

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

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

Mindy Benson

Dr. Stan Gwin, Project Supervisor

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:

Berger, A. (2008). *Seeing is Believing An Introduction to Visual Communication*. San Francisco, McGraw-Hill, New York

Friedmann, S. (2003). *Meeting and Event Planning for Dummies*. Wiley Publishing.

Harris, G. (2007) *The Essential Event Planning Kit. Strategies and Tactics, seventh edition*. Los Angeles: The Americas Group.

Kilkenny, S. (2006). *The Complete Guide to Successful Event Planning*. Oscala, FL: Atlantic Publishing Group, Inc.

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. Bensonm@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

Berger, A. (2008). *Seeing is Believing An Introduction to Visual Communication*. San Francisco, McGraw-Hill, New York

Friedmann, S. (2003). *Meeting and Event Planning for Dummies*. Wiley Publishing.

Harris, G. (2007) *The Essential Event Planning Kit. Strategies and Tactics, seventh edition*. Los Angeles: The Americas Group.

Kilkenny, S. (2006). *The Complete Guide to Successful Event Planning*. Oscala, FL: Atlantic Publishing Group, Inc.

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.

Date	Class Description	Assignments Due
January 8	Introduction to course; Event Planning Overview. Project sign ups	
January 10	Event Planning Overview -How To. Details, Details. Budgeting. Knowing your audience.	
January 15	Introduction to Semester Projects: Founder's Day and Commencement. Miss America	
January 17	Introduction to Semester Projects: Opening Ceremonies/USG, Golf Tourney	
January 22	Leadership Styles in Event Planning	
January 24	Getting Organized; methods of organization, Logistics, Events start to finish, follow up, relationship building/networking Insurance, budgets	
January 29	Event Logistics and Event Categories How to \$\$	Abstract #1 Due
January 31	Group project meetings	
February 5	Guest Speaker: Athletic Event Planning	Tim Potter
February 7	Group project meetings	
February 12	Guest Speaker: Staging Production	Mike Williams
February 14	Group project meetings	Group update due
February 19	Corporate Event Planning: Conferences, Incentive Trips, Unique locations	
February 21	PR Events: Book Tours, Launch Parties, marketing and getting noticed	Abstract #2 Due
February 26	Non Profit Events: Fundraisers, Volunteers	Ron Cardon
February 28	Social Events, Weddings	Holly Richardson
March 4	Entertainment Event Planning: overview	
March 6	Contracts: legalities, submitting an offer	Abstract #3 Due
March 11	Contracts and Riders	
March 13	Founder's Day set up	
March 25	Entertainer Etiquette	
March 27	Founder's Day Event Re-cap, Commencement Opening Ceremonies and golf projects	
April 1	Production: Production Advance, Backstage. Sound Basics	Jesse Edgel
April 3	Networking & Relationship Building	
April 8	Front of House and Box Office	Brad Bishop, Heritage theater
April 10	Leadership Training Sporting Events	Time with Event Planners Bring your Event Planners
April 15	Political Event Planning: Campaigns, Speech writing, dealing with candidates, Secret Service Advance and Protocol	
April 17	Group project work	

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
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
<hr/>	
	1075 points

Grading Scale		
Grade	Percentage	Points Needed
A	93% and Above	1075 - 1000
A-	92% - 90%	999 - 967
B+	89% - 87%	966 - 935
B	86% - 83%	934 - 892
B-	82% - 80%	891 - 860
C+	79% - 77%	859 - 828
C	76% - 73%	827 - 785
C-	72% - 70%	784 - 753
D+	69% - 67%	752 - 720
D	66% - 63%	719 - 677
D-	62% - 60%	676 - 645
F	59% and Below	644 - 0

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

What happens here stays here. Confidentiality in what I say.

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 Vandenberg	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 brainstorm 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

Transformational Leadership: seeks to inspire exceptional performance. Charisma & idealized influence.

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

Old style of Management

New style of Leadership

Intimidating

Inspiring

Fearsome

Competent

Critical

Supportive

Arbitrary

Rational

Demanding Hard Work

Encouraging Involvement

Avoiding pleasure, fun, and humor

Understanding the power of fun

Concentrating on saving money

Concentrating on making money

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.

Leadership in Event Management
Comm 4600

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.

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

Transformational Leadership: seeks to inspire exceptional performance. Charisma & idealized influence.

Inspirational motivation-clear vision and desirable future

Intellectual stimulation-challenge their own assumptions and encourage new

Management/Leadership

Old style of Management

Intimidating
Fearsome
Critical
Arbitrary
Demanding Hard Work
Avoiding pleasure, fun, and humor
Concentrating on saving money

New style of Leadership

Inspiring
Competent
Supportive
Rational
Encouraging Involvement
Understanding the power of fun
Concentrating on making money

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”
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”
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

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 task 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
 Andreah
 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
Noon	Lunch Delivery to Centrum tunnel		
1:00pm	Music Walk through		SUU Orchestra
1:00pm	Banner carrier walk through-courtyard	Mindy, Dale Orton, 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
	Go through Script cues		Dan Frezza
2:45pm	Mace walk through		Rod Decker, Mindy
3:00pm	Video Check		Mike, Dean, Mindy, Lee
	Christine mic check		
3:15	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		
	Light and sound focus	Poll	
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 Sound System set in Rotunda	Lane
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 Assume Script Cues	Dean/Mindy
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

Next Steps/ Goo Goo Dolls/ SUU/ 9-21-07

Task	Responsible	Due	Status	Notes
Pre Concert				
Shopping	LW, MB	19-Sep		Goo Goo, Golf
Back stage passes	SK	DO		
Create Signs	BW	DO		
Create Backstage Passes	SK			
Distribute Backstage Passes	MB/LW	DO		
Separate shopping by Rider	LW Crew	21-Sep		Golf, FOH, Dressing Room, M&G, Quiet, Crew
Concert Closet to Centrum	Crew	DO		Towels, Laundry Soap, Soap, Air Fresheners
Charge Radios	LW	21-Sep		
Label Radios	LW	21-Sep		
Dressing Rooms				
Set Up	LW/ KR?	DO		set up before inauguration
Furniture	MR	21-Sep		confirm needs 9/19
Pipe and drape quiet	MR	21-Sep		
Towels Washed	Crew	DO		Towels need to be counted and washed prior to 3pm
Guest Room Draped	MR	DO		
Hang signage	Crew	DO		
Change over Quiet Room	Crew	DO		Crew Room needs to be converted to QR before 5pm
Meet and Greet				
General Set-up	Crew	DO		Layout from LW/MB
Furniture	MR	21-Sep		Needs from Mindy, Plants
Drape and Carpet	Patrick	21-Sep		
Front of House				
Merch	Bookstore			Mike Murphy loading in at 4pm
Mark Floor Seats	Crew	DO		Need Stickies, Sharpies, and stamp

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 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.

