.

I choose Jesse and Poll sound because they are the most professional sound company we have worked with and they do most of the events on our campus. Jesse is the owner/operator, and he also taught at SLCC.
Technical Terms and Definitions


**Amplifier** - Electronic sound device wired to the Mixing Board used to increase the sound level put out through the speakers and monitors.

**Backdrop** - A curtain behind the stage used as a backdrop, production screen, etc. Obviously it will block view from specific seating.

**Backstage Passes** - Passes that allow various degrees of access to backstage areas at various times. Distributed by Promoter or Show. Includes before/after show, all access, guest, house, crew, etc.

**Barricades** - Barrier between stage and audience. May be wood, rope, fence, etc. Usually manned by security. May be brought by show or provided by venue. Several rows of Continental Seating can act as a natural barrier.

**Chain Winches** - Large electric winches used to hoist Trussing and Speakers above the stage. Most Chain Winches can hold a least 1 ton. Chain Winches are used to fly things.

**Chase Pattern** - A pre-programmed series of light changes causing the lights to appear to be “chasing one another”

**Contract Rider** - Attachment to the contract that states specific additional terms of the agreement. May include technical production information, ticketing limitations or requirements, special show policy.

**Dimmer Rack** - A large rolling case containing Lighting dimmers controlled by a Lighting Console. Allowing lights to dim, chase, flicker, etc. Most stage lighting is hooked directly to a Dimmer Rack.

**Direct Box** - Used to directly convert the signal sent from a guitar to a microphone signal. Allowing the use of less Microphones and stands.

**Drum Riser** - A platform usually 8'X8' used to lift the drummer above the stage. Most Drum Risers are at least 8" from the stage surface.

**Feeder Cable** - Large heavy cables used to bring power to the sound, lighting, and stage.

**Front of House** - Refers to any area in front of the stage.

**Gel Color** - Pieces of thin colored transparent material used to change the color of a Lighting Instrument.

**Gel Frames** - Used to keep the Gel Color square against a Lighting Instrument.

**"Guitar World"** - Refers to an area usually off to the left or right of the stage used to set-up and tune all the guitars used during the show.

**FLY/Flying** - Refers to hanging the sound/lighting equipment above the stage area.

**Front of House Sound** - Area usually several hundred feet from the stage used to mix the sound for the audience.

**Intelligent Lighting** - Special lighting instruments controlled by a computer able to move, change color, flash, etc with a pre-designed program. Often referred to as I-Beams.

**Lighting Console** - A board/panel used to control all of the lighting effects used on stage. Usually placed out in front of the stage.

**Lighting Instruments** - Lights used to light a stage area.

**Ellipsoidal and Source 4's** - Lighting instrument used to focus light on a specific stage area. (These lights are used primarily for special positions).

**Par Cans/"Cans"** - A round can shaped Lighting Instrument used like a flood light to light a stage (This is your primary stage lighting)

**Microphones** - Used to relay sound from the stage to the sound system. Can be used for vocal or instrumental sound.

**Mixing** - Term refers to changing the volume and mix of each channel of sound being used for a show. Also includes making variations in the High, Mid, and Low tones of the music and/or vocals.

**Mixing Board** - Control board/panel for monitors and sound system. Can be on stage, next to stage, or specific distance from stage on platform. May block sight lines or kill seats.

**Monitors** - Speakers used on stage for the performers to hear a specific mix of the music and vocals being performed.

**Monitor Wedges** - Most Monitors are formed like a wedge so that the sound is angled up from the stage to the performers. Often referred to simply as wedges.

**"Monitor World"** - Area off stage left or right used to mix sound being sent to the Monitors on stage.
Multi-Cable - A large bundle of lighting control cable wrapped together as one cable run between the Dimmer Rack and the Lighting Instruments.

Passes - Everybody that’s anybody has to have one. Forms include Laminated, wrist bands, peel-and-stick. Access includes Backstage, After Show, Before Show, All Access, Photo, Press.

Production Kills - Seating that becomes unusable because of production requirements of the show. Can be caused by stage configuration, Backdrops, Mixing Boards, Light Consoles, Wings.

Production Personnel - Usually refers primarily to Show or Promoter’s personnel. Crew involved with set-up and technical aspects of show. Includes road and stage crew, managers, electricians, riggers, sound/light technicians.

Proscenium Staging - Set up as for theatre. Same as Presidium Staging.

Production - 1. An event involving some degree of complexity in staging and arranging. 2. The various areas of work related to presenting an event.

Rigging - Suspending equipment from ceiling structure by special cable arrangements. Allows better stage view than stacking. May also allow enhanced technical arrangements for better sound/light configurations.

Rigging Plot - Drawing of Venue with Rigging points marked. Includes distances, weight limits, permanent features, weirdness, panels, grids, notes.

Rigger - An individual certified to hang Rigging points for Flying Trussing.

Scrim Light - Lighting projected onto a backdrop to change its color or patterns.

Showtime - Lights go down, spots on cue, it's time for the show to begin.

Sight Line - View of the stage from seats. May be blocked by Stacked equipment.

Snake - Long collection of sound cables wrapped as one unit to carry sound from Microphones and instruments to the Mixing Board. Can also be used to send sound from the Mixing Board to the Amplifiers.

Speakers and Subwoofers - Used to project sound directly into the audience. Subwoofers are primarily use for bass or Low end sound. Both can Fly or be Stacked.

Spot Lights - Large lights on special tripods able to pan and tilt to move light with a performer. These lights are each operated by an individual operator. These lights are usually placed on a walkway in the air several hundred feet out from the stage.

Stacking - Placing equipment in stacks or groupings on or near the stage. May block audience view. Can cause Sight Line problems.

"The Deck" - Term usually used to refer to the stage surface. To go to the deck means to go to the stage.

Trussing - Steel frame pieces usually square or triangle shaped used to hold lights and or sound over the stage. Trussing usually Fly's or is put up on towers.

Venue - The room, building, or area in which the event will take place.

Wings - Additional platforms at the sides of the main stage used for sound mixing, instrument or equipment storage during the show, etc.

Wireless Systems - Can be either a Microphone or Direct Box. Allows the performer the freedom to move on stage without being tied down to cables.

Wireless Monitors - Similar to a hearing aid hooked directly to a hip receiver and controlled from Monitor World.

XLR Cable/Microphone Cable - A cable with 3 pins used to patch Microphones to a Snake or Amplifier.
INTRODUCTION TO PRODUCTION

What is Production?

- Production - noun
  1. the act of producing, creation, manufacture.
  2. something that is produced, a product.
  3. Economic - the creation of value, the producing of articles having exchange value.
  4. a work of literature or art.
  5. the act of presenting for display, presentation, exhibition.
  6. the organization and presentation of a dramatic entertainment.
  7. the entertainment itself, an expensive production.
- The dynamic process of executing all aspects of an event or concert including logistics, business, technical requirements, human resources and risk-management to produce an entertainment product that people are willing to pay to attend.

Short History of Production

- Developed first from the movie industry
- Infrastructure and organization was refined during 60's and 70's music revolution
- First Mega-Tours (Grateful Dead, Stones) gave rise to viable careers in producing shows professionally
- National and international trend becomes hiring "roadies" to manage interfacing logistical needs with local promoters

Who makes up a Production?

- Promoter - hires act, secures venue, financier (risk taker)
- Talent production team
  - Employed and paid for by the artist
- Local production team
  - Contractors hired by and paid for by Promoter
- Venue production team
  - Employed by venue and paid for by Promoter
- Union
  - Skilled labor from theatrical background with specialty in concert/event production
  - Required in many states
  - Paid for by promoter
Production teams/roles

- Talent production team:
  - Tour manager – Lead decision maker, business manager
  - Production manager – Head of production
  - Stage manager – Handles all stage operations
  - Lighting Designer – Designs, operates lighting show
  - Front of House Engineer – Audio mixer for audience
  - Monitors Engineer – Audio mixer for artist

- Local production team:
  - Lighting company – Provides lighting equipment, truck, motors
  - Staging company – Provides staging, stage safety calls
  - Sound company – Provides PA system, monitor system, stage gear
  - Backline company – Provides backline gear (guitar amps, keyboards, drums, etc.)
  - Rigging company – Provides points to rig chain motors to
  - Specialty groups (kneeling, break-out, porta-potties, radio, etc.)

Production 101

- After contracts are signed and the deal “inked”, promoter seeks production quotes based on the rider received from the artist.
- Rider’s artist’s “wish list” and contains:
  - Technical requirements (stage plot, light plot, input list)
  - Travel requirements (how many will fly, drive, cars, drivers, etc.)
  - Hospitality requirements (food, snacks, drinks, green room, etc.)
- Usually has venue already booked or reserved
- Experienced promoter will know roughly what production costs will be.
- You pay for it all, one way or another:
  - Larger bands carry some or all production, but cost more
  - Smaller bands carry nothing and are cheaper, but all production must be rented

Production teams/roles

- Venue production team:
  - Events Coordinator – manager of events for facility
  - Hospitality – interfaces w/ artist for facility needs
  - Technical contact – working knowledge of facility for technical use
  - Electrician – makes all electrical connections for all trades

- Union
  - Steward – Site manager
  - Riggers
  - Loaders
  - Pushers
  - Stagehands
  - General Hands
  - grips
  - Trained operators (Lights, Sound, EFX, Spots, Video)

Typical production cost break-down

<table>
<thead>
<tr>
<th></th>
<th>COST</th>
<th>TOTAL COST</th>
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<tbody>
<tr>
<td>Cost</td>
<td>$135,000</td>
<td>$135,000</td>
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<tr>
<td>Production</td>
<td>$55,000</td>
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<tr>
<td>Subtotal</td>
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<td>Ticket price</td>
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<td>Net Sales (1,000 units)</td>
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<td>TOTAL GROSS</td>
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*Does not include venue costs, ticket services, advertising costs, etc.*
Meet the rider

- Some bands have none
- Some are small and simple (1 page)
- Some are like the Library of Congress
- Some are right, some are wrong
- Some have good contact info, others don't even have the right staff
- Bottom line... start your advance with confirmation that you have the correct rider
The Advance

- Production companies advance a show with their respective counterpart from the artists' production team
- Rider gives preferences and ANY changes must be approved
- Must balance artists' needs with budget of promoter (negotiation)
- Trade contact information and make sure there are no questions – next contact is usually day of show
- Remember, you have to work with these people in the future – not just this show, but the next, and the next...

The business of production

Financial vs Creative
- Everyone involved is there because they want to make a living
- The band is trying to strengthen their label and marketability
- Customers put a limit on what they spend based on perceived value

- Everyone involved is a music lover/enthusiast or loves to work lots for little
- The band is trying to reach people with their music and message
- Word is the band is the hottest thing out and no price tag will stop me from going

To be the promoter

- Promoter clip 1
- Promoter clip 2
- Promoter clip 3

Sound Systems

Quick and dirty run-down on the best part of production
Sound system components

Speakers  Amplifiers

Mixers  Microphones

Monitors

Wireless mics  Playback (CD, TAPE, DVD)
Sound system configuration

Large PA system

Basic PA system

Basic sound terminology

- Stacks and racks: Speakers, power, processing, fly gear, power distribution to make the PA work completely
- Console: The mixer, audio board, etc.
- Monitor World: The location of the monitor console, equipment and engineer
- Front of house (FOH): The location of the FOH console, equipment and engineer
- Line Array: The most common type of PA used in professional reinforcement
Basic sound terminology

- **dB**: The basic unit of measure in sound
- **PA**: Public address system (sound system)
  - Aka "the rig"
- **Ears**: In-ear-monitor system (IEM)
- **Stage gear**: Anything used on stage for the performance
- **Snake**: The electronic connected between consoles and the stage

How loud is it?

Tools to measure sound

- **SPL meter**
  - Measures
  - Loudness
  - Frequency
  - Spectrum analysis
  - Graphs
  - Computer interface
Know when to say when

- *There She Blows!*
- *Cowbell*
Comm 4600

Daily Agenda April 3, 2008

Colors Concert-need help? Anything we can answer or do?
Announcements
Problems with Event Planners? Define what they are

Craig Morgan: Sign up, working on show: Sign up sheet passed around, they broke up into groups so it was more manageable.

