Vol. 47 / No. 6 **JANUARY/FEBRUARY 2015**

CAMPUS ACTIVITIES Programming®

THE OFFICIAL MAGAZINE OF THE NATIONAL ASSOCIATION FOR CAMPUS ACTIVITIES

2015 NACA® NATIONAL CONVENTION
TAKE THE STAGE
MINNEAPOLIS
FEB. 14-18

2015 NACA® National Convention Special Preview

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Friends, Not Foes: Collaboration with Academic Units

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Finding the Right Higher Education Program

Visible and Invisible Identities

The Student Leader's Role in Preventing Sexual Assault on Campus

ADVERTISEMENT

SAILESH

THE HYPNOTIST

Time Tested, Ever Evolving, Never Duplicated

Quick, n ame 5 acts currently performing in the campus activities market who have performed 5,000 dates or more. Some of the more experienced readers may have already rattled them off, but for most it won't be that easy. One likely choice for many of you is the renowned Hypnotist Sailesh.

While he has all of the normal facets of a top tier campus act like a great stage presence, exciting show and tons of audience interaction, Sailesh has other qualities that elevate him above and beyond even the elite campus entertainer.

He's easy to work with first off, the level to which can't be understated and the importance of which can't be overestimated. "I try to make the experience as easy for the college programmer as possible. From providing promo upfront to ensure a good turnout, to being on time and ready to help to having the experience of being able to deal with any impromptu situation and set the planner's mind at ease. It makes it a more pleasant situation for everyone involved, including myself," he says.

Keeping it fresh is another aspect of Sailesh's show and personality that make him a hit at the same venues over and over (15+ consecutive years and counting on some campuses). Not only does he make sure his playlists are updated, but he stays away form the tired old hypnosis routines as well. "I have spent 20 years developing unique and original routines for my show," he says. "There are a lot of hypnotists out there, but unfortunately it's a lot easier to go status quo and copy what you see working for other people than it is to try and truly have fresh material."

Anyone who has seen one of his shows will attest that his performances are each one-of-a-kind, especially since every audience has their own volunteers and reactions to the show. "My show is truly interactive. The students are the stars of the show, and it makes every night fresh and exciting to know that even I never know what's going to happen next. I've done this so many times it's easy to think I've seen it all, then someone surprises me (laughs)."

We've covered the fact that his high experience level makes him truly a pro, but not exactly why. Part of the reason is that he has had 20 years to build a truly unique show, as we discussed. Another part of it is the fact that he's dealt with just about every adverse situation possible. "Try to deal with a power outage in the middle of a hypnosis show (laughs). A lack of sound or light can really affect the quality of an event," he jokes. It's actually happened, in case you were wondering, but did this guy miss a beat? 20 years developing his soothing yet powerfully commanding voice (and some sick audience management skills) and some emergency floodlights cleared that problem right up. "The organizers of that event said it was still one of the best they had ever had, despite the technical difficulties. In fact, they think it might have been partly because of them, and the audiences' corresponding excitement not only to the power outage, but to the fact that 'The show must go on' and that night it did. That was a great night."

One more way experience level makes the difference is in his actual technical hypnotic ability. We just mentioned his voice, which you really have to hear and feel in an auditorium setting to appreciate, but it's also in his ability to lull people under, not only the volunteers on stage, but even the occasional audience member. "It's not uncommon at all for me to look up from the stage and see a member of the audience following all of my suggestions. When that happens, it's a great thing, because it's an amazing convincer for the rest of the audience. Most of the people realize when they see their friends on stage that things are legitimate, but you always have holdouts that think that everything has been arranged with stooges ahead of time. When they see someone sitting right beside them that begins to go under, or maybe even someone that came with them, it may not be 100% for the most diehard skeptics, but it works wonders for the folks on the fence."

The suggestions he makes themselves are important too, some of the seemingly most minor and insignificant details can be the difference between a hypnotist that has the volunteers halfway along for the ride and one who has them completely and utterly entrenched within the present fantasy. In addition to the way he builds the suggestions in the volunteers' minds, he uses subtle "convincers" that turn the routine into reality.

We hate to be so oblique about the specifics, but after all, as Stephen King said "Genius gives birth to genius perfected. Genius perfected gives way to unenlightened imitation." So, forgive this editorial for not laying out in black & white exactly what he does in each show, but we'll leave you with one example. There's a segment in which a volunteer is persuaded to hand over their belt. Sailesh then does a magnificent job of making this volunteer believe that the belt is a snake. This is where the subtle convincers come in. He slyly hisses into the microphone to activate the illusion, and ever so delicately flicks the belt back and forth in his hand to make it dance like a real snake might. The illusion is persuasive for the "awake" part of the audience, for the hypnotized volunteer, it has become a stark reality.

There is one more thing that sets this act apart from any of his kind currently serving the campus market

and to use the old cliché, it is last, but certainly not least. It is the most exciting aspect of his show for him since he began performing stage hypnosis in the first place.