3. Defying Gravity Tech Needs: Power, set up, Scissor lift
4. Flags: Pick up and attach flags. Take to Auditorium Courtyard on Thurs by Noon.
5. Piano in Auditorium-Need no piano in Centrum
6. 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
7. 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
8. Police/Safety
EMT's/Oxygen
Bus Parking/Parking Lots reserved-bus, great hall, and conference parking
9. Set up and Sound

Inauguration To do list (As of Sept. 5, 2007)

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

X	Have Stuart be the MC for Thursday	D			
X	Be in touch with Dan Frezza and Dwayne Nielson about speaking parts	D			
X	Tell Nick Rose about Rich Kendall's special part in program	D			Greg
X	Write and record old president's video	D			Richard Batt
X	Field media requests	D			
X	Earth Wind and Fire video and fun prez pics	D			Richard Batt
X	confirmation for all program participants	D			
X	borrow/order int. flags	D			Brad Brown
X	get flagpoles made	M			
X	get singers names from Fred Adams	M			
X	Alla arrangements for	D			
X	Ground transportation for Bernie Machen *Canceled	D			
X	Test Byers "past presidents Video	M			Lee Byers
X	Student ushers, balloons, signage at parking lot entrances and on campus	M			Jared
X	Make "return robes to SSC convention center space" signs	D			Dale Orton
X	Key chains to Centrum	M			
X	Programs to Centrum, distributed	M			Casey Bowns
X	Stage spike	M			
X	Programs on chairs, water	M			
X	Hand out programs as processional comes in?	M			
X	Production schedule	M			
X	Sound Check Schedule	M			
X	Coordinate load in for concert and installation	M			

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

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

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

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

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

	<u>Golf Tournament</u>	M			
X	Set up Tables at course	M			
X	Order Food Service- Clubhouse, one treat on front, one on back	M			
X	Tee Prizes	M			Richard Church
X	Head Covers ordered	M			
X	Gather and place volunteers	M			
X	Photographer to site	M			
X	Signage - tim ordered banner	M			
X	Prizes	M			
X	Work with Richard Church	D			
X	Work on golf tourney negotiation w/john				
	<u>Logistics/Facilities</u>	M			
X	double degree signing at Friday dinner arrangements	D & M			Alla
X	have Casey make luxury car arrangements - canceled	M			
X	music quartet for Pres. Dinner	M			
X	Get note to mayor to put in water bill about inauguration	M			Larry Baker
X	What are we doing with Thor: on stadium, paint on grass?	M			
X	Tents in backyard for Thursday Dinner	M			
X	Order 4 vans for Goo Goo's	M			
X	order 4 vans for dinner transport	M			
X	Thursday dinner set up	M			
X	Friday dinner set up	M			
X	Piano tuned for Friday dinner	M			
X	Piano tuned for Friday installation- - piano canceled	M			
X	Installation set up	M			
X	Radios ready	M			

X	Plant radios?	M			
X	Friday Great Hall: set up	M			
X	Save VIP parking spaces	M			
X	Reserve Great Hall	M			
X	Ramps and railings for centrum stage	M			
X	Stage and chair set up for concert/installation	M			
X	Banners and holders for stage	M			
X	Banner carrier robes	M			
X	Walk through with Banner carriers	M			
X	Hang Seal even with top of catwalk	M			
X	Black drapes go over the scoreboards	M			
X	Mace Cart on stage-cancel - desk	D			
X	Get Di, Colleen and Jackie together to talk about rooms	D			
X	Ask pres. & Charlie about selling centrum suite for Goo goos.				
	<u>Food Service</u>	<u>Time</u>	<u>Place</u>	<u># of guests</u>	
X	Thursday night dinner	5:30	President's House	150	240+
X	Friday Breakfast for Trustees	8:30	Great Hall	75	25
X	Friday Lunch for Trustees	Noon	To Mtgs	125	125
X	Reception for all guests	3:00-5:00	Rotunda	1,500	1,500
X	Dinner for VIP Guests	5:30	Great Hall	300	300?
X	Catering for Concert		Starlight		40?
	<u>Leadership Symposium</u>				
X	Confirm Speakers...again & again	M			
X	Give Speakers time limit and topics	M			
X	Speaker logistics-hotel, travel, etc.	M			

X	Technical needs to Heritage Center	M			
X	Hosting needs for speakers	M			
X	Travel needs	M			
X	Hotel needs	M			
	<u>Academic Symposia</u>				
X	Find/Rent display boards	M			
X	Schedule rooms	M			
X	Schedule sound needs	M			
X	Schedule visual needs	M			
X	Publicize	D			
	<u>Print & Publicity</u>				
X	Meeting on pub. With Tim Potter	D			
X	Invite Pat Pystrup	D			
X	Meetings on printed program	D			
X	assign releases to Maggie	D			
X	work on print schedule 4 week	D			
X	Publicize	D			
X	Promote incentive attendance plan	D			

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
4:00pm	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 Wash towels, set dressing rooms furniture, etc. Distribute Lanyards	Casey, Dennis Marsha
11:00am	Coffee Service set for all day	Sharon
11am	Oaks Load In	Mike, Zak
11:00am	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 Set dressing rooms Load in Merchandise Set Meet and Greet Area	Catering, concert crew Concert Crew Zak, SAA Deniece, SAA
4:00pm	Oaks Sound Check	
4:00	Ninja/Sushi pick up for dinner	Casey/Dennis

5:00	Dinner for Oaks, Poll XS `	Great Basin
	Escort band to Great Basin room (Katie, Ashlee, and SAA)	
	Load Pre show band on stage, sound check	Zak, Poll
5:00	Be at President's Holiday Gala	Mindy
	Break Production Crew	
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, 2 nd 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-imbusement 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: ~~512-338-1111~~ 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 Drippers.

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.

**What are you responsible for? Entire meeting/conference? Just meetings? Set up?
Catering? Room reservations? Entertainment? Gifts? If it's all, farm some out.
*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

PR Events

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
*Alan Osmond book signings-around conference. News release, they did stories on his health.
*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.

I. 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 out 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 than publicizing to students. Publicizing to this generation of students is different than 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 than 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.

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

Marketing and Promotions

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.

I. 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 out 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 than 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. **Fliers/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.

Non-Profit Events

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.

Ariva

Event Planning

15041 N. 60th Street
Scottsdale, Arizona 85254
Phone: 480 483-3394
Mobile: 602 318-6477
Fax: 480 922-7159
www.arivaevents.com

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 (j) 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.

- o (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.
- o (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.
- o (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: _____

ADVERTISER INFORMATION

Date:	October 4, 2005	Bill to:	<input checked="" type="checkbox"/>	Advertiser	<input type="checkbox"/>	Corporate
Advertiser:	Ariva Event Planning	Company:				
Contact:	Holly Richardson	Contact:				
Title:	Event Planner/Travel Consultant	Address:				
Address:	15041 N 60 th St	City, St, Zip:				
City, St, Zip:	Scottsdale, AZ 85254	Phone/Fax:				
Phone	480-483-3394	Fax	480-922-7159	BirthDay:		
Website:	www.arivaevents.com	Email	HKR1216@aol.com			

CONTRACT INFORMATION

No of issues	<input type="checkbox"/> 1	<input checked="" type="checkbox"/> X	<input type="checkbox"/> 2	W/S	2006	S/F	2006	Cost per Issue (Net):	\$650	Total Due (Net):	\$1300	
Section:	Bridal Consultants						Method of Payment:	Check #	<input type="checkbox"/>	Visa	<input type="checkbox"/>	MC
Ad size	Quarter Page						Card Number:			Expiration:		
Ad Color:	Black & White						Auto-process for 2 nd issue:	<input type="checkbox"/>	Yes	<input type="checkbox"/>	No	
Notes:	PU ad from the SF 2005 – pg 8.						Payment Due Dates:					
							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
 Advertiser/Agency : _____ Date _____

Jennifer Mazzola _____ Jennifer Mazzola 10/4/05
 Phoenix Bride & Groom Representative: _____ Date _____

_____ Fran Samuel
 Publisher Approval _____ Date _____

Phoenix Bride & Groom ~ A division of TAYLORED WEDDINGS, LLC
 Tel: 916.797.8793 ~ Fax: 916.791.6754 ~ 6513 Eaton Court ~ Granite Bay ~ CA ~ 95746

TERMS & CONDITIONS:

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

ADVERTISING SPACE AND RATES

- 1.1 Advertising Space. 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 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 Payments. 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 second fifty percent (50%) of that issue's advertising upon proof of publication. If Advertiser has contracted for inclusion of advertising in two (2) issues, the first fifty percent of the second issue 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 proof of publication of that issue. Advertiser agrees pay a 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, in the event Advertiser has contracted for inclusion of advertising in two (2) issues and 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 the first installment of the second issue.
- 2.2 Discount and Commission. (a) A discount of ten percent (10%) of the total contract will be given for full payment delivered with the contract. (b) All 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 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 at 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 any other submission will be subject to the minimum production charges set forth on Publisher's then current rate sheet. (b) Publisher reserves the right to change or otherwise lighten type, cuts, and borders, without submitting a proof to Advertiser.