Networking and Relationship Building

1. Why Network/Importance of Networking
Networking is the key to successful event management
Let me illustrate how networking weaves it’s way through everything you do:
Friends with Oaks at 5yrs., stayed friends growing up
Concerts banned on our campus, they agreed to come back here(show picture)
Through them, did book work for Joe, met Robinson(Molly books/Logicom Binder)
Talk about Events since then(show lanyards)

2. Importance...
Can’t get things done without it

3. How?
Backdoor Networking is a must!
Most important people on our campus are the Plant Operations people. I worked there as a student, I learned what they do, I have build and keep relationships with them.

A. Tara McNamera story: Three Dog Night fan at the Presidential Inaugural.
   Kitchen staff. She loved the group, would do anything for them. I befriended her, and when they needed extra catering stuff, she was willing to do anything.
   This is crucial when you’re working/doing an event in a city you’re not familiar with.

B. Show LogiCom Binder. These are all the people who make the event happen. You don’t have a relationship with them, you will not be successful.

C. Olympic Story: Irving, backdoor gets you to front door(show Eagles stuff)
Step 1: Gain their trust; be professional, overdo what you’re doing to make it perfect then the networking happens naturally. If you can gain trust, you will get whatever you need to make your event successful.

Step 2: Build relationships

Step 3. Keep the relationship active

**Practice:**
Have them practice networking with each other: Break into pairs, people you don’t know very well. Work on what they know, how they can help you, what you have in common, and how you can connect with them in the future.

**Group Time:**
Break into Commencement-assignments from last week. Commencement to do list, signage
Opening Ceremonies--Thundersticks
Golf:
  - David Hall
  - Save the Date
  - Sponsors/Suppliers

**Evaluation/Observations:**
They loved the stories, but the networking seemed pretty basic for them. They liked the three specific steps, especially about gaining their trust and building relationships. Breaking up into groups and mixing the class up worked really well. I had them pair off with people they don’t know and had them specifically follow the steps. They really liked it and learned things they wouldn’t have. It wasn’t about the interview, it was about networking, finding common ground and how they could help or be mutually beneficial to one another.
Craig Morgan Sign-up Sheet

April 25, 2008

Backstage:

Dressing rooms, Meet and Greet Area, catering, rider requirements, security, advance show, wash towels, set dressing rooms, etc.

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Runners:

Run venue personnel, band, production team around city. Need to be available as much as possible on April 25.

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Production Crew:

Work with Lights, sound, production schedule, venue personnel, riggers, catering for these crews, possible load in/out duties

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Front of House:

Work with media, work with ticket office, PR with patrons, solve ticket/seating issues, responsible for ushers, design lanyards, work with promoter, VIP guests, etc.

<table>
<thead>
<tr>
<th>Name</th>
<th>Availability April 24/evening</th>
<th>Availability April 25</th>
<th>Phone</th>
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Comm 4600

Daily Agenda April 8, 2008

Colors Concert—how was it? What did you learn
Announcements

Craig Morgan: Sign up, working on show—reported on where there areas would be

Leadership Events
Purposeful:
Networking
Bonding
Strategic Planning
Bring in the Expert
More conference planning
Wow factor—entertainment booked here: Collin Raye, Rita Coolidge, Three Dog, Glen Campbell, Oak Ridge Boys.
Corporate atmosphere, so back to corporate keys
Plan in lots of networking time—time where they can be together and discuss
Helps to conduct personality tests if they’re trying to get to know each other, but bring in the expert

Assign topics, choose theme,

Production for Keynote and break-out sessions can be a challenge so make sure you have a logistics person on top of this one.

Leadership Games: Have a cadre ready

Conference Website: registration, schedule, events, etc.

Sporting Events
What did Tim teach about this?

Time schedule is critical. You only have allotted time from time out, half time, etc. You can’t go over. Script each time out or activity.
Travel and field/game management are your most critical
Follow set of rules, don’t try to make a mark here, and make sure etiquette is followed
Egos drive this arena. Lots of money to be made
Super Bowl halftime: bids process, broken down into flag carriers, each band, production, sponsors, etc.
**Group Time:**
Break into Commencement-assignments from last week. Commencement to do list, signage. Buffet: Design our own posters. Sell tickets at grad fair.
Opening Ceremonies—Thundersticks Meeting Thursday at 8am! Time line
**Golf:**
- David Hall
- Save the Date Thunder Ball. More SUU oriented
- Sponsors/Suppliers
- Shotgun start, 4 person scramble. Celebrity at holes, not a fifth player. Band, catering, meals, celebrities.

**Evaluations: Observations**

Very brief and broad overview. This could be broken into more depth. It could fit earlier in Leadership. Part of the problem was I didn’t know what Tim Potter had covered on sporting events, early on when I was out for surgery and didn’t want to replicate. Maybe show sporting events and break down the event and event management aspects.
Comm 4600

Daily Agenda April 10, 2008

Craig Morgan: Sign up, working on show
Meeting today at 1
Discuss what front of house is

Event Planners:
Discuss what I’m looking for. Confusion on the format I want it in. They want
hand feed, specific instructions

Box Office & Front of House Brad Bishop presenter Brad is Box office manager
and front of house director for Heritage Center Theater. Has an event background

Covered the following:
Audience, knowing audience, talk to box office staff

How Box office percentages are divided out
Marketing the event
Setting up the ticketing: age limit, price point
Dealing with volunteers in front of house
Dealing with building rentals, is it worth the price, how to decide to rent
Dealing with Patrons
Front of House front line and public face of the event
How to deal with front of house problems, patron problems

Evaluation:
Not as thorough as it could have been. Brad is knowledgeable. They had lots of
questions for him and it seemed their interest was piqued. Didn’t seem that important to
them. They were interested, but didn’t see how it applied to them. Talked about Utah
Shakes experience with patron having heart attack and walking through the glass. Asked
how to deal with that. Must have contingency plans. Seemed most interested in handling the what if.

Talked about Event Planners and laid out expectations

**Group Time:**  
Spent most time with Golf, talking about their presentation, organizing for the fall.

Opening Ceremonies had a meeting today with facilities

Concerts had a meeting with facilities

Commencement is coming to weekly meetings
Comm 4600

Daily Agenda April 15, 2008

Craig Morgan:
Sign up, working on show
Meeting Tuesday at Noon

Event Planners:
Francine Example

Political Events: Political Event Planning: Campaigns, Speech writing, dealing with candidates, Secret Service Advance and Protocol

Have Liz and Shannon discuss their experiences in Washington DC

Stories:
Write on Board: POTUS stands for President of the United States
The Eagle has landed. The Eagle is in the building. They have names for each one.

Grey Goose-podium carried by secret service

White House, Race for the Cure, Marine One

Campaigns: What have you learned from your campaigns class?
Day and night, thorough, comprehensive. Visual, get your message out, repetition

Political Communication—speech writing: repeat the message as many ways and as many times as you can. Attractive to audience.
1/50th of a second they judge the website.
Difference between male and female communication
Candidates: males discuss the issues, females they discuss hair color, clothing, gender issues, etc.
Speechwriting: intro, body, conclusion discussing their message.
Learn the candidates style and words they use.
Must be well researched and have quotes. Must be stirring and epidemic—higher Everything can be used as a sound byte and taken out of context

Symbolic convergence theory:
Fantasy chain, commonalities, leadership

Leadership styles, Communication styles:
Bush during Katrina vs September 11

**Visual Communication**
Visually can communicate a message. Particularly important in political comm
Bush convention, looked like White House

Colors stand for: In the Color Wheel (2007) we find red is the color of fire and
blood, and is associated with energy, power and determination. Blue is associated with
depth and stability and symbolizes trust, loyalty and wisdom. White is associated with
goodness and light, and is the color of perfection. These colors together make up the
patriotic colors of America. We use these colors to evoke emotion

Repetition: Repeat colors, repeat message

**Protocol**
Highest to lowest, always! Seating, speaking, introductions, federal, state,
county, local. Defer to highest. Parades, appearances, events.

Clicks: when you set out the contract, you will determine amount of clicks you
get. You can do that many.

Everybody must go through a background check to be admitted to the event. You
must submit your list early, they’ll check it, and get back to you.

President: Always early. Hates to be late. He will always arrive early and won’t
wait. Start early. Be prepared for such things.

Story about the telephone set up at National Race for the cure. We checked the
line, his people set up the line. It was tested and worked perfectly. He called early, we
were prepared for that. Line didn’t work. We had to use cell phones and broadcast over
speakers.

VP: Doesn’t like to communicate with anybody. Must be curtained off. Comes
in and out of the event, doesn’t linger.

Event with Harry Reid: We have 30 minutes, that’s it. If we go off site, we have to
account for travel in that time.

Rules and regulations. Since we’re doing event in Senate chambers, Capital, or
any Federal Building, there is no fundraising

Presidential Motorcade: If POTUS is in the motorcade, there will be a helicopter
circling. If it’s a member of the family or staff, just the motorcade. Must shut down all
roads leading to. Night of surgery, day in Nashville stuck waiting for motorcades.
**Secret Service:**

All about the relationship. Try to build and cultivate a good one, but in the end it’s up to them. It’s all about power, and they hold it, but be prepared and they’ll respect that.

If you’re prepared, they will respect. Otherwise, they can smell fear and being unprepared.

**Hand out Leavitt Movements**

Story about event with POTUS and Spinners. I kept going down closed corridor. They stopped me. I explained, they compromised.

**Secret service alphabet pins…different one each day. Details levels of entry point**

10 ft radius around POTUS. Hand line?? Work the line

Grey Goose travels with the POTUS everywhere. Calibrated to him. Story about sound checking and standing behind that.

Mag and Bag: bag search

Secret Service Sweep. Conducted whenever they set it, generally two hours prior to doors so it’s as fresh to the audience coming as possible. They shut everything down and EVERYBODY has to exit. They sweep the area and perimeter and look for everything. They take as long as they need to so you better be prepared for this. They let you back in when they’re ready to do so, and not before. If you’ve had a bad relationship with them, this will be worse.

Advance with Secret Service: be pro active, they will appreciate this. They want options for everything. Two entrances, exits, ability to set the tone. You can ask, they will give you the final determination.

**Political Vocabulary**

Clicks: The amount of pictures the politician will stand for. When you set out the contract, you will determine amount of clicks you get. You can do that many.

Background Check: Everybody must go through a background check to be admitted to the event. You must submit your list early, they’ll check it, and get back to you.

Rules and regulations. Since we’re doing event in Senate chambers, Capital, or any Federal Building, there is no fundraising
Alphabet letter pin: Secret Service Pin. Different one each day. Details levels of entry point

POTUS: President of the United States

VPOTUS: Vice President of the United States

41 & 43 Bush Senior, Bush current

Grey Goose: Podium used by the Secret Service with the Presidential Seal on the front. Travels with the POTUS everywhere.

Mag and Bag: Magnetic search and bag search

Secret Service Sweep. Conducted whenever they set it, generally two hours prior to doors so it’s as fresh to the audience coming as possible. They shut everything down and EVERYBODY has to exit. They sweep the area and perimeter and look for everything. They take as long as they need to so you better be prepared for this. They let you back in when they’re ready to do so, and not before. If you’ve had a bad relationship with them, this will be worse.

Secret Service Advance: This is the advance which means prior to the event. They advance the event with you on the phone or email. They will also do a site advance. be pro active, they will appreciate this. They want options for everything. Two entrances, exits, ability to set the tone. You can ask, they will give you the final determination.

Hand out Secretary Leavitt movements-this shows the details and the level of details we need to go to.

Evaluation:
They loved this topic. We could spend a lot more time here. They were engaged the entire discussion, asked a lot of questions, and we ran out of time. They loved the definitions and the stories. It helped bring it to life and make it real for them. I also stressed not to think it’s too far fetched that they would be doing a presidential event, I’ve done them.
Group Time:
Golf, talking about their presentation, organizing for the fall.

Opening Ceremonies
Concerts

Commencement is coming to weekly meetings
  Wednesday at 11
  Marketing of buffet
  Details
  Schedule
Political Event Planning

Political Vocabulary:

POTUS: President of the United States

VPOTUS: Vice President of the United States

Clicks: The amount of pictures the politician will stand for. When you set out the contract, you will determine amount of clicks you get. You can do that many.