In this package, the standard show is included and generally precedes the new feature, entitled HYPNO-EMPOWERMENT. "I created the new program as a way to not only give students who enjoyed the show more access to me, but to maximize the positive impact I can have in their lives by giving them tools to deal with their every day issues in a calmer and more efficient manner. Whether it's studying for tests, sleeping well, exercising good habits or just reducing stress, the new program is designed to take students who want to learn more into a workshop sort of atmosphere and let them really get hands on with the program." Because the two programs go so well hand-in-hand, they are almost booked together and as such, campuses can get a great value on both when the main show and the workshop are booked together. Plus, booking the former almost always guarantees a better turnout for the latter.

Sailesh is a truly unique guy and act. Down-To-Earth, soft-spoken, patient and most of all talented, MTV Europe has called him "The best hypnotist in the world," Inside Entertainment! says "Best hypnotist on the planet" and The Manchester Evening News says His hypnosis show is like no other." He has been nominated and won numerous awards in the market for Campus Activities Magazine, NACA and APCA and isn't showing any signs of letting up any time soon.

For more information on bringing him to your campus, contact Metropolis Management at joyce@metropolismanagement.com or dial toll-free (877) 536-5374,

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CAMPUS ACTIVITIES Programming

THE OFFICIAL MAGAZINE OF THE NATIONAL ASSOCIATION FOR CAMPUS ACTIVITIES

The 2015 National Convention Preview begins on Page 55

EDITOR'S PAGE

Welcome to the Big Show!

By **Glenn Farr**

IF YOU'VE ALREADY PERUSED THE REST OF THIS ISSUE of *Campus Activities Programming®* before landing on this page, you know the 2015 NACA® National Convention, set for Feb. 14–18 in Minneapolis, MN, is packed with entertainment and educational opportunities for you and your delegation.

If you are a member of a school delegation seeking dynamic talent and specialty attractions for your upcoming programming calendar, turn to Page 89, where you will find bios and photos of exciting attractions that will be featured in the Club, Lecture, Mainstage, Master of Ceremonies, Roving Artist, Samplers and Product/Services Video showcases. The Showcase Selection Committee developed a balanced slate of artists and attractions for you to preview, and during your time in Minneapolis, you'll be able to sample some of the best our associate member agencies have to offer. Don't stop with what you see and hear in the showcases, though. During Campus Activities Marketplace (CAMP) sessions, visit agents in their booths and ask them what other outstanding attractions they have to offer. You never know where you might find the perfect performer—and at the right price—for that concert or coffeehouse event you are planning.

Learning and engagement are important aspects of participating in student activities and the Convention won't let you down when it comes to educational offerings. Through Featured Speakers, Educational Sessions and Professional Education Sessions, student programmers and their advisors can learn more about everything from peer coaching and motivation to developing risk management strategies, networking, communication, diversity issues and much, much more. Turn to Page 70 to learn about the broad and deep educational offerings awaiting you in Minneapolis.

Stay connected before, during and after the Convention by following NACA on Twitter, Instagram and Facebook. The official hashtag for all Convention-related content is #NACA15. Be sure to include the hashtag when sharing photos of your Convention preparations or the fun you have and the work you do while on site so that delegates from other schools can see them.

Also, while on site, take advantage of NACA's texting service, which will give you updates about last-minute schedule changes and event/session room reassignments, as well as special polls and contests. To enroll, just text NACA to 71441.

And don't forget to download the NACA® All Access app to your smartphone or tablet. With this app, you can learn more about showcases and educational sessions, create your own custom schedule, submit Block Booking forms and more. NACA® All Access is free from your app store.

If you've been to a previous Convention or your regional conference, you have an idea of what to expect while you're in Minneapolis—four days of learning, work and fun that will help you plan much of your coming programming/leadership development year. If you're a newbie, prepare to be overwhelmed, but in a good way.

Welcome to the big show!

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MESSAGE FROM THE CHAIR

Constantly Striving for Improvement

By **Ken Brill**

ALTHOUGH THE HOLIDAYS HAVE PASSED, I find myself trying to hold onto the many positive dispositions that seem to surface during the season. The qualities we admire most in each other seem to emerge more frequently around the holidays. Around the country, anonymous men and women find ways big and small to help out people in need. These "Secret Santas" and "Guardian Angels" spend money and time on helping others and ask for nothing in return. Sometimes, all it takes is one random act of kindness to make someone's holiday season infinitely brighter.

Accordingly, I would like to use this opportunity to express my gratitude for all NACA® members, volunteer leaders and staff for the vast contributions you share in making NACA work. My mantra for the past six months has focused on creating a culture of continuous improvement. The result has created a flurry of activity and work among volunteer leaders and staff members. I cannot begin to articulate the appreciation I feel for the time, effort and leadership offered in support of NACA.