SUBMISSION OF ADVERTISING COPY

- 4.1 Submission in Advance. Advertiser shall submit all advertising copy on or 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 on Publisher's rate schedule.
- 4.2 Failure to Submit on Time. In the event Advertiser fails to submit advertising copy within the time limits contained in Section 4.2, 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 may utilize, at its discretion, such non-advertising materials in conjunction with articles or features included in the Publication. The sole consideration 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 using 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 proper credit attributed 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 omitted from the Publication, the identical advertisement or an advertisement of the same size will 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 Quality. 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 disapproval has elapsed. If any advertising to which the previous sentence does not apply contains a substantial error through the fault of Publisher and Advertiser notifies Publisher in writing within thirty (30) days of publication, Publisher will include the corrected advertising in the next issue of the Publication without charge to Advertiser.

TERMINATION AND CANCELLATION

- 6.1 Termination OF Cancellation by Publisher. 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 refund all money paid to Publisher by Advertiser. Other than refund of the money to Advertiser pursuant to this Section, Publisher shall not be liable to Advertiser for claims of any type or kind whatsoever which arise from Publisher's termination or cancellation of this Contract or rejection of advertising. In the event of termination of the 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 Termination 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 5 percent of the contract price. If Advertiser wishes to cancel the contract in respect to inclusion in a second issue to which this contract applies, Advertiser may do so with delivery of 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.

REPRESENTATIONS 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 in 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 claim.

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, insurrection, civil commotion, fire, flood, accident, storm, or any act of God, or any other cause beyond the control of Publisher. In such an event, Advertiser shall have the option of having the advertisement inserted in a future issue of the Publication on the terms and conditions contained 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 representations other than those expressly set forth in this Contract were made or 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 or the state of California in 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 or of any future breach or subsequent 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 charges for design and/or production, Advertiser is granted a limited license to use such advertisements in the Publication for which Advertiser 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 bear the following attribution: © Taylored Weddings, Reprinted 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 and/or other rights.

Ariva

Event Planning

15041 N. 60th Street
Scottsdale, Arizona 85254
Phone: 480 483-3394
www.arivaevents.com



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



your wedding

FULL SERVICE PLANNING
DAY OF EVENT SERVICE
CUSTOMIZED PRICING
FREE INITIAL CONSULTATION

ARIVA EVENT PLANNING

480.483.3394 | WWW.ARIVAEVENTS.COM

ASSOCIATION OF BRIDAL CONSULTANTS • INTERNATIONAL ASSOCIATION OF TRAVEL AGENTS



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 stationer 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

PRIORITY 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: \$

No. of Guests:

Does this include rings _____yes _____no

FOR REHEARSAL DINNER: \$

No. of Guests:

FOR HONEYMOON: \$

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
Reprints/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

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 bring 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 liason 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 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 for 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 if 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 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 if 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 pay 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.

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)

- ↳ Offer by one party and acceptance by the other.
- ↳ Both parties must be legally capable of entering into an agreement.
- ↳ Legal consideration or specific amount of money.
 - ↳ Forms on which the document is written.
- ↳ Genuineness of consent with no errors or misrepresentations by either party.

The Components of a Contract

Contracts Need To Cover (W⁵H²)

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

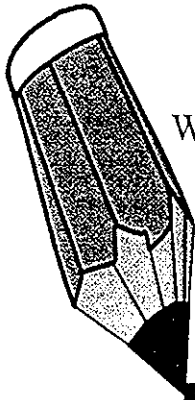
Why is the contracted event happening?

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)

a T H S j G C e l ,

f
b
v

Helpful Definitions of Contract Language

o

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

i

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.

n

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

f
h

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

d

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

d

Performer: can be used as an alternative to Producer.

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

k

Purchaser: the institution or organization buying the talent.

t
b

Venue: facility being used for the event or concert.

n

References:

Neuman, Cathy. *Major Event and Concert Information and Training Manual*. Michigan State University, 1993.

Matthews, Thomas E. "Negotiating Contracts." *Campus Activities Programming*, November 1987.

Bransdorf, Lisa and Myers, Tom. *Contracts and Contract Riders: Negotiating the Rapids*. Presented at 1997 NACA National Conference. February 1997.

g
c

x

u

G

m

t

g

w

J

Z

P

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.

Founders Day

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 to 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.J. stage & building check Jim/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	Prent Klag
	Set up displays in Teacher Education building	Prent/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 (4 in auditorium parking lot)	Pace/Jared Wilcken
11:30	Advancement Staff greet/host guests, pin corsages Lunch Check in begins, present corsages Help seat guests	Lori/Stuart Colleen, Advancement
11:40	As soon as guests begin arriving, Pianist plays	Abby/Juliann Smith

Noon	VIP Lunch Great Hall	Heather/ Heidi
	President speaks, recognizes donors,	
	Statues are presented	Stuart/Lori
Noon	Lunch arrives for events crew	H&H Quad
	Make sure Randall is set and ready to go (water/VIP seats, name placards, power point, greenery, etc)	Liz/Shannon/Pace
	Set Guest book in Randall Lobby, then move to Old Main(Tables??)	Deb Hill/Whitney
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	Whitney
	Meet & Festoon Wagon, load wood, saw, set wooden blocks	Megan/Cayson/Nolan
	Saw Bucks & wood to Old Main	Ben/Nolan
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
2:30	Brass Band plays as they see crowd migrating	Abby
2:30	Golf cart transports people needing assistance to Old Main	Cayson
	Escort donors	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	<p>Musicians arrive for Open Houses @ Old Main & Ed. Bldg.</p> <p>Music bottom floor of Old Main, 200 level lobby of Teacher Ed.</p> <p>Music Department will bring own keyboard & set up</p>	Abby
3:30	<p>Open House in Buildings</p> <p>Refreshments in Old Main (basement) & Education (main floor 206)</p> <p>Pianist in Education Bldg. Amanda Woffinden (45 min)</p> <p>Flute Trio in Old Main: Katy Garvin, Chelsea Madsen, Emily Smolka (45 min)</p>	<p>Heather/Heidi</p> <p>Abby</p> <p>Abby</p>
3:30	<p>Video sound check for dinner, re-set décor (where is video???)</p>	<p>Colleen/Derrick/ Poll sound/Heather/Heidi</p>
4:00	<p>Musicians for 2nd half of Open Houses arrive</p>	Abby
4:15	<p>Pianist in Education Building play: Cicely Brown</p> <p>String Quartet in Old Main play: Xun Sun, LuAnn Brown (violins) Ling Yu (viola), Nina Hansen (cello)</p>	<p>Abby</p> <p>Abby</p>
4:30	<p>Reception Pianist arrives in Whiting Room</p>	Abby/Ashlee Nelson
5:00	<p>Reception Whiting Room</p> <p>Host York & Evelyn Jones</p>	<p>Colleen/ Heather/ Heidi</p> <p>Stu/Mindy</p>
5:30	<p>Dinner Great Hall</p> <p>Pianist for dinner</p> <p>Poll Sound responsible for video</p> <p>Advancement staff runs dinner, welcomes guests, hosts, Pres. Speaks, etc.</p>	<p>Colleen/ Heather/ Heidi</p> <p>Abby/Heather Tebbs</p>
5:00	<p>Remove balloons, bunting and other outdoor decorations</p>	Founders Group Class