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Secret Service Advance: This is the advance which means prior to the event. They advance the event with you on the phone or email. They will also do a site advance. be proactive, they will appreciate this. They want options for everything. Two entrances, exits, ability to set the tone. You can ask, they will give you the final determination.

Movements for Secretary Leavitt

2:45 p.m. - Arrival; park in lot southwest of library (reserved for his entourage)

-Met in parking lot by President Bennion or Dean O’Driscoll
2:50 p.m. -enter outer door adjacent to lot, down the stairs and wait in back room
2:55 p.m. -enter the reading room and seated on front row
3:15 p.m. -speak at the podium immediately in front of MOL collection room
3:30 p.m. -unveil new room, pose for pictures with large key, open the room
3:35 p.m. -mingle with VIP guests inside the collection space
4:00 p.m. -walk out of library using same path as entrance
4:05 p.m. -walk to and enter main south doors of Sharwan Smith Center by the Ballroom

-Accompanied by Dean O'Driscoll

4:07 p.m. -Enter the Convention Center lobby and the Cedar Breaks room to relax
With family
-James and Beverley Sorenson will be in next room (Brian Head)
-SUU employees will be stationed at both doors entering space

4:50 p.m. -Leavitt family will be accompanied across the hall into the ballroom and ushered to their reserved table(s) in front of stage
5:00 p.m. Remain at table for dinner and program
6:15 p.m. Michael Leavitt will take the stage to speak in the ballroom
6:45 p.m. Leave ballroom through door south of stage and enter waiting vehicle
6:50 p.m. Drive around and down the tunnel underneath Centrum for concert entry
6:57 p.m. Enter Centrum through tunnel and escorted to his seat(s)

-by President Bennion or Dean O'Driscoll

7:00 p.m. Enjoy Orchestra at Temple Square concert
8:25 p.m. Exit Centrum through tunnel and into vehicle
8:30 p.m. Leave Southern Utah University campus

Library options:
1-main door; down the stairs
2-exit through the Palmer room, go through “staff only” door by white phone, up stairs and out double doors to parking lot
3-exit through “closed collection 005- comes out by the phone and up the same stairs
4-through offices, the “staff only” door and up 1 ½ flights of stairs to exit towards Music building
Movements for Secretary Leavitt

2:45 p.m. - Arrival; park in lot southwest of library (reserved for his entourage)
   - Met in parking lot by President Bennion or Dean O’Driscoll
2:50 p.m. - enter outer door adjacent to lot, down the stairs and wait in back room
2:55 p.m. - enter the reading room and seated on front row
3:15 p.m. - speak at the podium immediately in front of MOL collection room
3:30 p.m. - unveil new room, pose for pictures with large key, open the room
3:35 p.m. - mingle with VIP guests inside the collection space
4:00 p.m. - walk out of library using same path as entrance
4:05 p.m. - walk to and enter main south doors of Sharwan Smith Center by the Ballroom
   - Accompanied by Dean O’Driscoll
4:07 p.m. - Enter the Convention Center lobby and the Cedar Breaks room to relax
   With family
   - James and Beverley Sorenson will be in next room (Brian Head)
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6:15 p.m. - Michael Leavitt will take the stage to speak in the ballroom
6:45 p.m. - Leave ballroom through door south of stage and enter waiting vehicle
6:50 p.m. - Drive around and down the tunnel underneath Centrum for concert entry
6:57 p.m. - Enter Centrum through tunnel and escorted to his seat(s)
   - by President Bennion or Dean O’Driscoll
7:00 p.m. - Enjoy Orchestra at Temple Square concert
8:25 p.m. - Exit Centrum through tunnel and into vehicle
8:30 p.m. - Leave Southern Utah University campus
Library options:

1-main door; down the stairs
2-exit through the Palmer room, go through “staff only” door by white phone, up stairs and out double doors to parking lot
3-exit through “closed collection 005- comes out by the phone and up the same stairs
4-through offices, the “staff only” door and up 1 ½ flights of stairs to exit towards Music building
Comm 4600

Daily Agenda April 17, 2008

Group work on project

Spent time talking about their projects, planning how to present

Organized Commencement and Opening Ceremonies group

Had facilities meeting with concert and Summer Games crews. Attached are those agendas.

Evaluation:
The groups that were within the semester have flourished. The groups in the summer and fall have struggled. This is partly because it’s not deadline sensitive yet and not total priority. There is also very limited work they can do on the events without my help. We’ve spent a great deal of time trying and calling. They are interested and willing to jump in. They are interested in the process and trying to make it work.
Comm 4600

Daily Agenda April 22, 2008

ICID, Communication, Visual Communication and Communication Theories

How did the Spring Game, TBird Awards go?

Event Planners are Due!

Questions on your Presentations on Thursday? Twenty minutes

Craig Morgan Day of Schedule
  This is your final
  Thursday April 24, Friday April 25
  Production
  Front of House: pick up passes. Passes to Cedar Review
  Backstage
  Runners: van certified

Commencement Schedule Need Help:
  Thursday hanging signs
  Friday balloons, signage

Evaluations of the class: Qualitative info for my capstone only

Opening Ceremonies presented their group final. Attached is the presentation. They did a good job for being up in the air. They focused on what they could do over the next two months. They will all return for their event.

Went through Craig Morgan and Commencement Schedules so they could see where we needed help. Also stressed those groups who have not had the opportunity to manage an event would be able to jump in and see both of these in action as well as be able to manage the event.

Concert: Picked a crew of 5 people; Kacie, Jordan E, Fran, Tate and Cayson. These are the people who don’t seem as engaged in the class. They have really responded well to being responsible for this.
Topic: ICID, Communication, planning & sharing. Visual Communication

Dean in Austria, Renee knee, Jen, ICID team falling apart. That’s what we do this for. We’ve held three meetings for a brain dump

I’ve stressed over and over all semester that the most important aspects of Event Planning are:
Communication
Organization
Leadership. All deal with communication

Visual Communication. How you construct the message

Visual Communication:
Laswell’s Theory: Who says what, in which channel, to whom, with what effect?
Dissonance theory-filter of visual communication
Social constructionist theory—we socially construct the meaning of symbols
Semiotic-theory of visual communication
Responsive cord—Political
Frame: We frame our lives, frame our thoughts by what we know
Perceptual set-psychological. Health issues, minds set, what you’re doing at the time influences how you see things. You’re primed to respond a certain way.

Uses & Gratification Theory: How do I use that medium and what satisfaction or gratification do I get out of that?
Symbol—we socially construct the meaning of symbols. Symbolic convergence theory—our shared socially constructed meanings converge to form the meaning of symbols

**We are symbol creating creatures
Words have no meaning in themselves, all are socially constructed symbols

As visual communicators our job is to take symbols or images and connect it or influence our thoughts

Visual Elements: Building blocks that build up visual elements. Page 73, Berger Book

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Direction—lines & shapes direct our eyes to move in certain directions. Start in upper left corner and move around the image as directed by lines, shapes, etc.

Lighting—our ability to see anything is a function of light. “Lighting shapes our perceptions of things. Shows us what things look like by illuminating shape, texture, and color by manipulating shadows to generate certain feelings and attitudes. Lighting is one of the tools that artists and photographers can control and is an extremely powerful aesthetic device.” Berger

Perspective—involves representing things the way they look, with parallel lines converging on some point on the horizon line via the process of psychological closure (the way our minds complete incomplete visual material given to us—inauguration set.) Berger, Arthur Asa, Seeing is Believing
Colors: Article on color and what it stands for.

Course wrap up: Where to get a job. How to get a job: look for PR. Go to venues. Decide what area you're interested in and pursue that area specifically.
Symbol—we socially construct the meaning of symbols. Symbolic convergence theory—our shared socially constructed meanings converge to form the meaning of symbols.

*We are symbol creating creatures.
Words have no meaning in themselves, all are socially constructed symbols.

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Color (hues to create visual interest, another tool)
Proportion

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Communicate with Color

Applying color principles fosters desired audience response. Warm colors tend to "move toward you" while cool colors tend to "move away from you." So a designer can use warm colors for emphasis and cool colors to minimize emphasis. Brighter colors attract our eyes first, and if overused, can cause visual confusion. Overusing a bright color as an accent reduces its effectiveness.

Emotional responses influence color considerations, and differences in color value and intensity can evoke very different emotional reactions. Light red is associated with cheerfulness, but bright or dark red can induce irritability. Light yellow-green is associated with freshness and youth, but the darker shade olive is associated with drabness and decay. Light sky blue is associated with tranquility, but the deeper value indigo is associated with depression.

Basically, in North American mainstream culture, the following meanings are signaled by color:

- Red: urgency, passion, heat, love, blood, excitement, strength, sex, passion, speed, danger
- Yellow: warmth, sunshine, cheer, happiness, cowardice, brightness
- Blue: truth, dignity, power, coolness, melancholy, heaviness, trust, reliability, belonging, coolness
- Orange: playfulness, warmth, vibrant
- Green: nature, health, cheerfulness, environment, money, vegetation, nature, fresh, cool, growth, abundance
- Purple: wealth, royalty, sophistication, intelligence, royal, spirituality, dignity
- Pink: soft, sweet, nurture, security
- Black: sophistication, elegant, seductive, mystery, death, rebellion, strength, evil
- White: purity, cleanliness, lightness, emptiness, pure, virginal,
Network Security Services:
clean, youthful, mild
- Gold: prestige, expensive
- Silver: prestige, cold, scientific

eWork Markets: Network Security Consultants

Network Security Protection with Top Layer IPS
Notice how a particular color may have both a positive and negative connotation? This emphasizes the importance of careful color selection and coordination.

VeriSign: SSL Certificates
Different cultures interpret colors differently, and a savvy Web designer can avoid disappointing results and costly re-works by some upfront cultural research. "White is the color of death in Chinese culture, but purple represents death in Brazil. Yellow is sacred to the Chinese, but signified sadness in Greece and jealousy in France. In North America, green is typically associated with jealousy. People from tropical countries respond most favorably to warm colors, people from northern climate prefer the cooler colors" according to Keysteps. [www.keysteps.com/Tips&Articles/feature3.htm]

Secure Your Valuable Information Beyond the Firewall
Imagine the negative first impressions made by selecting a culturally offensive site color scheme. That's only one example of why it's time well-spent considering how color choices support a site's message, its target audience preferences and demographics.

Network Management Services:

About the Author:

Maura "Chip" Yost's interest in computers began when she received a Commodore 64 for Christmas, which at the time she considered the electronic equivalent of a lump of coal. She worked for over 11 years as an employment specialist and workshop presenter, and holds an advanced degree in training.

You can reach Maura at: john@dataplusnet.com.

Previous: How color fits with web design

This article originally appeared in the February 3, 2000 edition of the WebReference Update Newsletter.

http://www.webreference.com/new/color2.html

7/9/2007
Day of Show Schedule
Craig Morgan
April 25, 2008

April 24
Patrick Set Stage
Mike set building tech requirements

Noon
Stage set and ready for Load In

3:00pm
Light and Sound Load in-
Pratt Sound-Ed, Lights-XS Entertainment,
Steve Crew: Zach Stevenson.

3:00pm
Pick up van keys
Jordan
Get stamp, towels, detergent, bowls, etc. from SUUSA offices
Bethany

5:30
Pick up Staples printing, tie lanyards
Jordan, Cayson, Tate, Fran, Kacie

7:00pm
Shop for rider

8:00pm
Centrum

10:00pm
Block off parking lot for buses & trucks(2 buses, 1 truck plus lighting trucks)

April 25

8:00am
Concert Crew/Sound Light load in Centrum
Zak, Derek
Pick up vans
Jordan
Set Coffee & drinks
Ashlee, Kacie
Set up Dressing rooms
Ashlee, Fran, Kacie, Lindsay

9:00am
Set up Meet & Greet Area
Ashlee, Cayson, Tate, Jordan
Stock Dressing Rooms
Hang Signage
Wash Towels, put in air fresheners, decorate, plants, etc.