One thematic element expressed in this issue of *Campus Activities Programming®* magazine is collaboration. As with any association, collaboration can and should be utilized by NACA® members to encourage engaging and effective learning. The Center for Association Leadership states that collaborative learning occurs when we stop relying on experts and teachers to transfer their knowledge to us and, instead, engage together in making sense and creating meaning for ourselves. This doesn't necessarily mean throwing out the book, but, instead, understanding the value in explorative and creative methods of learning. With the rising popularity of digital communication and social media, these explorative methods could take shape in the form of online collaboration technologies. NACA has recently launched a new software product called Higher Logic. Higher Logic serves as NACA's private online community that seamlessly integrates into your existing platforms. Higher Logic represents one new initiative toward engaging members' participation in achieving our Association's goals. Collaboration is not only a valuable tool for the Association, but a method of adapting in the hopes of constant improvement.

All of our efforts are aimed at creating a culture of improvement within NACA. Simply put, effective organizations get things done and deliver results that match the needs of their members. On the surface, this may seem easy, but organizations are complex and several key attributes must be in place to achieve success. The NACA® Board of Directors is keenly focused on these attributes. To begin, we have established a cohesive leadership team coupled with a clear vision and defined priorities. We are working toward creating an organizational structure that supports our strategic objectives. We have identified performance measures to ensure we are aligned with stated objectives. We are working toward enhancing our execution of programmatic work processes. Lastly, we are building capacity to change as well as creating incentives to reward innovation.

The work of the NACA® Board of Directors has centered on creating the infrastructure (processes and structures) necessary to ensure member value throughout our Association. Early on, we developed a decision-making tree designed to ensure stakeholder input. Work is currently underway to define our value proposition as it relates to our mission and core values. The outcome of this work will direct our communication strategy with existing and potential members. Similarly, in an effort to maximize our human resources and to capitalize on the knowledge, skills and competencies available, we are working toward defining the roles of volunteer leaders and staff.

The next step will include reaching out to all stakeholders to encourage your support and involvement as we seek to create a culture of improvement. Stakeholder engagement is critical for myriad reasons. We have vast resources throughout the Association and need to capitalize on the knowledge and skills available. In the coming months, the Board of Directors will work toward enhancing our connection and level of engagement with stakeholders. We have identified four areas where stakeholders can have immediate impact on the future success of NACA.

1. Informed decision making
2. Building the NACA® brand and reputation
3. Member recruitment and retention
4. Sharing diverse perspectives to enhance creativity and innovation

I would be remiss not to share my excitement for our upcoming National Convention. Josh Brandfon, National Convention Program Committee Chair, and his team have worked hard to create an amazing event. Last summer, the Convention Program Committee put together a list of "Top 10" initiatives designed to enhance the Convention experience. I look forward to seeing you in Minneapolis!

FRIENDS, NOT FOES:

Collaborating with Academic Units on Educational Programming

By
JARED R. EAKINS,
University of Illinois at Urbana-Champaign

As student affairs and academic departments answer increasing calls for accountability and assessment, working together to produce educational programming meets those needs–and, more importantly, students benefit from engaging programming that focuses on contemporary issues.

From the Illini Union Board's Last Lecture program, the Enriching Programs Committee members who planned it and the professor who was selected to speak during it: Megan Glowacz, Dezz Turner, and Sam Kennamer; Ellen Fireman, Professor of Statistics; and Ryan Kenji Kuramitsu, Director of Enriching Programs; Rishi Neeranjun and Stefani Schuda.

ONE OF THE MANY REWARDING ASPECTS OF WORKING IN STUDENT PROGRAMMING is when you have the opportunity to plan programs that are relevant to current social, cultural or political issues that connect with what students are learning in the classroom. When these opportunities arise, such educational programming can play a key role in enhancing students' learning in a different context. One common issue that comes into play with educational programming is how to connect these programs with the "academic side of the house" in a way that is not duplicating or competing with what is currently taking place there.

So, what exactly does educational programming look like? Common examples include lectures by guest speakers, panel discussions and film/documentary screenings. Various authors, actors and actresses, acclaimed filmmakers and other related performers on the college entertainment circuit provide the name recognition and student interest needed to draw attention to some important, yet potentially obscure, current issues students are discussing in the classroom.

With increasing calls for accountability and assessment on college campuses, it is particularly important to articulate the value of programming in enhancing the overall student experience. Connecting your programming to what students are already learning in the classroom is one great way to accomplish that. Let's explore some of the benefits that can result from collaborating with academic departments on educational programming and consider examples of these collaborations and the ways in which working collaboratively benefits the programs involved. Finally, let's look at strategies to keep in mind when considering these types of collaborative efforts.

Powerful Partnership

Educational programs are likely not what college students associate most closely with the student programming board on their campus. Instead, social and recreational programs such as concerts, comedy shows and late-night events tend to be what students recognize their programming boards for the most. Consequently, educational programs developed by programming boards may not have the same visibility on campus as the "fun" social and recreational events to which students are accustomed.