Abby

Whit

Lind

Shan

Heid

Heat

Liz R

C		1	
E		0	
M		8	
E		4	Founder's Day Chair
N		5	All things construction
R		8	All things custodial
D			All things set up
M		5	All things sound outside
Sc			Randall Theater tech
Fc			
Cc			7(only use day of)
M			
Sc		0	
Se			
			35-632-4102

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

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

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	
	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	
	Escort donors	Lori/Stuart
2:45	Horse and Wagon recreation event	
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. *(recorded, if convenient)*

VOICE IN THE SKY INTRODUCTION OF M.C. HAROLD SHIRLEY *(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 *(OLD SORREL, OLD MAIN)*

- Kierstan Gray—remarks

PUT SLIDE OF EDUCATION BUILDING ON THE SCREEN AT SOME POINT **(NOT WITH ECCLES NAME)!!!**

- Prent Klag—remarks

PUT ANOTHER SLIDE OF EDUCATION BUILDING ON THE SCREEN **(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—greet the crowd, explain the reenactment of sawing the wood, inform 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 textbook
- 2007 or 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 Remen
- **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 card (with an explanation of the tradition)
- An SUU license plate
- An aerial photo of SUU
- Photo of President Bennion with a note about his role in Old Main & Education bldgs.
- Campus maps
- A photo of Milton Bennion 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 110 years
- The top students for 2008 with a bio of their academic accomplishments at SUU
- **A DVD of the faculty dance concert**

- A scantron
- CDs of popular music from 2008
- A branch from the bristlecone pine tree
- Photo of Sharwan 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 momentous 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
- Alumni 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

Natl 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

Natl 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

Production

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

All Access Passes - Anywhere, Anytime. Production bigwigs, spouses of artists, gogs, magogs. Right of birth.

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

Ellipsoidals 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 Kills 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.

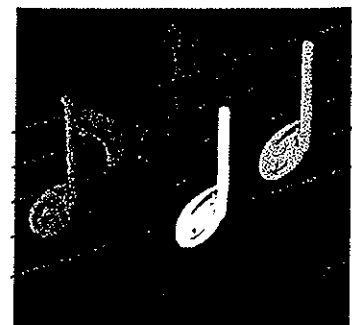
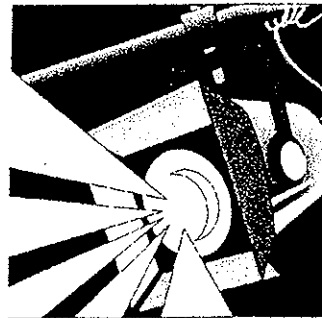
Venue -The room, building, or area in which the event will take place.

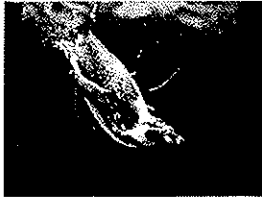
Wings -Additional platforms at the sides of the main stage used for sound mixing, instrument or equipment storage during the show, etc.

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.





What every dreamer needs to know before jumping in the deep end

INTRODUCTION TO PRODUCTION

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

What is Production?

- pro-duc-tion –noun
 1. the act of producing; creation; manufacture.
 2. something that is produced; a product.
 3. Economics. 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.

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
 - Monitor Engineer – Audio mixer for artist
- Local production team:
 - Lighting company – provides lighting equipment, truss, motors
 - Staging company – provides staging, stairs, safety rails
 - 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 (catering, barricades, porta-potties, radios, etc.)

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)

Production 101

- After contracts are signed and the deal "inked", promoter seeks production quotes based on the rider received from the artist.
- Rider is artists "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 cheap, but all production must be rented

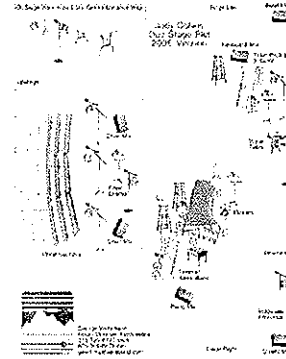
Typical production cost break-down

	Small	Large
Cost	\$35,000	\$10,000
Production	\$5,000	\$25,000
Subtotal:	\$40,000	\$25,000
Ticket price	\$65	\$20
Net Sales (5000 seats)	\$325,000	\$100,000
TOTAL GROSS:	\$285,000*	\$75,000*

*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



John Cook Co. - April 15/16/17 - 2008

1. Kurt Marnett - Lead Off	George Washington
2. Dan Mangan - Pre-Show	7:30 - 8:30 PM
3. Transit - Lead Off	8:00 - 8:30 PM
4. Kelly - Lead Off	8:30 - 9:00 PM
5. Kelly - Lead Off	9:00 - 9:30 PM
6. Kelly - Lead Off	9:30 - 10:00 PM
7. Kelly - Lead Off	10:00 - 10:30 PM
8. Kelly - Lead Off	10:30 - 11:00 PM
9. Kelly - Lead Off	11:00 - 11:30 PM
10. Kelly - Lead Off	11:30 - 12:00 AM
11. Kelly - Lead Off	12:00 - 12:30 AM
12. Kelly - Lead Off	12:30 - 1:00 AM
13. Kelly - Lead Off	1:00 - 1:30 AM
14. Kelly - Lead Off	1:30 - 2:00 AM
15. Kelly - Lead Off	2:00 - 2:30 AM
16. Kelly - Lead Off	2:30 - 3:00 AM
17. Kelly - Lead Off	3:00 - 3:30 AM
18. Kelly - Lead Off	3:30 - 4:00 AM
19. Kelly - Lead Off	4:00 - 4:30 AM
20. Kelly - Lead Off	4:30 - 5:00 AM
21. Kelly - Lead Off	5:00 - 5:30 AM
22. Kelly - Lead Off	5:30 - 6:00 AM
23. Kelly - Lead Off	6:00 - 6:30 AM
24. Kelly - Lead Off	6:30 - 7:00 AM
25. Kelly - Lead Off	7:00 - 7:30 AM
26. Kelly - Lead Off	7:30 - 8:00 AM
27. Kelly - Lead Off	8:00 - 8:30 AM
28. Kelly - Lead Off	8:30 - 9:00 AM
29. Kelly - Lead Off	9:00 - 9:30 AM
30. Kelly - Lead Off	9:30 - 10:00 AM
31. Kelly - Lead Off	10:00 - 10:30 AM
32. Kelly - Lead Off	10:30 - 11:00 AM
33. Kelly - Lead Off	11:00 - 11:30 AM
34. Kelly - Lead Off	11:30 - 12:00 PM