11:00am
Craig Morgan Load In
Zak
Set Beverage/Coffee service
Food Service

11:00
Number Chairs
Concert Crew

2:00
Morgan Sound Check
Pratt/XS/Zak

2:00
Stuff Meet and Greet/Ticket envelopes

3:00
Due West Load In
Zak

3:00
Set Dressing Rooms

3:00
Set Barricades
Patrick

4:30
Sound Check

5:00
Front of House Group arrives
Radio Stations Arrive
Front of House group

5:30
Final food set in dressing rooms
Count in Merchandise
Front of House class group

5:30
Usher Meeting
Lindsay

6:00
Security Meeting backstage

6:00
Ushers in place
Jared

6:30pm
Doors

6:45???
Meet and Greet for radio, contest winners(40)
Hosts

7:00
Refresh Dressing Rooms
7:30  Showtime! Opener Due West
8:00  Stage Changeover  Zak
8:30  Craig Morgan
     Refresh Backstage
9:45  Show End
     Strike Backstage
Wash towels, take signage down, strike Meet and Greet, clean up food and dressing rooms.
Load out  Mike, Zach, Pratt, XS
Transport Band and crew to hotel
Return Vans

Dressing Room Assignments
Craig Morgan Band  109
Craig Hospitality  110
Craig Green Room Meet & Greet Area
Due West Dressing Room
Production Offices  105
Local Production  107
Our Production  108

Drivers/Runners
Jordan
Cayson
Derek Mini Van ?????
Raymond Mini Van
Joshua Noon on

Thursday April 24
3:00pm  Load In: Production Crew
         Tyson, Shannon, Tyson. Be there when you can
7:00pm  Shopping
         Katie, Cayson, Tate, Fran, Jordan
8:00pm  Backstage: Wash towels, set soap, furniture, shopping stuff
         Devin, Abby, Jordan E, Jordan K, Brooke, Heidi, Andrea, Pace, Megan

Friday April 25
All Day  Backstage, All Day: Jordan, Kacie, Cayson, Tate, Fran. Dressing rooms, Meet &
greet, catering, rider, security, wash towels, set dressing rooms.
3pm on Brooke, Heidi, Andrea
     Production after 3pm, Terry, Shannon, and Tyson
5:00pm  Front of House: Bethany, Heather, Erin, Whitney, Emily, Liz(not available?)
Commencement Group Assignments: Site Coordinators,
Event Planning Class, Presidential Ambassadors & SUUSA

Thursday
All day & Night Hang Commencement Signage, set out map Jordan K and Emily, class
Ticket set up at grad fair Brooke & Andrea

Friday:
Hang Signs Jordan, Emily, class
Gowns to Hunter Conference Center Ron, Jordan
10am Pick up Mace from Great Hall, Mace cloth from Alumni House Kacie
Check on set up for Buffet, decorate, banners, etc Emily, Kacie
Pick up cash box, sell tickets at the door

****Also have sound check schedules to pay attention to for Commencement group

Saturday:
6:00am Orientation, assignments Jon/SUUSA
6:00 Hang Signs, A-Frames Brooke
Blow up and distribute Balloons, deliver water SUUSA/Class
7:30 Ushers at Centrum/around campus Jon
7:30 Site Coordinator’s Meet, get radios Mindy, Emily
7:45 Site Coordinator’s to gown VIPs All
7:45 Ushers meet in Centrum Jon
8:00 Ensure TV on in theater, Rotunda Deniece, Brent Felix
8:00 Line up Dale, Dean, Jordan E
8:00 Check on VIP’s, Line-up Everybody
8:25 Bells begin tolling to signal ready to march Mindy/Brent
Bagpipes lead processionally silently until at Centrum Hill Bruce Barclay
8:29 Line Up Go Dean
Cue Orchestra when graduates are at Centrum Mindy/Jared, Emily
Help Line up through Centrum Tunnel Jon, SUUSA Mindy
Hand out programs SUUSA
Be seating VIP, guests with accommodations, etc SUUSA
9:00 Time Clock Begins... Jared, Deniece, Annette
Ensure Diploma Covers, Water, Programs, sound, set up etc.
9:30 SUUSA Ushers Break
10:30 Facilities transfer flowers from Centrum to sights Site Coord.& Facilities
10:30 SUUSA out to campus; answer questions, give directions Jon
11:00 SUUSA Ushers go to Individual Convocations
11:00 Great Indoor Picnic Begins-see what they need Jordan, Emily
11:00 Site Coordinators ensure line up happening, music is on, Site Coord.
know who is cueing the march, etc.
11:30 Individual Convocations begin Site Coordinators
11:30 PA’s Arrive Jared
Ensure signs, balloons, etc still look nice
Ensure site coordinators have enough programs, diploma covers and water at Randall, Centrum & PE

1:00        SUUSA Ushers Finish                           Jon
1:30        PA's Usher at 2nd individual Convocations     Jared
1:30        Site Coordinators work on line up, music etc. Site Coordinators
2:00        Individual Convocations Begin                  All!
2:30        Radio Fun                                       Jared
3:00        PA Ushers take down and clean up signs (A Frames), balloons, etc., to Centrum

??? Clean up, go home

Please keep us posted on the radios what is happening at your sites, what you may need, how the line-ups are coming, who needs help, etc., etc.

Usher Placement Needs
8:00am-9:30am Jared has maps
Main Commencement: 20
Be at the Centrum at 8:00am. We are there to answer questions and hand out programs. Please take campus maps, and line up cards with you. The programs are at the front/West side of the Centrum. Please distribute those.

8 Ushers In Centrum tunnel at 8:15 handing out programs, directing traffic.
2 Ushers hosting and seating VIP Guests

Ushers placed at signs around campus: 18
Go to specified location. Answer questions, give directions. Take map, line up cards, and FAQ sheet.

All ushers outside Centrum come back to offices at 9:30, take a break. At 10:00 we need to go to the convocation sites and usher there. We are responsible for being at doors, answering questions, giving directions, passing out programs, and helping the Site Coordinator with last minute set up needs.

10:15-Noon and 1:00-3:00pm
Assignments:
Around Campus 18-same who were out earlier
PE Building 8-Two stand at South East entrance and direct people to additional doors so they don’t enter into the line up
Randall Theater 6
Centrum 10 Help move people out of the Commencement into the Convocations quickly. Answer questions
Sharwan Smith Center 4 In Rotunda and West Mall, give directions to additional sites.

**Everybody watch for medical emergencies, guests with special needs, problems, and radio Mindy.**
Commencement Schedule
Sound Check and Walk-through
Friday May 2, 2008

*8am  Move Diploma Covers & Water to sites
       Jared, Deniece, Mindy, Annette, Sheila
       Meet in Rotunda
       Patrick, Richard, Mike, Event Group
       Move Programs

Class Commencement Group will be hanging signage

**PF Building**
8:00am  Sound Load In
       Mike Williams, Richard Whittle
Noon  Building Sound Check, Walk-through
       Deniece, Mindy, Mike, Lee Byers,
          Richard Whittle
1:00pm  Business: Processional, student grad speaker, string quaet, ROTC
1:45  Science video, processional, Pomp

**Centrum Arena**
8:00am  Sound Load In
       Music Stands, percussion from Music bldg.
       Mike Williams, Patrick
       Piano tuned
       Dan McClanahan
9:00ish am  Piano tuned
       Laird Campbell
10:30  Driggs Event Library
       Dean, Mike Williams
       Buffet set, banners delivered
       Marsha, Ralph
2:30:00  Concert Choir & Orchestra
       Dr. St. Pierre, Xun Sun
2:30pm  Mace Walk Through
       Diana Graff, Mindy
3:00pm  Centrum Sound/light Check
       Poll Sound, Mike
3:30  Education Walk Through
       Jared, Patrick, Suzanne, Reps
4:00pm  HSS Walk Through, music, staging, etc.
       Jared, Patrick, Jen, Reps.
4:30  National Anthem JP
       Mindy, Jen, Poll
4:30pm  ROTC/Flags
       ROTC, Mindy
5:00  Student Speaker
       Isaac, Jen, Poll
5:15  Bagpipes
       Bruce Barclay, Mindy
5:30pm  Video Check
       Mike, Dean, Mindy, Poll
6:00  Announcement run through
       Poll, Dean, Mindy
6:40pm  Buffet Set up and go
       Marsha, Class
**After buffet, or Sat. Morning, please move banners to Centrum Ralph

**Randall Jones Theater**
2:00pm  Randall walk through for CIET
       Annette, College Rep
3-5:00pm  PVA Dress rehearsal
       Dr. Stitt, Kay, Clarisse, etc.,
Signage to Josh
Signage for PE door directing them elsewhere, and robe pick up in Vermillion Cliffs for graduates and Shooting Star for Commencement Guests

Centrum Set up
Cue sheet for Poll sound and lighting
Class schedule: Wednesday, Thursday and Friday: Wednesday hang signs, Thursday hang signs, Friday decorate & run buffet. Saturday decorate
Site Assignments
Lanyards
Sound Check
Set up for Driggs event to mike
Get A Frames out of Centrum
Get a person to guard the track doors in the PE building
Ask Dan Frezza to do VOG announcements
Check on ushers
Overflow set up for TV
Food counts from ticket office to Sharon
Call Ken Beazer for PVA-shake, cap & gown ordered
Reserve orchestra and choir seats in Centrum section L.. 3 rows up
Order curtain rack at the portals
Order screens
Talk to music department about recessional music
Shop for centerpieces
Music for buffet
Sound for buffet
Golf cart at 8L15am at the tunnel, transport grad to HSS
Talk to Jordan about line up
Alumni to hand out Alumni cards
Hang buffet posters & table tents-get them approved
Balloons in my office
Pick up and hang commencement banners
Site coordinators set up

Commencement To Do Each Year:

Order Video from Richard Batt in February
Pictures from honorees
Copies of video from Richard for honorees
Two copies for backup for Mike
Music this year was powerful and amazing
Stage size and ramps/stairs/railings a problem
Stage 48x24 this year.
PE stage was small, no railings.
Pres. Thought ramp was steep
No dogs allowed-Centrum
Two screens in Centrum
Write script/citation
Test Video
Loved Processional on screen in Centrum
Entire ceremony on screens, switch to honorary degree video
Signage printed and hung. Start printing in February
Jeff Fisher hung signage, did a great job.
Invite ushers-SUUSA and PA’s. PA had morning shift in 07, rotate
Order hoods & robes for Honorary Doctorate Degree
Alumni Pres confirm to speak @ moving tassels
Order pins for Alumni to give out as they get their degree.
Confirm Alumni board to give those pins

Ron Cardon in charge of Robes and Banners for VIP
Extra tassels to sight coordinators
Hoods picked up by students worked well this year
Get Diploma covers, programs, water moved. Plant did not show up to move this year.
Ron also did grad speaker and Natl. Anthem contests
Pennie handles grad fair, dealing with Jostens, and all student cap and gowns.