Although educational programming may not have the same type of appeal as recreational and social programs on the surface, educational programs are gaining more attention in the college programming world. More extensive speaker rosters at talent agencies and the growing popularity of the lecture showcases at NACA® Conventions are signs of this trend. As mentioned before, the various authors, actors and actresses, acclaimed filmmakers, and other related performers on the college entertainment circuit provide

More collaboration in educational programming can create a more seamless learning environment for students and help them connect their in-class and out-of-class experiences.

the name recognition and student interest needed to draw attention to some important, yet potentially obscure, current issues students are discussing in the classroom. This creates an opportunity to expand upon the foundation that academic units have built and help bring this existing knowledge to life in a programming context.

Partnering with different academic units can be mutually beneficial to all parties involved. For student programming staff, these partnerships can expand your reach on campus. By working with various departments, your programs have the potential to tap into a new population of students. For academic units, taking their message outside the classroom could spark interest in the subject matter presented among students who previously may have been unfamiliar with or uninterested in it.

Ultimately, these partnerships have the power of presenting a new experience to a new audience. Creating a lively discussion on current issues and providing a marketplace of ideas in which students are invited to be active participants is a common goal of both student programming and academic units. In a time when both academic and student affairs departments are constantly being asked to demonstrate the value of what they are contributing to the student experience, such collaborations can be mutually beneficial in helping multiple departments tell their stories.

When approaching an academic unit with a partnership opportunity involving an educational program, it is important to remember that professors and student affairs professionals each have a specific set of expertise that can benefit the other. Professors are experts in their particular field of study and often offer a wealth of theoretical and practical knowledge on the subject matter at hand. Student affairs professionals are skilled in working with talent agencies and planning various programs to create a comprehensive student experience outside the classroom. Together, these skill sets have the potential to incorporate the best of both worlds—namely, a program that is both informative and substantive while also generating excitement among the student body and having campus-wide impact.

Reaching across the Aisle

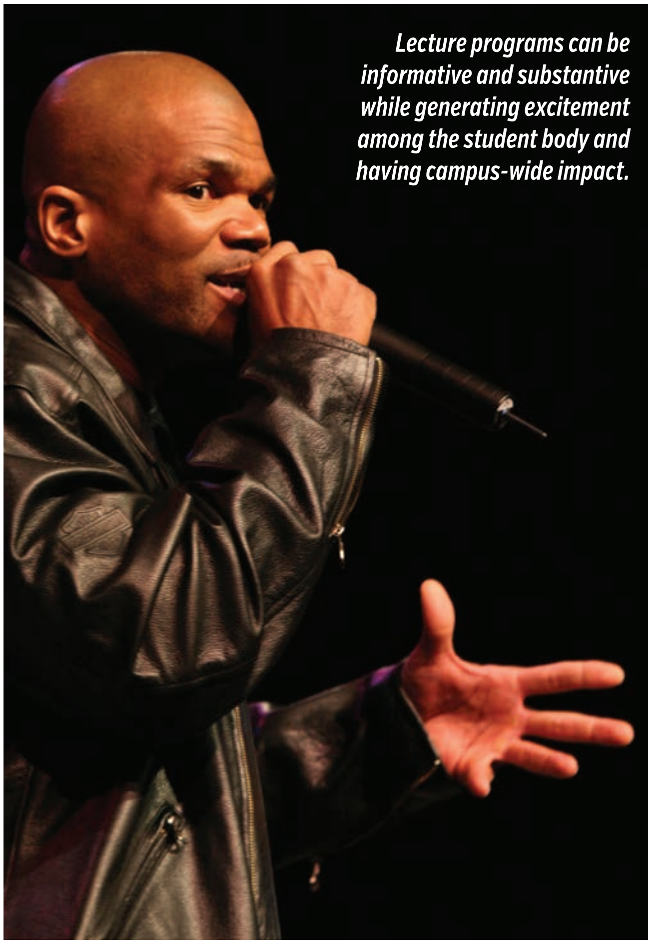
The Illini Union Board at The University of Illinois at Urbana-Champaign wanted to work with an academic unit on an educational program to include in their Last Chance Week of programs to conclude the academic year. To achieve this goal, they developed a program idea this past academic year titled "Last Lecture," in which students were polled on which professor they would like to hear from one last time before the year ended. Conducting a poll accomplished a few things to help this program from the outset. First, the polling ensured that students on campus were hearing about the event directly from our board. Second, having input on who the speaker would be increased student excitement about the program.

The professor students selected for this event taught one of the entry-level courses in the Statistics Department. Once this professor was identified, our student lead for the event set a meeting with her to discuss what the program would look like. This was critical because both sides had input and contributed something unique to the program.