GOO GOO DOLLS 2008 Concert Rider - Fly Dates

GOO GOO DOLLS 2008
Concert Rider - Fly Dates

1. Kelly - Lead Off

2. Kelly - Lead Off

3. Kelly - Lead Off

4. Kelly - Lead Off

5. Kelly - Lead Off

6. Kelly - Lead Off

7. Kelly - Lead Off

8. Kelly - Lead Off

9. Kelly - Lead Off

10. Kelly - Lead Off

11. Kelly - Lead Off

12. Kelly - Lead Off

13. Kelly - Lead Off

14. Kelly - Lead Off

15. Kelly - Lead Off

16. Kelly - Lead Off

17. Kelly - Lead Off

18. Kelly - Lead Off

19. Kelly - Lead Off

20. Kelly - Lead Off

21. Kelly - Lead Off

22. Kelly - Lead Off

23. Kelly - Lead Off

24. Kelly - Lead Off

25. Kelly - Lead Off

26. Kelly - Lead Off

27. Kelly - Lead Off

28. Kelly - Lead Off

29. Kelly - Lead Off

30. Kelly - Lead Off

31. Kelly - Lead Off

32. Kelly - Lead Off

33. Kelly - Lead Off

34. Kelly - Lead Off

GOO GOO DOLLS 2008

1. Kelly - Lead Off

2. Kelly - Lead Off

3. Kelly - Lead Off

4. Kelly - Lead Off

5. Kelly - Lead Off

6. Kelly - Lead Off

7. Kelly - Lead Off

8. Kelly - Lead Off

9. Kelly - Lead Off

10. Kelly - Lead Off

11. Kelly - Lead Off

12. Kelly - Lead Off

13. Kelly - Lead Off

14. Kelly - Lead Off

15. Kelly - Lead Off

16. Kelly - Lead Off

17. Kelly - Lead Off

18. Kelly - Lead Off

19. Kelly - Lead Off

20. Kelly - Lead Off

21. Kelly - Lead Off

22. Kelly - Lead Off

23. Kelly - Lead Off

24. Kelly - Lead Off

25. Kelly - Lead Off

26. Kelly - Lead Off

27. Kelly - Lead Off

28. Kelly - Lead Off

29. Kelly - Lead Off

30. Kelly - Lead Off

31. Kelly - Lead Off

32. Kelly - Lead Off



33. Kelly - Lead Off

34. Kelly - Lead Off

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

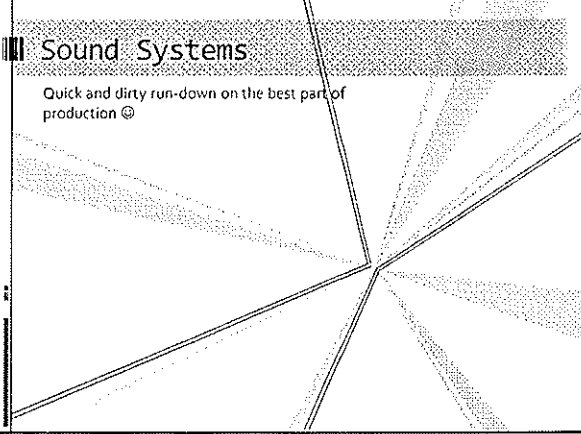
Financial		VS	Creative	
<ul style="list-style-type: none">▪ Everyone involved is there because they want to make \$ - It's a living▪ The band is trying to strengthen their label and marketability▪ Customers put a limit on what they spend based on perceived value			<ul style="list-style-type: none">▪ 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	

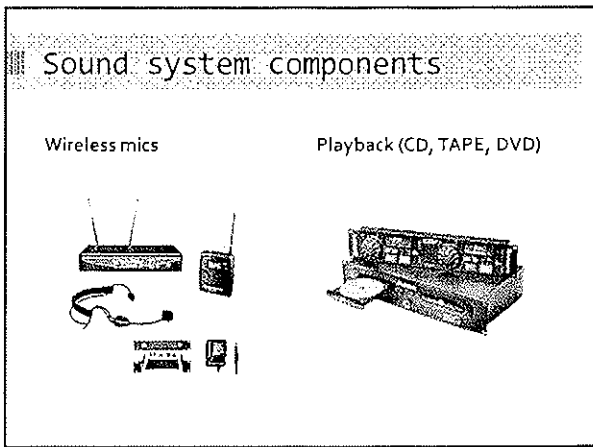
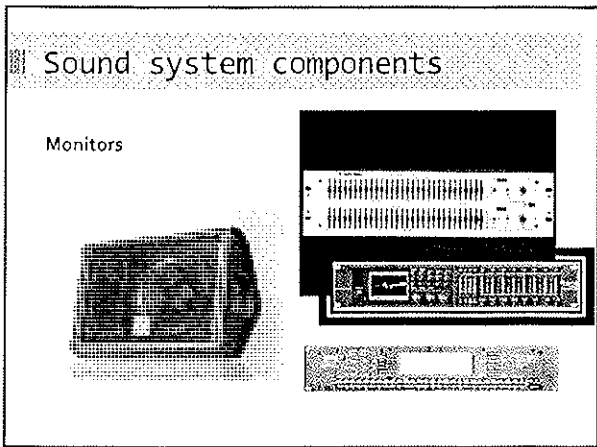
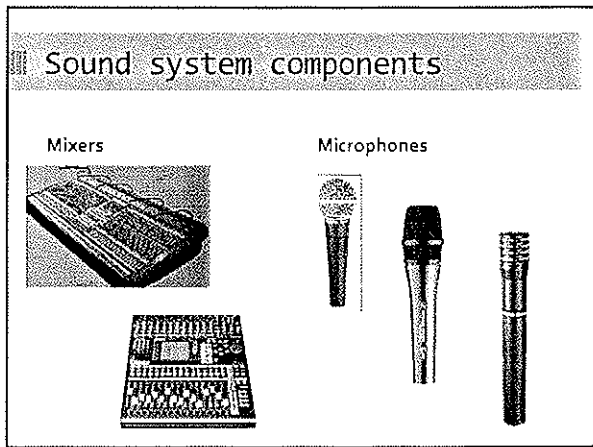
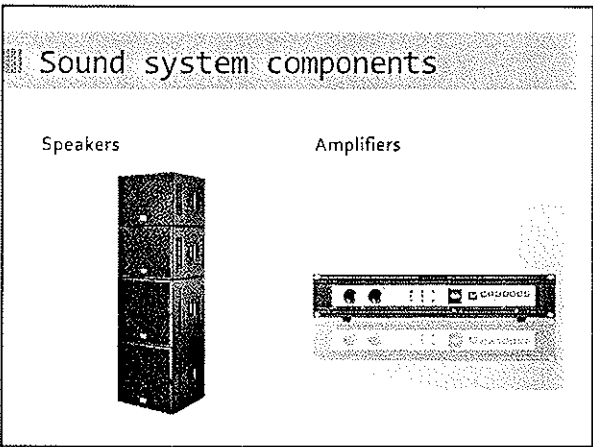
To be the promoter