Order water for stage at main and each site: 250
Stuff hoods and water in podium
Bottles of water by chairs
Name placards on seats
Cards saying reminder, you’re on camera
Spike the stage for any special awards
Signers in robes, on stage
Carillon Bells tolling from 8am-8:25am
Schedule Bagpipers to play. They begin at 8:25, lead processional, and stay on top of hill by Centrum.
Schedule ROTC
Tape dignitary names to sidewalk

**Logistics**
Bring bull horn from SUUSA offices each year
Get checks cut for Poll Sound, student speaker, bagpipes
Schedule to the Mace carrier
Walk through schedule out by early April. Send copies to all on list.
Sound check PE early am, Centrum early PM. This schedule was good.
ROTC needs to walk through same time as Natl. Anthem singer
Dan McClanahan needs to move the instruments and chairs/stands from the music bldg.
early Friday.
Planos need to be tuned-call Laird Campbell.
Advance Security with invited guests-Governor this year
Put 8 banners on stage, not just 6. 8 worked this year
Get staff members to carry banners, have them rehearse/walk through!
ADA needs through Carmen Alldredge
Pull tickets to picnic for Ushers
Make the top of the Seal even with the bottom of the Catwalk.
Close the gap between the banners on stage
Leave the red, SUU banner up across the tunnel
Black Drapes covering the scoreboards
Signage telling Colleges who they need to follow helped line up
Have somebody to cue each college as they fall into line
Robes for VIP/Dignitaries in South Hall Practice Room
Robes for students who did not pick them up in So. Hall Conference room. This was
used a great deal this year.
Choir seated in Section K with piano close by. They march in and stay there when
finished. No loading on risers.
No school song by choir.
More lighting/house lighting on the floor so we can spotlight graduates.
Lighting on choir in section K was perfect. Choir starts on row 3, mics on row 2.
Lighting in area off as soon as Pres. Steps to stage to announce prayer/anthem
Lighting should be stage lighting with spots on speaker. Great this year!
Cue Mike as to lights up according to script when Pres. Speaking about grads.
Lights up when grads getting their degrees
Mike Williams should have a script.
President’s suite for VIP guests of family/Debi
Stock suite with drinks, food, etc.
Make sure suites are clean
Poll sound needs crew help to load in/out
Poll needs riggers to hang and load out equipment. Zak Stevenson is the man
Medallions available at the South Hall on Saturday
Need a Robe for Beverly Taylor Sorenson each year she joins us. Probably for daughter
or staff member accompanying her. It is located in our closet with our Trustee Robes.
She is not able to make the entire processional.
VIP gowns need to be dry cleaned in 08
We only have 10 Trustee robes
The Mace Cloth is located in the Robe Closet with the Trustee gowns in the Alumni
House. The Mace cart is in the Centrum. The Mace is in the great hall
PE Building needs 400 more chairs; rent or borrow from Dorain’s ward.
PE building needs giant flag hung, it’s in the PE bldg.
Move the PE stage back to the bleachers. Chairs need to go to the front of the stage. Put
the musical number on stage
Ask the PE building guests to not stand so they can see processional
Science doing the video looks strange on stage.
Regents office must be sitting on stage-Dave Doty not, but on front row
Richard Whittle needs the maps earlier. Set up should not be last minute
Two projectors set up in Centrum
Centrum person-Patrick should rope of VIP, Choir seating, seating blocked for video, etc.
Lock doors and place ushers on doors to the side of the screen/video
Copies of Campus maps from Dean to Image Pro, and then in Newspaper racks for ushers
Take Mace to Centrum for rehearsal. Take to line up for Mace Carrier

**Site Coordinators**
Set meeting for Early March
Walk throughs for each college
Lunch Thursday prior to Commencement
Radios charged and handed out Sat. morning
Centrum Maps
PE bldg PDF. Jared has both of those
Extra tassels to site coordinators
Commencement Group Assignments: Site Coordinators, Event Planning Class, Presidential Ambassadors & SUUSA

**Thursday**
All day & Night  Hang Commencement Signage, set out map  Jordan K and Emily, class
Ticket set up at grad fair  Brooke & Andrea

**Friday:**
- Hang Signs  Jordan, Emily, class
- Gowns to Hunter Conference Center  Ron, Jordan
- 10am Pick up Mace from Great Hall, Mace cloth from Alumni House  Kacie
- Check on set up for Buffet, decorate, banners, etc  Emily, Kacie
- Pick up cash box, sell tickets at the door

***Also have sound check schedules to pay attention to for Commencement group

**Saturday:**
- 6:00am Orientation, assignments  Jon/SUUSA
- 6:00 Hang Signs, A-Frames  Brooke
- Blow up and distribute Balloons, deliver water  SUUSA/Class
- 7:30 Ushers at Centrum/around campus  Jon
- 7:30 Site Coordinator’s Meet, get radios  Mindy, Emily
- 7:45 Site Coordinator’s to gown VIPs  All
- 7:45 Ushers meet in Centrum  Jon
- 8:00 Ensure TV on in theater, Rotunda  Deniece, Brent Felix
- 8:00 Line up  Dale, Dean, Jordan E
- 8:00 Check on VIP’s, Line-up  Everybody
- 8:25 Bells begin tolling to signal ready to march  Mindy/Brent
- Bagpipes lead processionally silently until at Centrum Hill  Bruce Barclay
- 8:29 Line Up Go  Dean
- Cue Orchestra when graduates are at Centrum  Mindy/Jared, Emily
- Help Line up through Centrum Tunnel  Jon, SUUSA Mindy
- Hand out programs  SUUSA
- Be seating VIP, guests with accommodations, etc.  SUUSA
- 9:00 Time Clock Begins...
- Site Coordinator’s check various sites  Jared, Deniece, Annette
- Ensure Diploma Covers, Water, Programs, sound, set up etc.
- 9:30 SUUSA Ushers Break
- 10:30 Facilities transfer flowers from Centrum to sights  Site Coord.& Facilities
- 10:30 SUUSA out to campus; answer questions, give directions  Jon
- 11:00 SUUSA Ushers go to Individual Convocations  Jordan, Emily
- 11:00 Site Coordinators ensure line up happening, music is on, know who is cuing the march, etc.  Site Coord.
- 11:30 Individual Convocations begin  Site Coordinators
- 11:30 PA’s Arrive  Jared
- Ensure signs, balloons, etc still look nice
Ensure site coordinators have enough programs, diploma covers and water at Randall, Centrum & PE

1:00  SUUSA Ushers Finish
1:30  PA’s Usher at 2nd individual Convocations
1:30  Site Coordinators work on line up, music etc.
2:00  Individual Convocations Begin
2:30  Radio Fun
3:00  PA Ushers take down and clean up signs(A Frames), balloons, etc., to Centrum

???

Please keep us posted on the radios what is happening at your sites, what you may need, how the line-ups are coming, who needs help, etc., etc.

**Usher Placement Needs**
8:00am-9:30am  Jared has maps
Main Commencement: 20

Be at the Centrum at 8:00am. We are there to answer questions and hand out programs. Please take campus maps, and line up cards with you. The programs are at the front/West side of the Centrum. Please distribute those.

8 Ushers In Centrum tunnel at 8:15 handing out programs, directing traffic.
2 Ushers hosting and seating VIP Guests

Ushers placed at signs around campus: 18
Go to specified location. Answer questions, give directions. Take map, line up cards, and FAQ sheet.

All ushers outside Centrum come back to offices at 9:30, take a break. At 10:00 we need to go to the convocation sites and usher there. We are responsible for being at doors, answering questions, giving directions, passing out programs, and helping the Site Coordinator with last minute set up needs.

10:15-Noon and 1:00-3:00pm
Assignments:

- **Around Campus**  18-same who were out earlier
- PE Building  8--Two stand at South East entrance and direct people to additional doors so they don’t enter into the line up
- Randall Theater 6
- Centrum  10 Help move people out of the Commencement into the Convocations quickly. Answer questions
- Sharwan Smith Center 4  In Rotunda and West Mall, give directions to additional sites.

**Everybody watch for medical emergencies, guests with special needs, problems, and radio Mindy.**
Commencement Map of the Centrum

- 13 rows of 15 chairs
- Orchestra
- 7 rows of 15 chairs
- Stage [24' x 40']

Details:
- Have pitcher & four glasses at podium
- Water at each chair & program
Comm 4600

Event Planning/Management Class Evaluation

Please share your insights about the Event Planning Class this semester. The answers you give will be used for future planning purposes and for Mindy’s capstone project report. Your name will not be used, and the answers will be used as feedback. Please be insightful and discuss your answers. Thank you for your participation.

1. What topic/section of the class did you most enjoy? Why? Example: corporate events, political events, production, organization, leadership, etc.

2. Which area did you learn the most?

3. What do you wish we had covered more in depth or learned more about?

4. What area should be skipped next time this class is taught?

5. What was the most valuable thing you learned?
6. Please discuss: Do you feel you are prepared to enter the workforce and plan events? Why or why not? Was this class helpful to your career?

7. Was your group project and hands on planning of an event a valuable experience?

8. Should the class be offered again? At the same level of basic overview, or more advanced?

9. What areas need to be improved?

10. Please share any thoughts you have about this class.
Comm 4600

Daily Agenda April 24, 2008

Event Planners: in syllabus I asked for a copy. Were you planning on getting these back? Is this your only copy or did you make a second like I asked for?

Craig Morgan Day of Schedule
This is your final
Thursday April 24, Friday April 25
Production
Front of House: pick up passes. Passes to Cedar Review
Backstage
Runners: van certified

Commencement Schedule Need Help:
Thursday hanging signs
Friday balloons, signage

Evaluations: turn in

Grades will be available next week

Group Presentations:

Founder’s Day
Attached

Commencement:
Paper is attached

Golf
Attached
Founder's Day

Cayson King
Megan Sorenson
Heidi Ence
Heather Gingras
Lindsey Pace
Abby McEwen
Whitney Lyman

Derek Wang
As a team we assisted with the planning of Southern Utah University’s Founder’s Day on March 14, 2008. We split up responsibilities in order to complete all of necessary details to make this day a success. The following sections are descriptions and reactions from each of us who planned this event.

**Cayson King: The Buggy Logistics and Other Stuff**

In preparing for the buggy and saw portion of the event I was able to correlate with the individuals over the grounds, they were right on time in getting the buggy where it needed to be so that was really nice. Further on Megan and I along with some others from the class were able to festoon the wagon and prepare it for the log sawing ceremony. After the decorations were completed we were able to prepare for the crowd of people and the VIP’s that would be there to watch and also take place in the actual sawing of the logs.

As the actual events all took place it was nice to see that everyone was getting to where they needed to be and that all of the VIP’s were having a good time. The only thing I wish I could have for seen was that when President Benson and the Mayor began to saw the log it moved a lot and I quickly with the help of others jumped in and held it but it kind of took away from the event a tad.

Another area that I was involved in was the lightning of the bell tower which had a fireworks show, I was in charge of making sure the firework guy had everything he needed and that he lit them at the right time. As we neared the event the wind began to pick up and the firework guy called me and told me that he might not be able to light the fireworks if the wind continued, as the time came the wind died and it was safe. As I cued him there was an unexpected delay in the actual shooting off of the first firework
which made for an awkward moment which seemed like forever but the fireworks went off and the wind didn’t start any unexpected fires which I assume is a good thing.

I really enjoyed my involvement in the Founders Day events. I felt that things were very well organized and taken care of to the very last detail which was amazing considering all that was going on. The large amount of preparation also made it so when things went a little wrong they were very easily corrected and set back into motion without the notice of the crowd.

**Megan Sorenson: Decorations and Volunteers**

Founder’s day was a wonderful learning experience for me as I prepare to enter the work force. I was in charge of decorating Old Main and the surrounding area. I was told what was wanted then left to my own discretion of what I thought would work best. My first challenge came as I looked for custom red bunting. After much searching I finally found a great company in St. Louis Missouri that fit the bill exactly. The bunting looked great, but we didn’t have enough, so with less than a week before the event I was scrounging around to figure out what could be done to achieve the look we wanted. With an idea from a facilities crew member on campus and the brilliance of my dad I was able to make more bunting to put on the building to achieve a more balanced look. All in all it turned out very well. I love a challenge so this drama at the last minute, although stressful, was also exciting.

One of the biggest lessons I learned through this experience was the importance of relying on the help of others. There is no way I could have completed what was done without the help of my amazing classmates and the SUU employees. I would make a phone call with a request and it was always accepted willingly. I turned to the theatre
department for baskets, my classmates for assistance, Facilities Management for the big stuff, and Dean O’Driscoll for permission. I had so much fun decorating and assisting with pulling the exterior look of the event together, I am so glad I was able to participate.

**Whitney Lyman: Time Capsule**

The time capsule was interesting and exciting, but also fairly difficult. With the help of the public relations campaigns class, we generated ways in which we could get faculty, staff, students, and community members, involved in Founders Day.

In order to target community members, we held a coloring contest with local Iron County 4th grade students—4th graders because that is the year they learn about local and state history. The contest was put into action, and then the principals from the schools determined the top winners of each picture; one picture was of Old Sorrel and the other was a picture of Old Main. The winners were then informed and invited to attend the burial of the time capsule. Because of the contest, students, students’ families and friends, teachers, and principals were all aware of the events taking place on March 14th, many of which attended the events.

We also created a “Street Smarts” video that was the biggest success in getting people interested in Founders Day. Not only were people informed of the events—and time capsule—while being interviewed for the video, but when the video was played repeatedly in the Sharwan Smith Center, it caught people’s eyes, informed them of Founders Day and the history of Southern Utah University, and it also generated ideas for the time capsule—which targeted faculty, staff, and students.
After the items were chosen, I had to gather all the items and organize a list of the items. Time was a bit of an issue because we received the list of items a few days before the actual date, but with the help of the Cedar City community and a lot of the classmates, I was able to round up every item on the list. There were a lot of stressful times leading up to the actual event, but once the day arrived, and because I was prepared, everything ran smoothly and the experience was amazing.