The student lead wanted to create a program that would not seem like just another classroom lecture. The professor wanted to discuss similar topics to what she covered in lectures since that is what students knew of her, but she agreed that she wanted this to be a unique experience students could not gain in her classroom. The result of this input from both parties was an innovative and fun spin on a traditional lecture. The professor decided to design a lecture that would discuss "real-life statistics" regarding job satisfaction and professional success after college and that she would tie these in to an overall message about finding your true passion in life.

This approach proved to be a perfect connection between in-class and out-of-class lessons. The professor incorporated several charts and statistical models into her presentation, for which she solicited audience participation in identifying trends. Between the various graphs and classroom-based lessons she was discussing, she interspersed life advice to students in attendance as they prepared for summer internships, full-time jobs, and other opportunities. Several of her former students were in the audience and were very eager to demonstrate what she taught them and to hear the real-world advice she shared with them.

The Last Lecture program was well attended and successful for both the Statistics Department and the Illini Union Board. The Statistics Department was able to announce this event in the various courses scheduled that semester and offer extra credit to students in attendance. Additionally, this program showcased a fun and popular



Lecture programs can be informative and substantive while generating excitement among the student body and having campus-wide impact.

professor in this department who could potentially entice more students to take the department's courses. The Illini Union Board cross-promoted other upcoming programs at Last Lecture and also made a valuable connection with an academic unit with which they had not collaborated previously. The success of this program gave IUB a positive collaboration experience with an academic unit and created momentum for future collaborations of the same sort.

Strategies for Bridging the Divide

When it comes to educational programming, it is a good practice to have as many voices represented at the table as possible. As demonstrated previously, having diverse perspectives and backgrounds represented can enhance your programming in multiple ways. When it comes to collaborating with academic units, here are some strategies to consider:

Identify your stakeholders: When developing a program idea, determine if there are any academic units or individual professors who might share a common interest in your program.

Collaborate from step one: It is best to discuss the program with your stakeholders early on in the development process so their voices are represented throughout the planning of the event. They may have a different approach that could enhance the program.

Demonstrate a direct connection to their work: Educational programming can expand upon discussions that begin in the classroom, and it is a tool to create a marketplace of ideas in which students of all academic disciplines can engage.

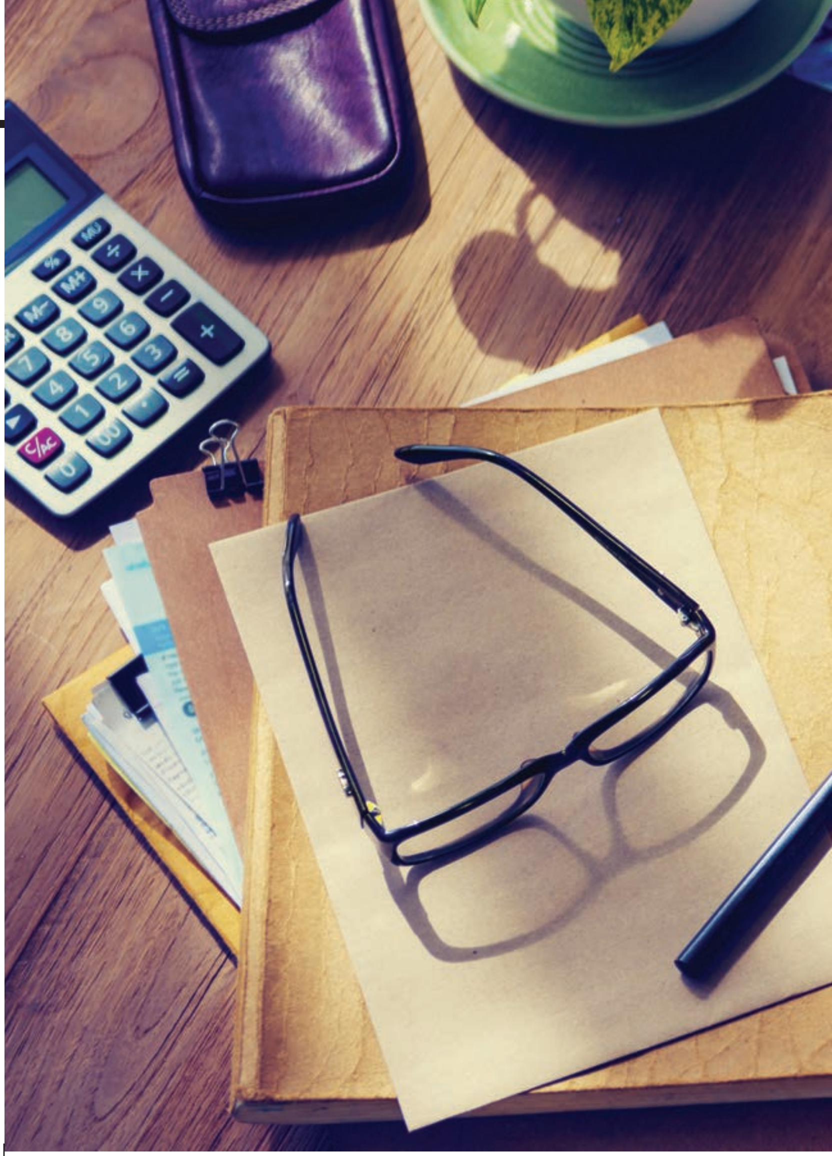
A Common Purpose

Ultimately, student affairs and academic units share a common purpose—to aid students in their overall learning and development. More collaboration in educational programming can create a more seamless learning environment for students and help them connect their in-class and out-of-class experiences.