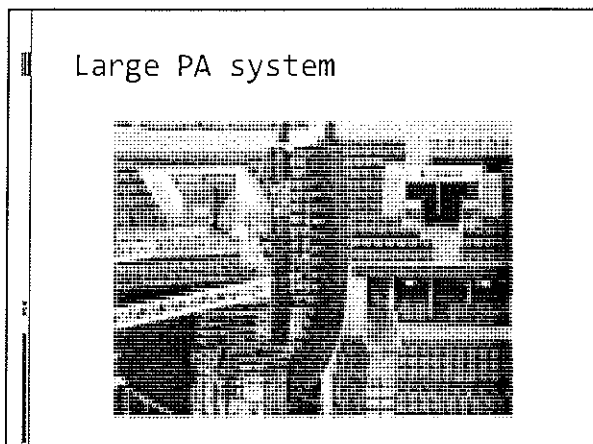
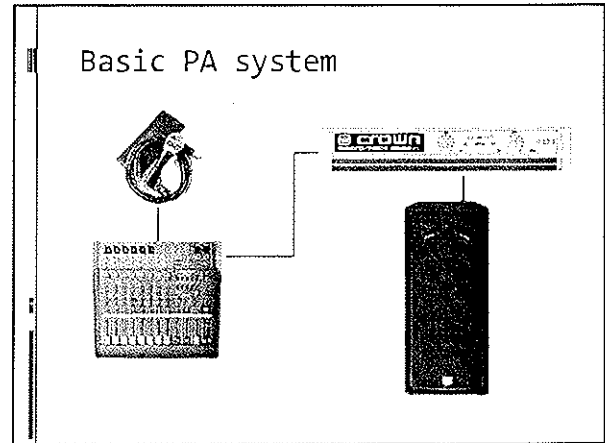
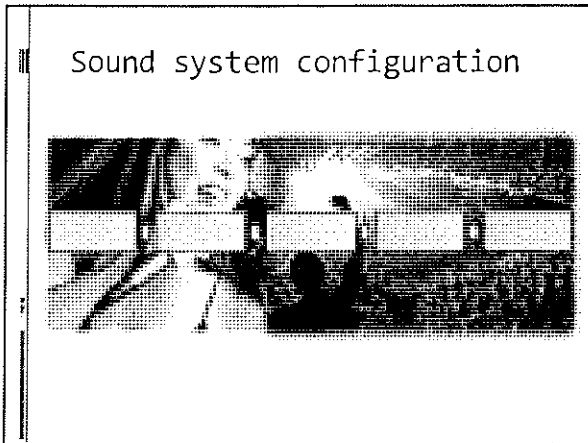
- [Promoter clip 1](#)
- [Promoter clip 2](#)
- [Promoter clip 3](#)

Sound Systems

Quick and dirty run-down on the best part of production @





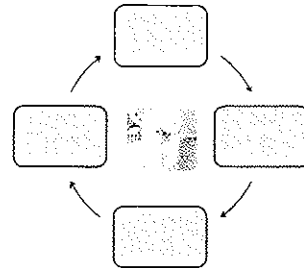


- ### Basic sound terminology
- Stacks and racks: Speakers, power, processing, fly gear, power distribution to make the PA work completely
 - Console: The mixer, audio board, etc.
 - Monitor World: The location of the monitor console, equipment and engineer
 - Front of house (FOH): The location of the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

Feedback



How loud is it?

**Better Hearing
is Speech Month**

Know the Power of Sound

1. The average person's hearing range is from 20 Hz to 20,000 Hz. The average person's hearing range is from 20 Hz to 20,000 Hz.

2. The average person's hearing range is from 20 Hz to 20,000 Hz. The average person's hearing range is from 20 Hz to 20,000 Hz.

3. The average person's hearing range is from 20 Hz to 20,000 Hz. The average person's hearing range is from 20 Hz to 20,000 Hz.

4. The average person's hearing range is from 20 Hz to 20,000 Hz. The average person's hearing range is from 20 Hz to 20,000 Hz.

5. The average person's hearing range is from 20 Hz to 20,000 Hz. The average person's hearing range is from 20 Hz to 20,000 Hz.

6. The average person's hearing range is from 20 Hz to 20,000 Hz. The average person's hearing range is from 20 Hz to 20,000 Hz.

7. The average person's hearing range is from 20 Hz to 20,000 Hz. The average person's hearing range is from 20 Hz to 20,000 Hz.

8. The average person's hearing range is from 20 Hz to 20,000 Hz. The average person's hearing range is from 20 Hz to 20,000 Hz.

9. The average person's hearing range is from 20 Hz to 20,000 Hz. The average person's hearing range is from 20 Hz to 20,000 Hz.

10. The average person's hearing range is from 20 Hz to 20,000 Hz. The average person's hearing range is from 20 Hz to 20,000 Hz.

Tools to measure sound

- SPL meter
 - Measures
 - Loudness
 - Frequency
 - Spectrum analysis
 - Graphs
 - Computer interface



Know when to say when

- There She Blows!
- Cowbell

Networking &
Relationship
Building

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.

<u>Name</u>	<u>Availability April 24/evening</u>	<u>Availability April 25</u>	<u>Phone</u>	<u>Email</u>
-------------	--------------------------------------	------------------------------	--------------	--------------

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.

Runners:

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

<u>Name</u>	<u>Availability April 24/evening</u>	<u>Availability April 25</u>	<u>Phone</u>	<u>Email</u>
-------------	--------------------------------------	------------------------------	--------------	--------------

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

7.

8.

Production Crew:

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

<u>Name</u>	<u>Availability April 24/evening</u>	<u>Availability April 25</u>	<u>Phone</u>	<u>Email</u>
-------------	--------------------------------------	------------------------------	--------------	--------------

1.

2.

3.

4.

5.

6.

7.

8.

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.

<u>Name</u>	<u>Availability April 24/evening</u>	<u>Availability April 25</u>	<u>Phone</u>	<u>Email</u>
-------------	--------------------------------------	------------------------------	--------------	--------------

1.

2.

3.

4.

5.

6.

7.

8.

Leadership
Training

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: bid 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

Shot gun 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

**Political Event
Planning**

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 epideitic—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 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.

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.

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

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 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)
-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

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.

Visual
Communication/
Theories

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

Berger's List

Jon's Visual Elements

Dot-used to create shapes	Spot-central point, focus
Line-used to indicate what things look like, what shape	Line (forms one mass)
Shapes	Shape
Volume-length, width, depth, get an object	Texture would feel like
Scale-relationship in size between shapes and objects	Pattern or Repetition
Spatiality-large open = wealth & class	Contrast-value or tone
Balance—axial and asymmetrical-balance is comfortable. Imbalance is deliberate and generates stress, energy, and visual excitement	Color (hues to create visual interest, another tool)
	Proportion

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

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

Berger's List

Jon's Visual Elements

Dot-used to create shapes

Spot-central point, focus

Line-used to indicate what things look like, what shape

Line (forms one mass)

Shapes

Shape

Volume-length, width, depth, get an object

Texture would feel like

Scale-relationship in size between shapes and objects

Pattern or Repetition

Spatiality-large open = wealth & class

Contrast-value or tone

Balance—axial and asymmetrical-balance is comfortable. Imbalance is deliberate and generates stress, energy, and visual excitement

Color (hues to create visual interest, another tool)


Proportion

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*

 [Whitepaper: Managing Web Apps to Reduce Risk & Improve Results by Bridging the Gap Between Development & Dep](#)

CRM software:[First Direct Corp.: GoldMine CRM Software](#)[Web-Based CRM Software: NetSuite CRM+](#)[Sage CRM Solutions](#)**Small Business Software:**[Intacct: On Demand Small Business Financial Suite](#)[Citrix Remote Access](#)[Intuit ProSeries: Accounting Software](#)[Sitemap](#) · [Experts](#) · [Tools](#) · [Services](#) ·
[Newsletters](#) · [About](#)

Search

[internet.com](#)[home](#) / [new](#) / [color](#)

Communicate with Color

**[Developer News](#)**[Microsoft Heeds
Stallman's GPLv3
Warning](#)[Alfresco ECM, With
a Dash of Web 2.0](#)[Mozilla Closing in
on Firefox 3](#)

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**

[List above compiled from
www.ergogero.com/FAQ/Part5/2Meaning.html and
www.keysteps.com/Tips&Articles/feature3.htm]

**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**

**Network
Management
Services:**

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:
Rackspace**

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.