**Abby McEwen: Music**

I was in charge of the music for Founders day. The problems that I had with this task was that before it was assigned to me several different people were trying to figure out the music and no one seemed to be working together. When I came in I had to start the entire music schedule over.

The person that I mainly worked with was Virginia Stitt from the music department of SUU. I arranged the times that we needed background music, and told her that we wanted a variety of piano, strings and we also wanted a flute ensemble.

We correlated the people that would be performing and the time and places that they should be. I also worked with getting a band to play music outside during the event. For them I gave them instructions as to the time period music that we would like, as well as the time and place that they should be.

During the day of the event, I greeted each performer and made sure that they had water, and new was to set up and how long we would like them to play. The only problem that we had with music is that the dedication went over time and the band did not like waiting. To make it more comfortable for them I let them stay indoors so they
would not get cold and I brought them cookies and drinks to fill the time. Overall I thought that the music was wonderful. The performers were great and the music was beautiful and it really did add to the feeling of the event.

Heather Gingras: Food

In my experiences with Founder’s Day I was able to see firsthand a lot of the detail and communication that is involved with big events. Being in charge of food with Heidi and Megan was, I think, the best part of the event. I realized that planning something as little as what appetizers people are going to have while they visit the different areas can be a challenging task. As we began to plan our different meals for the day it was interesting to see all of the changes that can be made. We started out with ideas for only the main course and after that was approved, we moved on to everything else that had to go with it. Planning the meals for the day was tricky in itself, when you have a large crowd like we did it is difficult to find something that everyone can enjoy. In the end when we finally approved the menu, it was like a weight had been lifted from our shoulder and the event hadn’t even started yet. If there were anything that I would change when ordering food, it would probably be to get a picture of the actual dish to see if it is what is expected.

On the day of the actual event it was good to see everything come together. Something that I saw firsthand was, that no matter how prepared you are there can always be something that can either go wrong or not as expected, so be prepared. Communication is key to all events, that is why I think the radios were a wonderful idea. The overall lunch and dinner went very smoothly, and it was nice to see that everyone enjoyed their meal. The decorations turned out nicely, and even though we ran out,
everyone was able to pull together ideas for the other tables. I don’t think that there is any other way to get experience with these events then to see what exactly it takes to pull one off such as Founder’s Day. It was a great experience and I can’t wait to do it again.

**Heidi Ence: Food**

I’ve always been around various events that my parents were either in charge of or had a huge hand in while I was growing up. So I thought I had a good grasp on what to expect from an event like Founders Day. Although, when we began planning everything I didn’t feel lost, I just started to realize how much work and how many elements really go into planning/running an event.

My assignment was to be over all food related areas of the day with Heather. Neither of us had any specific expertise in the food area, but it was something we both wanted to do and ended up loving it! There were several steps we had to take in order to pull off a couple of great meals and an open house.

We worked closely with Mo and Sharon from food services with everything. They were so kind and accommodating to us and the Founders Day class. It was nice to be able to work with someone that knew what they were doing and be able to trust that what you discussed would happen. It was a process getting all the menus and food items picked, but it made it better to have Mo and Sharon on our side.

We also worked with several people from the Advancement Office, mainly Colleen. This was a good experience as well, even though it was much more frustrating than the previous with Food Services. Colleen really seemed to know what she was doing and was prepared for things for us to do. The only difference that made the experience
with her not as fun was that she had the ability to make all of Heather and I’s planning feel like everything was going to go wrong. That sounds harsh, and I guess I don’t mean that we actually felt from her that we had done a bad job, but she just made the tone of everything very on edge and tense. It was good to experience that and see just how one person’s attitude toward something can have a real effect on you. Overall the whole experience was really great, but was even better when it was over!

**Lindsay Pace: Organization**

I learned a lot from my involvement with Founder’s Day. I have had many opportunities to be a part of planning and executing events, but none to the extent of this. I was appointed as the point person of the group, so each time we met I took the responsibility of getting follow-ups from everyone in the group to know their responsibilities and tasks. This was actually a difficult role for me, despite my past experience with other events. I had to be reminded about the importance of delegation. I had to learn that it was okay to ask for help and make assignments to others in the group without feeling like I was pawning responsibility off. I was constantly reminded that I can ask others to do things, and then it’s out of my hands of worry; I can depend on others to get things done that need to get done. I found that once I could get a handle on delegation, my job seemed a lot easier. All I needed to do was follow up, making sure people completed their responsibilities, and let everyone know I was more than willing to help where needed.

I think I learned more about leadership than anything else during Founder’s Day. I have learned, like I mentioned, that delegating is allowed when working in group situations like this one. I still don’t know if I have a perfect handle on it. I do realize that
details are essential in event planning. The little things are what can make all the
difference. The best event planners are the ones that can look at an event from all angles
and see what can be added to make it a success!

Final Words...

Founders Day was a great success due to the efforts of all involved. Each of us
who participated gained a great deal of knowledge in the field of event planning that will
benefit us in our future endeavors. Thanks Mindy for sharing your knowledge and
expertise with us!
Founder's Day Recap

After having previously receiving my assignment and list of responsibilities from class on an earlier day I began working on Founder's Day arrangements by contacting the costume manager of the theater department to see if costumed docents were available for ushering in the Old Main building. It was later decided to use Presidential Ambassadors as ushers instead.

My Founder's Day began at 7 a.m. when I reported to the student government offices and proceeded to inflate over 100 white balloons which were to be hung all around campus. After inflating the balloons I went to class as the good student that I am and returned at 10 a.m. to pick up mini-vans at motor pool to be used for guest transportation during the day. I was in charge of the mini-vans and was responsible for loading and unloading the blocks and other assorted supplies which were to be given away later at the ceremony. We also had a Cry Baby machine which was used to entertain the guests.

I was also in charge of all the transportation to transport people from lunch to the presentations.

Once the first part of the arrangement was completed I returned the vans and completed the sound check in the main auditorium for the main event that would start at 5 p.m. I also assisted with the load out of materials returning them to the student union.

Although I didn't get a chance to play that I was a part of it, it was truly well done by an outstanding group of people.
Commencement

Planning an event can be an exciting and challenging task. Our group was given the assignment to help plan and assist in the Commencement Program for the graduates of Southern Utah University in 2008. We were initially really excited, but then began to see the rigorous requirements and traditions that we couldn’t break. In the end, we put as much of our own personal touch in as possible. We were given a good guideline to our event and then were turned loose to do some work on our own--this was the fun part.

We put our brains together and came up with a bunch of fun ideas. We wanted to maintain the rigid format that most would expect, but add our own personal touch in lights, music, sounds, and overall personalization and appearance. Some of the questions we brainstormed about:

1. Who do we need to coordinate the program with?
2. What kind of food and refreshments can we provide with our budget?
3. Publicity- what is the best way to advertise this event? Email? Posters?
4. Lights? Who’s in charge? How can we use the lights to improve the event?
5. Security? Will we have any threats? Is this a safe event?
6. Budget and expenses? How much can we really spend?
7. Who is speaking? How can we help them prepare for the event?
8. Weekly meetings? How can we help the committee?
9. How can we make this event stand out? How can we personalize it?
10. Do we have a theme? Is that appropriate?
11. Can we jazz it up? Make it more of a party environment? Live band?
These were just a few of our original thoughts as we began preparing for the event. From this point we began to just think about ideas and how we could personalize the event of commencement. We all made a concentrated effort to talk to students who would be graduating to get their ideas. Most of the students we spoke with didn’t really have a whole lot to say about commencement besides the facts that they were excited about being done with school and that they really didn’t care as long as it was shorter—what a big surprise! After speaking to a variety of students, we came to a conclusion that most of them just wanted to get out faster, so we turned back to our own instincts to plan and prepare for the event. We decided that a “themed” event may not be appropriate and feel too high school. We concluded that the event would be more of an epideictic event and that we better keep it as formal as we could. Commencement is a ceremonial event that is to congratulate and praise the hard working students who have achieved this accomplishment. We decided to keep this in mind as we planned out the entire event.

We were assigned to assist the commencement committee in helping with signage, the President’s dinner, and various details of commencement itself. We started with the food first, everybody loves food, and it can make or break an event. Southern Utah University is a state campus and has various standards and rules. One of the rules about food on campus is that for any event hosted on campus must be catered by SUU Food Service and no other company. This rule is understandable, but at the same time is quite the annoyance. We know that people don’t get generally excited about SUU’s food service, so we decided that we’d have to do the best we can with what we were given. As a group we went to visit the Food Service offices. We discussed budget prices, options, and previous events with Mo and
Sharon. They were very friendly and helped us plan for what to expect and what they would provide. The meeting went well and gave us an idea of what we could order and how we could personalize things. We were really disappointed in the options and variety that the food services offered. We had to stop and realize what our audience would be interested in. Our group knew that the audience in Cedar City would not be willing to pay much more than seven dollars a plate and the option that we wanted to get for the event was a ten dollar plate. We knew that this would never sell to the students. We have learned in class this year that you must tailor specifically to your audience and their wants; you must forget yourself and what you would like to see. We had to stay within the budget and purchase a buffet that would be closer to the price our audience would be willing to pay. We took our knowledge from class, thought about our audience, considered the budget, and became determined to make the event as classy as we can.

Planning a major event like commencement requires a great deal of time and planning. The University plans weekly commencement meetings that help ensure the event runs perfectly. These meetings are crucial to the smooth running on an event, especially a formal event as commencement. At the meetings there were various key people who attended, we had faculty from many departments, and facility managers, event people, and Mindy Benson- yes Mindy Benson. As various members of our group attended these meetings we soon discovered that preparation is extremely important. We began to see how many potential problems could arise at an event. One major problem that the commencement committee ran into is a lack of staging. Last year during commencement the stages were too small in the P.E building. This year we need a large stage in the Centrum and multiple
stages in other buildings. Unfortunately, the budget does not allow us to purchase or rent more staging, so the staging will have to be put off till next year. The staging will cost thousands of dollars, so it will be top priority to get it for events. Another problem that we are planning on working on is the lights at commencement. Last year the entire Centrum was lit for the entire program, this year we would like to see lights more like President’s Inauguration. The lights will be dimmed in the Centrum and only the floor and the stage will be highlighted. We hope that this will increase attention on the stage and participants, and decrease distractions from the audience.

Obviously there will be many issues that we will have to deal with at Commencement. We are already planning on problems arising! But what we can do is prepare and plan for these minor problems. We have learned enough about event planning not to stress out, that the problems we face will not be the end of the world, and that we will maintain our professionalism and finish the event. As a group we are not planning on any problems, but we will be prepared to handle them.

We are down to the last two weeks before commencement and we still have plenty of work to do. We still have some minor details about the buffet to work out, mainly just decorating ideas. We need to order sound, lighting, and prepare some music. We are currently working on advertising and getting signage up for the event. We have encountered difficulty here, our group has learned that people can slow you down, and you could get behind because others aren’t working as they should. It is taken us forever to get signage, in fact, we are still waiting. We have faith that we’ll get it eventually! We expect to have a heavy load of work in the next two weeks, working out details and finalizing plans.
An event like commencement requires much planning due to the details and traditions of the event. We expect the event to go smoothly and enjoy ourselves along the way. The next week we will focus on the details and making sure that we have all bases covered. We expect that most of the event will be run by the main commencement committee members, but we have confidence that our assistance in the event will make a big difference. All of our group members will be dispersed into various areas to oversee and assist the other site coordinators in any way we can. It’ll definitely be fun to see all our work flourish and come together. The next two weeks will be a lot of work, but we know it’ll be worth it the day after!
**Commencement**

Jordan Ellis, Brooke Petersen, Emily Burt, Kacie Benson, Jordan Koehler, & Andrea Pulver

**Disclaimer**

- Since this event has been in the process of being planned long before our class started, we haven't been as "hands on" as other event groups. We however have eye witnessed history...this presentation covers the things we did have creative control over. Enjoy!