ALTHOUGH EDUCATIONAL PROGRAMMING MAY NOT HAVE THE SAME TYPE OF APPEAL AS RECREATIONAL AND SOCIAL PROGRAMS ON THE SURFACE, EDUCATIONAL PROGRAMS ARE GAINING MORE ATTENTION IN THE COLLEGE PROGRAMMING WORLD.

ABOUT THE AUTHOR

Jared R. Eakins is the Illini Union Board Program Advisor at **The University of Illinois at Urbana-Champaign**. He previously served as the Student Organization Advisor at Indiana University-Bloomington. In NACA, he has been involved in the NACA® Mid America Region and currently serves on the NACA® Educational Programs Review Committee. He holds bachelor's degrees in international affairs and religion from The University of Georgia and a master's degree in higher education and student affairs from Indiana University-Bloomington.



SEARCH, APPLY, INTERVIEW AND ENGAGE:

Finding a Higher Education Program That's Right for You

By
KAYLA LOPER and
CHAS THOMPSON,
University of Arkansas

Researching, applying for and interviewing for a graduate program might seem daunting, but with appropriate planning, you can find the right fit.

SO, YOU ARE INTERESTED IN PURSUING A DEGREE IN STUDENT AFFAIRS? If you're anything like either of us, at some point during your undergraduate career as an event programmer, SGA executive, resident assistant, orientation leader, or in any other student leadership capacity, you've surely heard it said that "you can stay in college forever by working in student affairs!" We know that that is not what it is all about when it comes to working in student affairs; it is about developing undergraduate students as leaders and helping them connect their passions during their time at college. And again, if you're anything like us, you've likely realized your advisors and mentors do this *as a career.*

One great way to get the experiences you want and the knowledge you need for a future career in higher education is to study student affairs at the graduate level. The process of getting into graduate school may seem daunting, but we'd like to share advice originally given to us about researching, applying for, interviewing for and engaging in graduate school.

Finding a Program

In an ideal world, you would have unlimited time to search for a school and to apply for a program. While you don't have unlimited time, you can maximize the time you do have by creating a timeline. Begin your initial search the year before completing your undergraduate program. Doing this will allow you time to really familiarize yourself with each of the potential programs, universities and cities you might be considering and find the right fit for you.

Initial Search (The Year Before Graduation):

1. Compile a list of your top school choices.

The American College Personnel Association (ACPA) has a great directory that will allow you to search for graduate programs both alphabetically and geographically (http://www.myacpa.org/commission-professional-preparation-directory-graduate-programs). This gives you the freedom to search for the area that's right for you. In addition, this website provides information about a large number of available programs—from the number of credits to thesis options—to aid in narrowing your list. ACPA's directory provides you with links to program web pages, where you can look more in depth into program application dates and requirements. Also note that different schools may have different names for what are actually the same program components. Some programs might be described as higher education, some as educational leadership, and others as counseling programs. Don't let this confuse you while conducting your search.

2. Familiarize yourself with application requirements.

While each program has different application deadlines, they each also have different application requirements. Some programs ask for GRE scores, writing examples, and references in addition to the actual application. Begin making a list of these requirements and see what can be used for multiple applications to save yourself time. If one school requires two references and another three, you can save yourself and your references headaches by having them write on your behalf all at once. Sometimes, to be accepted to a graduate program, you may first have to be admitted into the graduate school, which may require a separate application process. Note which programs have multiple applications so that you are not scrambling to complete an additional application at a later date.

3. Prepare for the GRE (If Necessary).

The revised Graduate Record Examination (GRE) is a standardized test that measures the type of thinking you will do in graduate school: verbal reasoning, quantitative reasoning, and analytical writing. As mentioned previously, some schools require test scores and some do not; it is very important to take note of this early in the process. Begin studying for the test and sign up for a test date that will allow you to have your scores on time for your application deadlines. For test dates and other information on the GRE, visit www.ets.org/gre.

Applying (The Final Year):

1. Compare program details.

Comparing programs is a crucial step when deciding where to pursue your master's program. When it comes to comparing programs, look at course requirements—class types, thesis requirements and elective options. This will show you what to expect from each program. Also note that many programs have the option for a thesis, but it is not always required. Consider whether you'd like to have a more curriculum-based or practicum-based experience. One will give you more time in the classroom and the other more hands-on work. While comparing, make sure to be narrowing your list of schools, which will save you time on visits and money on application fees.