**Network Monitoring
Software Directory**

**EMBARQ™
Connection Central:
Florida**

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



**Web-Based
Networking
Software**

Previous: [How color fits with web design](#)

This article originally appeared in the [February 3, 2000](#) edition of the [WebReference Update Newsletter](#).

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	
5:30	Pick up Staples printing, tie lanyards	Bethany
7:00pm	Shop for rider	Jordan, Cayson, Tate, Fran, Kacie
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
11:30am	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 processional 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
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 cuing 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 2 nd individual Convocations	Jared
1:30	Site Coordinators work on line up, music etc.	Site Coordinators
2:00	Individual Convocations Begin	Site Coordinators
2:30	Radio Fun	All!
3:00	PA Ushers take down and clean up signs(A Frames), balloons, etc., to Centrum	Jared
???	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

PE 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 quartet, ROTC
1:45	Science	video, processional, Pomp Deniece, College Reps, Richard

Centrum Arena

8:00am	Sound Load In	Mike Williams, Patrick
	Music Stands, percussion from Music bldg.	Dan McClanahan
9:00ish am	Piano tuned	Laird Campbell
10:30	Driggs Event Library	Dean, Mike Williams
	Buffet set, banners delivered	Marsha, Ralph
2-3:00	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
6-8:00pm	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 Bagpipes 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.
Pianos 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 off 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 processional 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	
11:00	Great Indoor Picnic Begins-see what they need	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	Jon
1:30	PA's Usher at 2 nd individual Convocations	Jared
1:30	Site Coordinators work on line up, music etc.	Site Coordinators
2:00	Individual Convocations Begin	Site Coordinators
2:30	Radio Fun	All!
3:00	PA Ushers take down and clean up signs(A Frames), balloons, etc., to Centrum	Jared
???	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.

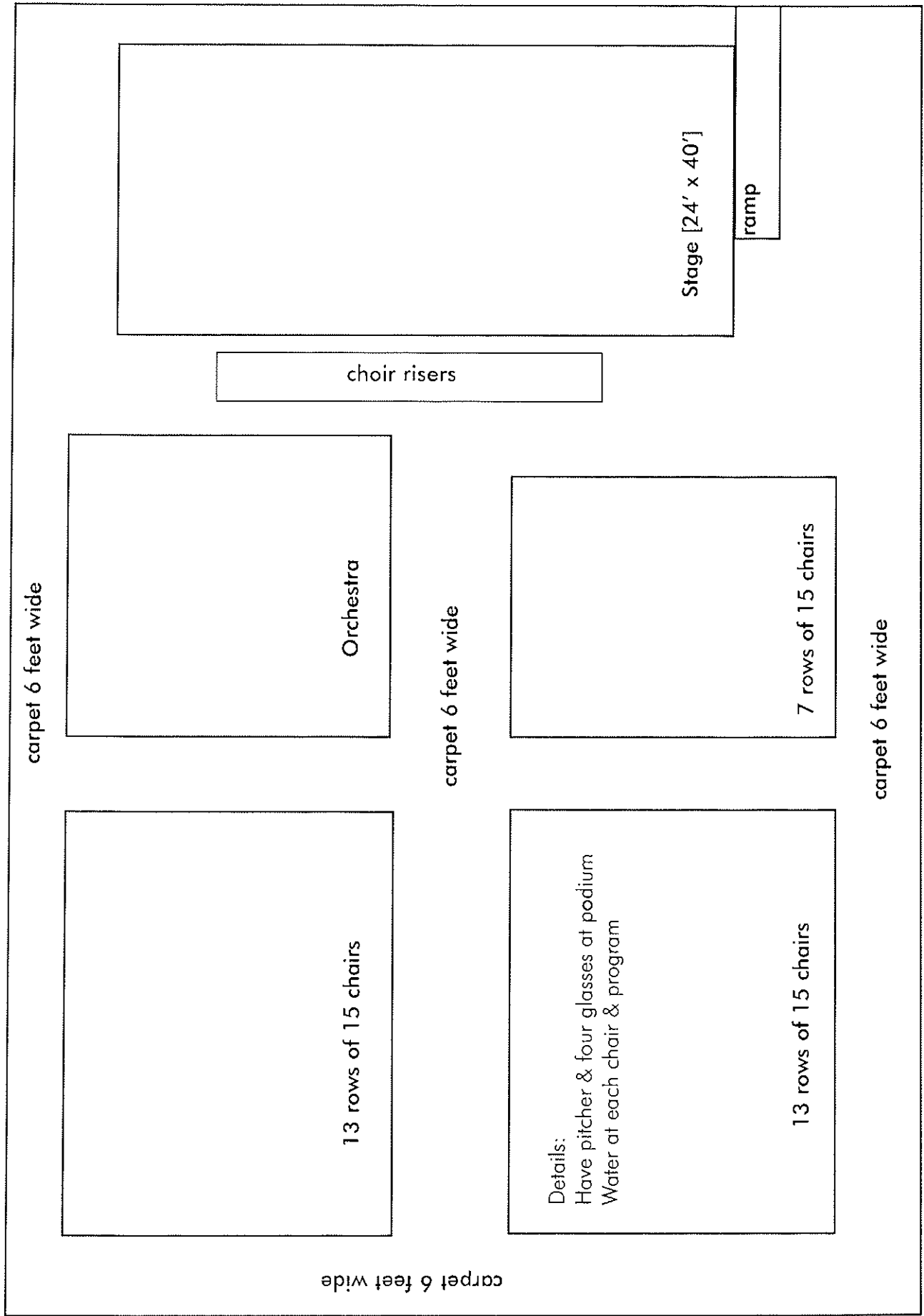
10:15-Noon and 1:00-3:00pm

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 Map of the Centrum



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 WATSON

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 class mates 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 off 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 transport later in the day. I then proceeded to the warehouse to pick up the balloons, table blocks and other assorted supplies which were to be given away later at the ceremony. After lunch I proceeded to the Old Main building to coordinate the transportation of the balloons to the Old Main building to transport people from lunch to the presentations.

After the balloons and table blocks were collected I returned the vans and completed the sound check in the Old Main building. After the sound check was completed I proceeded to the Old Main building to coordinate the transportation of the balloons to the Old Main building to transport people from lunch to the presentations.

After the balloons and table blocks were collected I returned the vans and completed the sound check in the Old Main building. After the sound check was completed I proceeded to the Old Main building to coordinate the transportation of the balloons to the Old Main building to transport people from lunch to the presentations.

JEFFREY KUND
Joke Petersen
Jordan Koehler
Mily Burt

JEFFREY KUND Commencement Group
Joke Petersen Event Planning
Jordan Koehler
Mily Burt
April 24, 2008

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 educator, Mindy Benson. Once again...Enjoy!