*We thought everyone would enjoy random facts and testimonials of our dear educators, Mindy Benson. Once again...Enjoy!*

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**President's Buffet**

- **Friday, May 2nd: 6-8 PM**
- **Centerpieces-SUU memorabilia**
- **Gonfalons-behind podium (visual communication)**
- **Talked w/ Sharon about food & prices.**
- **2008 ice sculpture-classy**
- **Marketing: posters & table tents**

*Sharon was the "Student of the Year" for 2007*

**Gonfalons...Crucial**

- **Gonfalon:** A banner suspended from a crosspiece, especially as a standard in an ecclesiastical procession or as the ensign of a medieval Italian republic.
- **Gonfalons are such an integral part of the processional that we felt they were "crucial" in having them for the Pres. Buffet on Friday night.**

*Sharon's mother, Donna Benson, graduated from SUU with a degree in Elementary Ed. in 1978.*

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**Gonfalons at their best**

*Sharon Benson won't eat meat because she knows all of the muscle groups.*

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**Picnic**

- In past years there has been complaints about quality and variety about food choices. After much deliberation with Sharon Batt, we realized we could not change these without raising the price. We didn't think that anything would sell for more than $7, so we stuck with the first choices.

*Sharon is the most awesome staff member at SUU, who can get anything done, no matter what it is. She is a miracle-worker. She is the funniest person alive-* Donna Roudt*
“Blinded by the Light”

- We chose to change the lighting in the main commencement so that it added more to the atmosphere and it could help people focus on what was going on. We chose to go with the same lighting like they had at the Pres. Inauguration.

*Windy Benson is the process introchlor, now.*

Set in Stone

- Processional
- Gonfalons: they will be posted instead of carried.
- Honorary degrees
- Main ceremony

**Windy Benson and EU** - Lindsay Pate

---

The Process

- Weekly (well, sort of) committee meetings.
- Major to-do lists, from past years.
- Event time schedule

**Windy Benson: She’s more than just a kids model. SHE IS EUUUUUU** - McLaughlin

Pomp and Circumstance

- [http://www.youtube.com/watch?v=eZVMQVv7yE Feature=related](http://www.youtube.com/watch?v=eZVMQVv7yE Feature=related)

**Windy Benson: only the raddest person I know!** - Shannon Mulen

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In conclusion...

- [http://www.youtube.com/watch?v=0HDM3eYp4KQ](http://www.youtube.com/watch?v=0HDM3eYp4KQ)

**WE ARE SO PROUD OF OUR GRADUATE!**
Opening Ceremonies Group Paper

Event Planning

4.24.2008

Terry Meads
Devyn Brooks
Jon McNaughtan
Megan Spiva
Bethany Mabey
Tyson Pulsipher
Opening of Opening Ceremonies

Most of the events that happen during Opening Ceremonies were already set either because they are annually done and can’t be changed because of tradition, or because Casey and his committee planned it. We have been able to see the plans and timeline for opening ceremonies and have thought out some details that we think need to be considered. To start off Opening Ceremonies, there is going to be a processional that starts with boy scouts and a few PA’s carrying in the flags.

After the flags, the Hall of Honor Inductees for this year will be announced, which are going to be Evan Excel and Vai Sihakema. Mindy has contacted them to make sure they are going to be available for that evening. The goal is to have them give their speeches earlier in the evening at a separate dinner so that during the Opening Ceremonies we can just announce them and keep it short and sweet so the audience won’t get bored. We are thinking about doing a slide show with their names, pictures, and some of their achievements for background while they are being announced.

VIP’s, sponsors, and athletes will then enter the field in the processional. A main problem we anticipate will be keeping the athletes entertained and orderly while they are lined up waiting to go on the field. We have thought about having guitar hero, twister, or other games set up along the line to keep them entertained and busy while they are waiting. We want to make the processional as short as possible because it usually takes a big portion of the program. If we can get students to walk quickly alongside the kids, they could keep the line moving swiftly to save as much time as possible.
Casey got his cousin Holly Porter to sing the National Anthem. We’ve never heard her sing and don’t know anything about her. We need to find out if she is doing it a’capella or if she needs a minus track. We also need to do a sound check with her before the show.

**Mascots**

This has been an interesting experience. I never imagined how extremely busy college mascots could be! These past few months we have done our best to contact these stuffed giants but to no avail. We contacted the Dixie Rebel, BYU Cougar, Weber State Wildcat, Utah’s own Swoop, UVSC Wolverine, Utah State Aggie, Southern Utah Thunderbird, Arena Football’s Chief, Road Runner from St. George and the Bee. The college mascots were not hard to find. We called all the involvement offices and were able to leave messages for all of the people in charge of their public appearances. We got one return phone call however! Dixie replied by letting us know that they had no mascot! The professional and semi-pro teams were a little bit more difficult to contact as they had mascot request forms which gave details about when and where the event would be held. We filled out those entire request forms and are still waiting for a response.

In talking to Katie Robertson I heard that it was a lot of fun to work with the mascots last year. Katie said, “I love chief!” She said that for the most part they were all great but Chief was probably her favorite. I anticipate that we will get most of them here by the end of this process. When we get them here we will have be crowd pleasers and crowd controllers for the most part and they will probably play an intricate roll in our largest game of “Rock Band” in the world.
Thus far this hasn’t been too tough but I guess we will see on game day which mascots show up and which ones don’t. It hasn’t been bad to do this job also because it’s more for the participants than anything else and that is what I keep telling myself as I am making these phone calls and sending these emails.

5 Minute Entertainment

There have been various ideas thrown in the air regarding entertainment for the Utah Summer Games. Thoughts ranging from Steppers out of Las Vegas Nevada to the currently popular Rock Band Gaming theme have been proposed as of means of activity. The objective of the entertainment chosen is to be sure that the attendees feel and experience involvement throughout the event. For example, if the Rock Band approach is preferred audience members will be broken off into sections and directed to clap, stomp, sing, etc. in a certain rhythm to create the major components of a selected song. This insures that the participants, especially the children, are involved to accomplish this goal. The budget for this project has been designed specifically to found less of the actual entertainment source and found more to the challenge of spectator involvement.

We are also expecting the contribution efforts of the Shakespeare Festival. Although we are not for certain of their performance as of now, a number titled “Fiddler on the Roof” is anticipated. This performance will be taking place toward the beginning of opening ceremonies roughly around nine o’ clock am with a duration of approximately five minutes.
Rock Band Idea

About a month into the class, we were made aware of Casey's desire to have a huge guitar hero competition, one that could encompass everyone. The guitar hero idea is great because it is so popular right now, and probably every kid either has the game, or has played the game somewhere.

As we brainstormed this idea, we were having trouble figuring out how it was going to work. For everyone to be able to play at the same time, we would need thousands of games systems, TVs, guitars, electricity outlets, extension cords, etc. The idea was also brought up that we could use fake guitars, and just pretend that people were playing. This seemed more probable, but we still had problems with the sheer number of guitars needed. The kids have played the game; they will know whether or not the guitar they are holding is real, and even if we did use fake guitars, we could not possibly manufacture thousands of them.

Our next idea which was short-lived, was to work with facilities to construct a larger than life guitar, one that several kids could play at once. We thought of making a gigantic guitar that laid flat on its back, and the kids played by jumping on the different buttons, etc. This however, would not work either, because only a handful of the kids could play on it at a time. So with this final defeat, we decided that a giant guitar hero competition just would not work.

Next, we thought of Rock Band, because four players can play at a time, we would only have to use 2000 game consoles instead of 4000! Well, obviously that would not work either. We thought of different sounds and instruments people could use to be part of a huge Rock Band, by perhaps using cheap Oriental Trading type noise makers. We could divide the crowd
up by which sections of the stands they are sitting in, and assign different sounds to each. We even thought of using the video screen to play some sort of video that would cue each section on their time to play.

The problems we ran into with this idea were price, and chaotic noise. Of course the children would be making so much noise during the entire ceremony if we gave them noise makers, and a Rock Band would not sound melodious with 8000 kids trying to play their little instruments at the same time. We also could not find cheap enough noise makers, everything was around a dollar a piece, and we didn’t want to spend much money on this part of the show.

The next and final idea is one that uses the entire crowd, but does not cost much money at all. We are thinking of doing some sort of stomp/percussion idea with the crowd. Each section will be given a different sound they can make using only their body. (Clap, snap, stomp, patting the legs.) We will then coordinate with the mascots some sort of rhythm that will be played for about five minutes. A rhythm could go along with a song, or it could be by itself with more of the percussion feel.

There are still many details that need to be worked out with this idea: What rhythms will be used, how the crowd will be led, how the mascots will know how to lead, what songs will be used if any, and if the idea will even work with the size of the stadium and the amount of time it takes sound to travel from one side to the other.
What We Learned:

From this experience thus far, we have been able to see close up how large events are put together. We’ve especially seen that the budget plays the biggest factor in what you can and cannot do with an event. We’ve done a lot of brainstorming and have had to cut out much of those ideas simply because we do not have the budget for it. We have also seen the many hands that are needed to pull off an event and each one plays a crucial part. With our meeting in Old Main, we were able to see those people come together. It’s been a good experience to get quotes from entertainers, help Mindy put together a timeline, and act as a think tank for this particular event.
Utah Summer Games Opening Ceremonies
"For the love of the Game"

Opening of Opening Ceremonies:
- President
- Great Card: United States Academy
- Olympic Games
- Committee of Honor and Honor (Military)
- Participants and Announcement
- Overture and National Anthem
- Introduction and welcome
- Announcement of sponsors and partners

National Anthem:
- Flags
- Carol Sanders
- Gary F. Miller
- Sonja M. Haws (for the Utah Summer Games)
- Coral Reece
- Macy Elkins
- Great Dane/Vanish Denver
- Moscow in Denver: The glory of the Utah Summer Games

Athletes Oath:
- The Games of the Summer are an opportunity to appreciate the hard work and dedication of all athletes from around the world. Their pursuit is not only to achieve personal and professional success, but also to foster goodwill and respect for the spirit of the Games.

Shakespeare Festival:
- Performance from Beaver County
- Utah Humanities Council
- Combined School
- Shakespeare Festival Commissioner
- Mayor of Beaver County
- Commissioner of Education
Jazz Band/Mascots
- Band Name
- Mascot

5 Min. Entertainment
- Entertainment
- Canned Crafts
- Magic Show
- Zany Dancers
- Single Premiere
- Scared Cat
- Golden Gate
- Comedians

Get The Party Started
- Rock music
- Dance music
- Disco music
- Line Dancing
- Dance Band/Ballroom
- Marching Band/Ballet
- Dance and Flower arranging
- Doing different sounds
- Clown magic, animals, magic cards, etc.

Entertainment Teaser...

Torch Run
- Torch lighting
- Olympic Flames
- Olympic Torch
- Olympic Flame
- Olympic Flame
- Olympic Flame
- Olympic Flame
- Olympic Flame
- Olympic Flame