2. Visit your top-choice schools.

If your budget allows, visiting campuses and meeting with professors in person are valuable. You can learn more from in-person discussion than the basic information provided on a program's website. You can get a feel for the campus climate and meet with current students. Also, it will give you a chance to explore a city where you may be spending several years of your life. You want to find a place that feels right for you and feels like it could be home.

3. Research Graduate Assistant opportunities.

Serving as a graduate assistant (GA) is a huge benefit for future student affairs professionals. Many—but not all—offer some sort of tuition assistance or waiver in addition to a paycheck. The experiences you gain as a GA help you to learn firsthand what it is like to work closely with students on a daily basis. Furthermore, the knowledge you learn in classes can be directly applied to what you do in your GA position and vice versa. To research these opportunities, check out the schools' websites or contact the graduate schools you are considering directly.

4. Finally, take the GRE and apply for your programs.

Interviewing

Finishing your search and application process brings you to your second major step in finding the right program: interviewing.

1. Practice interviewing.

Ask people with whom you work, such as your advisors, as well as people who don't know you, to host mock interviews. Relying on other student affairs professionals, such as a representative from your career services department, will give you new insight. Treat these mock interviews very seriously and pretend you are interviewing with strangers—don't assume they know all of your accomplishments and abilities. Have a way for them to provide feedback to you that will not interrupt the flow of the interview. For example, instead of them giving you a critique after you answer each question, ask them to take notes and share them with you following the interview. This will allow you to get used to the feeling of being on the spot for an extended period of time.

2. Conduct research.

If you are interviewing for a master's program, make sure you know what courses it offers and the names of its faculty members. If the interview is for a GA position, know the job. Knowing this information will show that you not only care about the interview, but that you put in crucial effort beforehand.

3. Prepare questions.

This is equally as important as your research. Preparing questions is a good way to show you are fully invested in the opportunity and you have done your research. Furthermore, it is unattractive to both a potential employer and professor when they ask you for questions and you don't offer a response. Show them your brain is working and ready to begin a master's program.

4. Dress professionally.

You've likely heard it before: "Dress for the job you want, not the job you have." Dressing professionally is a sign of respect for those taking the time to interview you and a sign of respect for yourself, as well. It shows you care and are taking things seriously. Even if those asking questions do not see you, dress professionally. If you are conducting a phone interview, don't do it in your pajamas. Dressing professionally will change your attitude and help prepare you mentally for your interview; you will feel more confident when dressing like a professional.

5. Take notes.

Every now and then during an interview, you may be thrown a curve ball—a question with multiple parts. Don't be nervous about jotting down a few notes to help you remember each part of the question. You don't have to write the question word for word, as that may be distracting, but write down a key word or phrase. Also, something may come up during your interview that you didn't think to ask about. Write it down, so you can remember to mention it at the end of the interview.

6. Thank your interviewers.

Again, this is a sign of respect for the people who took time to consider you. It will show that you value and respect their time. Also, note how they'd like to receive such acknowledgments. For example, at the University of Arkansas, after GA interviews, we were asked to only e-mail our notes of thanks as the university was beginning a number of sustainability initiatives. Don't unintentionally do something that may negatively impact how they remember you.

Engaging in Graduate School

While working through the process of getting into graduate school and finding the perfect fit, it may help to often remind yourself of what is waiting for you at the end. Graduate school provides a unique transitional experience from your role as a student leader to a higher education professional. Each graduate program offers different co-curricular opportunities to provide practical experiences that typically supplement your coursework and/or graduate assistantship. From attending professional association conferences to volunteering at campus football games, it is important to make your graduate experience unique to help you define your future career.

Internships: While some programs make internships a requirement and others do not, working for an area outside of your assistantship or undergraduate organization helps you create a diverse résumé. Most departments on campus would be more than willing to take on an intern to work on special projects or to gain very specific skills such as advising a particular student demographic or facilitating conduct hearings. Internships can evolve from a new idea or simply from a conversation with someone in a different department. Be open to working in either student affairs or academic affairs, at another university, or even through a professional association in the summer.

Additional Employment: Are you worried about being able to pay the bills and also partake in social activities on a nonexistent or minimal budget? Many universities have employment opportunities that will be flexible for busy student schedules and provide additional valuable skills. Consider this: you have a bachelor's degree. Find an area on campus that hires tutors for students and share the wealth of knowledge you gained while earning your first degree. At the University of Arkansas, each of us has tutored for the Office of Student Athlete Success, where we were able to work with student athletes on a daily basis. This employment opportunity provided us direct experience with the development of student athletes. Plus, we got paid for it. Other options include working at fundraising call centers, with special events on campus, or even for the campus food provider.