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**

*Mindy Benson was the "Woman of the Year" for 2007



Gonfalons...Crucial



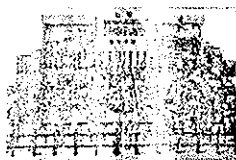
- **Gonfalon: A banner suspended from a crosspiece, especially as a standard in an ecclesiastical procession or as the ensign of a medieval Italian republic.**
- **Gonfalons are such an integral part of the processional that we felt they were "crucial" in having them for the Pres. Buffet on Friday night.**

*Mindy's mother, Donna Benson, graduated from SUU with a degree in Elementary Ed. In 1976.

Gonfalons at their best



*Mindy Benson won't eat meat, because she she knows all of the muscle groups.




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.**

Mindy Benson 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.-Dennis Busch




"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.**



**Mindy Benson is the youngest of five children...aww




Set in Stone

- **Processional**
- **Gonfalons: they will be posted instead of carried.**
- **Honorary degrees**
- **Main ceremony**

**Mindy Benson owns SUU! -Lindsay Pace

The Process




- **Weekly (well, sort of) committee meetings.**
- **Major to-do lists, from past years.**
- **Event time schedule**

**Mindy Benson: She's more than just a role model. SHE IS SUU! -John McNaughtan

Pomp and Circumstance




- http://www.youtube.com/watch?v=e_zVmQyv7vY&feature=related

**Mindy Benson: only the raddest person I know! -Shannon Mullen



In conclusion...

- <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 Sikahema. 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.



John

Utah Summer Games Opening Ceremonies For the love of the Game

Utah State University
P.O. Box 242000, Logan, Utah 84324-2000
Phone: 435-797-2420 Fax: 435-797-2421
www.usu.edu

Opening of Opening Ceremonies

- Flag
- Guests
- Hall of Honor
- Guests
- Guests
- Guests
- Guests
- Guests







Beth

Leah


National Anthem

Holly Pivon
Country Music

Hall of Honor Inductees

- Bob Anderson
- Carl Anderson
- Larry Miller
- Tommy Miller
- Tommy Miller
- Tommy Miller
- Tommy Miller
- Tommy Miller




Meg

Meg


Athletes Oath

"In the name of all the competitors we
promise that we will take part in these
Summer Games honestly and
without cheating, and we will
respect the rules and officials of the
games and the officials of the
games."



Shakespeare Festival

- Participants from Boulder and the Area
- Participants from the Area
- Participants from the Area
- Participants from the Area



Terri

Teppi

Jazz Band/Mascots

- Jazz Band**
 - March, Combined
 - Insurance, Knowledge, Social, Learning, Entertainment
- Mascots**
 - All purpose, versatile, from Choir to Cheerleader
 - Challenges, Fun, Goals



5 Min. Entertainment

- Brainstorm**
 - Education, Fun
 - Music, Entertainment
 - Current, Fun
 - Learning, Social
 - Knowledge, Entertainment
 - Comedy, Combined
 - Share, Fun
- Golden Girls**
 - Combined



Shreck

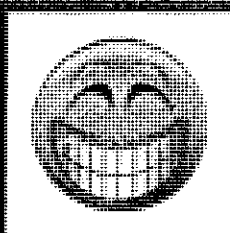
Shreck

Get the Party Started

- Brainstorm**
 - Education, Fun
 - Music, Entertainment
 - Learning, Social, Entertainment
 - Knowledge, Entertainment
- Band, Music, Band, Fun**
 - Music, Learning, Social, Entertainment
 - Learning, Social, Entertainment
 - Share, Fun



Entertainment Teaser...



Shreck

Shreck


Torch Run

- Brainstorming**
 - Education, Fun
 - Learning, Social, Entertainment
 - Knowledge, Entertainment
 - Comedy, Combined
 - Share, Fun
- Golden Girls**
 - Combined



Fireworks

- Brainstorm**
 - Education, Fun
 - Learning, Social, Entertainment
 - Knowledge, Entertainment
 - Comedy, Combined
 - Share, Fun
- Golden Girls**
 - Combined



Shreck



Jan



Jan

2008 Opening Ceremonies

Timeline

Theme Utah Summer Games:
Thursday June 12, 2008

Anthem: 15 min, back
Appearance @ dinner 50

Clock Time	Activity	Duration	Action	Sound	Lighting	FX / Movement	Responsible Party
4:15	Meet w/ Hall	:45	Give instruction, & autograph footballs, Blow-up Beach balls				Katie G, Mindy
5:00	Reception	1:00	Gilbert Great Hall				
5:30	Athletes' Dinner	3:00	West of Multi-Purpose (Set up Balloon Hats)	SUUSA		paper, markers, Ballons	Jared
5:30	Hall of Honor Dinner	2:00	Gilbert Great Hall				Katie G, Dennis
7:00	Pre-Show Music & Announcements	:30	Plays for 30 minutes	Pre-show / Mic for announcements Pre-show music		Chairs onstage Screen up	Poll sound. VOG =???
7:45	Pre-Show	:20	Cloggers and Paute Dancers <i>LAURA OLIVERA</i>				
7:50	Athlete Lineup	:20	Line-up at Athletes' dinner; proceed to SE gates of Coliseum, Place Balloon Hats on Athletes	Pre-show			Jared
8:10	VIP, Hall of Honor, Sponsor Lineup	:10	Line-up in front of Harris Center West Wing / Prep Marcroft	Pre-show		Banners	Ron, Marlo
8:26	Flags on field	0:04	Flags line the field. Dignitaries line up at base of cauldron (North End).				Ron
8:30	Welcome & Fanfare	0:01		Fanfare & March; Stage Mic	Stadium Lighting	Marcroft	
8:31	Hall of Honor, VIP, Sponsors, and Athletes enter the Field; Hall of Honor carries flame	:20	Enter track @ torch & 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.	Processional Music - Voice Over interviews athletes. Athlete snippets (Marcroft)		Video screen	Ron, Mindy, Katie Casey gets athlete snippets
8:51	National Anthem	:03	Holly Porter to sing Anthem - Post 100 American Flags - Large Flag Rolls out (east to west) across field				
8:54	Shakespeare Festival	:04	Perform a scene from Fiddler on the Roof				
8:58	Jazz Bear	:05	Jazz Bear Enters and Jumps Fire				
9:03	Mascot Performance	:05	Mascots are introduced in WWF.	Mic / Music		Towards North End	Ang, Jesse

Reno, Julie, Bud, Evan - No video montages

Stacy - No video Summer Games Opening Ceremony Timeline

Clock Time	Activity	Duration	Action	Sound	Lighting	FX / Movement	Responsible Party
9:08	Guitar Hero	:10					Ang, Katie R
9:18	Golden Girls	:06		Cordless Mic	Spots on mascots		
9:24	Hall of Honor Induction Keepers of the Flame	:06		Stage Mic VOG	Spots on inductees after each bio	Video screen, Video	Jesse, Mindy, Katie G Video
9:30	Athlete's Oath	:04	Oath & Words	Mic on Stage	Spot on Stage		Jordan
9:34	Concert	:15	1st Set				Katie R
9:49	Torch Run	:08	Runs torch clockwise				
9:57	FIREWORKS	:12:58	Cue Fireworks (Fireworks on Softball field)	Torch Music Fireworks music / Poll	Lights off	Video of Player Fireworks	Runner Jesse Sam W/ America
10:10	Entertainment - Concert	:30		Poll	Stage Lighting & Spots		Poll, Mindy, Mike W, Katie R

Concert

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 by 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 be 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 be 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 pre-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.