Fireworks
- Ignite
- Launched from behind Olympic Flame
- Free ride after event
- Ignited with 5000 people
- Bond Chaser
- Selection
- Launched from
- Ignited from Behind Olympic Flame
- Ignited from Behind Olympic Flame
- Ignited from Behind Olympic Flame
<table>
<thead>
<tr>
<th>Clock Time</th>
<th>Activity</th>
<th>Duration</th>
<th>Action</th>
<th>Sound</th>
<th>Lighting</th>
<th>FX / Movement</th>
<th>Responsible Party</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:15</td>
<td>Meet w/ Hall</td>
<td>:45</td>
<td>Give instruction, &amp; autograph footballs, Blow-up Beach balls</td>
<td></td>
<td></td>
<td></td>
<td>Katie G, Mindy</td>
</tr>
<tr>
<td>5:00</td>
<td>Reception</td>
<td>1:00</td>
<td>Gilbert Great Hall</td>
<td>SUUSA</td>
<td>paper, markers, Balloons</td>
<td>Jared</td>
<td></td>
</tr>
<tr>
<td>5:30</td>
<td>Athletes' Dinner</td>
<td>3:00</td>
<td>West of Multi-Purpose (Set up Balloon Hats)</td>
<td></td>
<td></td>
<td></td>
<td>Jared</td>
</tr>
<tr>
<td>5:30</td>
<td>Hall of Honor Dinner</td>
<td>2:00</td>
<td>Gilbert Great Hall</td>
<td></td>
<td></td>
<td></td>
<td>Katie G. Dennis</td>
</tr>
<tr>
<td>7:00</td>
<td>Pre-Show Music &amp; Announcements</td>
<td>:30</td>
<td>Plays for 30 minutes</td>
<td>Pre-show / Mic for announcements Pre-show music</td>
<td>Chairs onstage Screen up</td>
<td>Poll sound. VOG =??</td>
<td></td>
</tr>
<tr>
<td>7:45</td>
<td>Pre-Show</td>
<td>:20</td>
<td>Cloggers and Paint Dancers</td>
<td></td>
<td></td>
<td></td>
<td>Jared</td>
</tr>
<tr>
<td>7:50</td>
<td>Athlete Lineup</td>
<td>:20</td>
<td>Line-up at Athletes' dinner; proceed to SE gates of Coliseum, Place Balloon Hats on Athletes</td>
<td>Pre-show</td>
<td></td>
<td></td>
<td>Jared</td>
</tr>
<tr>
<td>8:10</td>
<td>VIP, Hall of Honor, Sponsor Lineup</td>
<td>:10</td>
<td>Line-up in front of Harris Center West Wing / Prep Marcroft</td>
<td>Pre-show</td>
<td>Banners</td>
<td>Ron, Marlo</td>
<td></td>
</tr>
<tr>
<td>8:26</td>
<td>Flags on field</td>
<td>0:04</td>
<td>Flags line the field. Dignitaries line up at base of cauldron (North End).</td>
<td></td>
<td></td>
<td></td>
<td>Ron</td>
</tr>
<tr>
<td>8:30</td>
<td>Welcome &amp; Fanfare</td>
<td>0:01</td>
<td></td>
<td>Fanfare &amp; March; Stage Mic</td>
<td>Stadium Lighting</td>
<td>Marcroft</td>
<td></td>
</tr>
<tr>
<td>8:31</td>
<td>Hall of Honor, VIP, Sponsors, and Athletes enter the Field; Hall of Honor carries flame</td>
<td>:20</td>
<td>Enter track @ torch &amp; proceed clockwise around track, following flame, which goes onto stage. Athletes filter to North End; Hall of Honor inductees proceed to stage; Hall of Honor members go to reserved seating. Dignitaries go to stands.</td>
<td>Processional Music - Voice Over interviews athletes. Athlete snippets (Marcroft)</td>
<td>Video screen</td>
<td>Ron, Mindy, Katie Casey gets athlete snippets</td>
<td></td>
</tr>
<tr>
<td>8:51</td>
<td>National Anthem</td>
<td>:03</td>
<td>Holly Porter to sing Anthem - Post 100 American Flags - Large Flag Rolls out (east to west) across field</td>
<td></td>
<td></td>
<td></td>
<td>Ron</td>
</tr>
<tr>
<td>8:54</td>
<td>Shakerpeare Festival</td>
<td>:04</td>
<td>Perform a scene from Fiddler on the Roof</td>
<td></td>
<td></td>
<td></td>
<td>Ron</td>
</tr>
<tr>
<td>8:58</td>
<td>Jazz Bear</td>
<td>:05</td>
<td>Jazz Bear Enters and Jumps Fire</td>
<td></td>
<td></td>
<td></td>
<td>Ron</td>
</tr>
<tr>
<td>9:03</td>
<td>Mascot Performance</td>
<td>:05</td>
<td>Mascots are introduced in WWF.</td>
<td>Mic / Music</td>
<td></td>
<td>Towards North End</td>
<td>Ang, Jesse</td>
</tr>
</tbody>
</table>

Revo, Julie, Bud, Evan - No video material.
<table>
<thead>
<tr>
<th>Clock Time</th>
<th>Activity</th>
<th>Duration</th>
<th>Action</th>
<th>Sound</th>
<th>Lighting</th>
<th>FX / Movement</th>
<th>Responsible Party</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:08</td>
<td>Guitar Hero</td>
<td>:10</td>
<td></td>
<td>Cordless Mic</td>
<td>Spots on mascots</td>
<td></td>
<td>Ang, Katie R</td>
</tr>
<tr>
<td>9:18</td>
<td>Golden Girls</td>
<td>:06</td>
<td></td>
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<tr>
<td>9:24</td>
<td>Hall of Honor Induction</td>
<td>:06</td>
<td></td>
<td>Stage Mic</td>
<td>Spots on</td>
<td>Video screen, Video</td>
<td>Jesse, Mindy, Katie G</td>
</tr>
<tr>
<td></td>
<td>Keepers of the Flame</td>
<td></td>
<td></td>
<td>VOG</td>
<td>inductees after</td>
<td>Video</td>
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<td></td>
<td></td>
<td></td>
<td>each bio</td>
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<tr>
<td>9:30</td>
<td>Athlete's Oath</td>
<td>:04</td>
<td>Oath &amp; Words</td>
<td>Mic on Stage</td>
<td>Spot on Stage</td>
<td></td>
<td>Jordan</td>
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<tr>
<td>9:34</td>
<td>Concert</td>
<td>:15</td>
<td>1st Set</td>
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<td>9:49</td>
<td>Torch Run</td>
<td>:08</td>
<td>Runs torch clockwise</td>
<td>Torch Music</td>
<td>Poll</td>
<td>Video of Player</td>
<td>Runner, Jesse</td>
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<tr>
<td>9:57</td>
<td>FIREWORKS</td>
<td>:12:58</td>
<td>Cue Fireworks (Fireworks on</td>
<td>Fireworks</td>
<td>Lights off</td>
<td></td>
<td>Sam W/ Fireworks</td>
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<td></td>
<td></td>
<td></td>
<td>Softball field)</td>
<td></td>
<td></td>
<td></td>
<td>America</td>
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<tr>
<td>10:10</td>
<td>Entertainment - Concert</td>
<td>:30</td>
<td></td>
<td>Poll</td>
<td>Stage Lighting &amp;</td>
<td></td>
<td>Poll, Mindy, Mike W, Katie R</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Spots</td>
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Corvet

\[f:\home\SummerGames\Opening Ceremony Timeline\]
Opening Ceremonies 2008

Timeline

Fireworks America

Security Issues

Jazz Bear

Suggestions, ideas, follow up from last year
Thor’s Thunder Classic
SUU Celebrity Tournament

Joshua Snow Hansen, Erin Morgan, Francine Corrao, Tate Sorensen
& Derek Watson

Mindy Benson
Event Planning, Communication 4700
April 24, 2008
Food Services, Francine Corrao

I have been working on the catering portion of this event with David from the Entrada golf course in St. George, Utah. We have decided on a continental type breakfast on Monday, October 6 which is the day of the event. That morning they will be serving Danishes, muffins, coffee and juice. We decided to save two dollars a person by not adding fruit to the breakfast. Bringing the total cost to $8.95 per person not including tax or tip. We are looking into high end box lunches for the participants to take with them for the day. I am not sure what the boxes are going to contain but I do know that we will add a fruit to them because we didn’t add it to the breakfast. That evening around four o’clock when the tournament is over we will start off by having light appetizers as the golfers finish followed be having a buffet style dinner.

We have not yet finalized the appetizers; we do know they will be light and easy to eat and it will be eaten out on the lawn. The dinner will include BBQ ribs and chicken, potato salad, green salad, rolls, baked beans, green beans, corn and a few other items. The cost will be $23.95 per person again not including tax or tip.

I am also in charge of the general set up of the event. Working with David we need to have set up of a stage for the band which will playing as the golfers come in for the day while they are eating their appetizers. We will need mics for the MC and band members and other than that I am not really sure because we haven’t talked in great detail. He is very busy so we talk a little here
and there. I will know more details soon when David finishes his busy season at the golf course.

**Celebrities, Erin Morgan**

For the celebrity golf tournament that will take place October 6 I have contributed by contacting Richard Church the golf coach to see if his athletes are available to be part of the tournament. We plan on putting the golfers at the holes as if they are celebrities and they can hang out and play the hole with the golfers who have paid the $250 fee to play. The men’s golf team will be available to participate and help but the women’s team will most likely be gone to another tournament and unable to participate. The President of the university also asked that Church be a celebrity at the tournament. I still have not heard back from Church to confirm that he will be able to attend as an honorary guest because his team is participating in conference this week but will be back soon or will hopefully return my call.

I have also been taking polls from golfers from all over to see who they might be interested in having at the tournament as a celebrity and have come up with some ideas such as Mark Eaton, Dale Murphy, Carlos Boozer, Dr. J (Julius Irvin), Steve Young, Greg and Mike Maddox, Will Chamberlin, Bill Russell, and Jay Schroeder. My coach Caleb Phillips has connections to Jay Schroeder and I have asked him to invite Jay. Apparently Jay loves to golf and is interested in
participating but wants further details of the event which I have given to Caleb and he will pass along to Jay.

Joshua Snow Hansen, Publicity & Game Day Operations

My part of the tournament has been mainly publicity and graphics. I have worked on a number of designs and names for the tournament. We have gone from a working title of the SUU Open to Thor’s Thunder Classic. I will be redesigning the logo as needed. Through this process of design I have designed the ‘Save the Date Cards’ that we will be mailing within the next couple of weeks. These mailers will be sent out to potential donors and golfers. We will be going through 48hourprint.com to print these mailers.

In addition to the mailers I will also (and most likely) design further brochures as needed. We thought about a brochure to have readily available to the golfers when they check in. This brochure would include possibly a scorecard, schedule, sponsors, etc.

I will be here on campus during the summer and fall. I am planning on interning during the summer and fall. I plan on working the event in the fall semester. I will most likely help to organize logistics and other things that we have not been able to accomplish this semester. But, I will work on whatever is needed.
Tate Sorensen, Sponsorships

For my part of the golf tournament I have been working on sponsors. We will need quite a few sponsors to enable us to put on this celebrity tournament. Our goal is to get a few corporate sponsors to donate most of the money, and at least eighteen sponsors to sponsor all of the holes. President Benson has connections with some big companies that will more than likely be willing to be our corporate sponsors. Zions Bank will probably be the main one and will probably donate twenty thousand dollars. With this contribution they will be the name sponsors, and will be included in the name of the tournament. Since the corporate sponsors are taken care of, I have been working on a list of local sponsors to sponsor holes. I figured looking at sponsors who sponsors SUU athletics was a good place to start. Since these sponsors already donate money to support SUU I figured they might be willing to help with this tournament. In order to get this list I contacted Tim Potter who is in charge of planning SUU athletic events. He had a list of some of the corporate sponsors, but not the local ones. Therefore to get the list I went in the Centrum and wrote down all the businesses that had a sign in there and looked up all their phone numbers. Right now we just have the list of sponsors. The next step we need to take is to come up with a sponsorship package and begin contacting these companies.

I have also been in charge of contacting Frank Layden to be one of our celebrities. Mindy just so happened to have his home phone number in her phone and gave it to me. It was kind of cool to just call up Frank Layden at his
house and ask him to come to our celebrity golf tournament. He was very
friendly when I got a hold of him. I told him who I was and why I was calling.
He said he would have to ask his boss if he could come. I then heard him yell in
the background, “Honey can I go play in this golf tournament.” So he was very
funny and agreed to be one of our celebrities. I then sent a follow up letter to
thank him for agreeing to come and telling him a little about the tournament. We
will continue to send him information as the time gets closer.

Derek Watson, Logistics & Joe Montana Fan Club President

The golf tournament is an event that I am truly excited to be a part of.
Over the next few months I will be getting in contact with the celebrities with
whom I have worked before and begin getting commitments from them to make
appearances and participate in the events scheduled for the weekend of October
6th. I plan to incorporate the style of the tournament I have ran in the past into
this one hopefully making it as successful if not more so.

One of the things anticipated to the a part of this tournaments include
varying levels of sponsorship commitment such as classifying sponsors who
donate in the highest range something such as “hole-in-one” sponsors or those
just below them “eagle” sponsors, and so on incorporating various golf
terminology throughout. Another possible incorporation would be the ore-tee off
pairings party in which celebrities are placed in the groups with whom they will
participate. Also, after the tournament the results of a celebrity donated
memorabilia auction will be announced preferably by an MC who can also serve as an entertainer. In my previous tournament the MC for both the pairings party and awards presentation was Howie Mandell.

In August I plan to attend my previous tournament to make contact with the people I have previously worked with and invite them to participate in ours. Some of the previous celebrities I have dealt with include Joe Montana, Roger Craig, Mike Norris, Ken Stabler, Jim McMahon, and Bart Starr. I should be able to make contact with them over the weekend of the tournament and hopefully receive commitments from them shortly thereafter if not the same day.