Professional Associations: There are many professional associations in the world of higher education. Often, graduate student memberships are much less expensive than professional memberships, which makes it much easier for an office to be willing to support you in your professional development endeavors. Most associations host conferences or groups at both regional and national levels. Regional activities are beneficial if you have restricted travel funds or if you are interested in networking with professionals in the same area where you currently live. National activities provide a global perspective of higher education and are a great way to network with people from different regions than your own if you are interested in job searching elsewhere in the future.

Also, many conference-planning committees are looking for graduate students to help with conference activities, which can give you a greater insight into the operation of the association involved. NACA specifically looks for graduate students to serve as interns for the Campus Activities Marketplace, Showcase Selection Committees, Educational Session proposals, Volunteer Booths, and other areas that could use additional assistance on the regional and national levels. Challenge yourself to find an organization about which you are passionate in your "higher ed niche," as well as an umbrella organization such as Student Affairs Administrators in Higher Education (NASPA) or College Student Educators International (ACPA).

Student Organizations: Many higher education graduate programs have an active student organization run by students in the program. At the University of Arkansas, we have The Higher Education Organization (THEO), which provides leadership positions, homegrown professional development opportunities, social events and alumni connections. Through this organization, we each were able to continue our student leadership experience because our focus was on our role as graduate students. Many universities also have branches of their student government associations for graduate students. You would be eligible to run for these positions and help with initiatives that directly affect graduate students, such as student health insurance, childcare, available assistantships, or the age-old agony of parking on campus.

Many Available Routes

As new professionals in the field of higher education, we understand the excitement that comes with the potential to continue making a difference on college campuses. There are many available routes to pursue a career in our field, and we hope some of the tips we have provided are helpful as you pave your own path. Whether you become a professor, an academic advisor, a resident director or a student activities specialist, you will always carry with you the memories you make and knowledge you gain in graduate school.

ABOUT THE AUTHORS

Kayla Loper is Program Advisor for Campus Activities at **Truman State University (MO)**. In 2014, she completed a master's degree in higher education at the University of Arkansas after earning a bachelor's degree in mathematics at Friends University (KS). While at the University of Arkansas, she served as a New Student & Family Programs Graduate Assistant. In NACA, she was named the NACA® Central Outstanding Student Leader in 2001 and served as a Student Government East Institute volunteer in 2013-2014. She was a National Convention Graduate Intern in 2014 and an NACA® Central Graphics Competition volunteer in 2013. She is also affiliated with NASPA and the National Orientation Directors Association (NODA).

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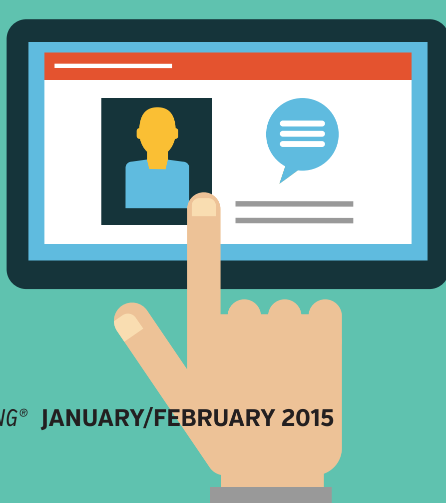
TRY Instant Assessment:

It's Easier than You Think!

Because college students today fully embrace technology, you can conduct assessment easily and instantly and gather useful data about your programs.



By DEL SUGGS, MSEd

Assessment is one of the most dreaded words in higher education. That's understandable, as assessing learning in the world of student activities can be daunting. It's challenging to create learning outcomes, to build an assessment tool, to administer the assessment, and then to analyze the data. That's not to mention all those surveys you must score and tabulate.

I may have created a solution for you. I call it "Instant Assessment," and it allows you to collect data from your students at the conclusion of a program or event and have it immediately available. I use this technique in all my presentations to determine the effectiveness of my programs, and you can, too.

Before we begin, please download a QR code scanner on your cell phone or tablet. You've seen those funny square boxes with the squiggly lines everywhere you go. Even if you know that they are called QR codes, there is a good chance you've never bothered to install a QR code reader on your device. Do that right now, please.

What Is Instant Assessment?

With today's college students fully embracing technology, some basic and general assessment can be done electronically. This concept of instant assessment allows students to complete your assessment tool in a very simple and immediate manner using the devices they have with them constantly: their cell phones.

When I first devised this technique, I discussed it with Dr. Gwen Dungy, Executive Director Emeritus of NASPA. "I think you have an innovative idea here," she said. "I agree that we should capture as much feedback from students as possible, and they will define the medium."

Here's how it works: first, you develop some simple, assessable learning outcomes. Then you create a simple online survey to assess those outcomes. Next, you create QR codes to allow students to easily complete your survey.

Then—when the program or event is over—you return to your office, log on to your Google account, and take a look at all the data you've collected—or, rather, that your students have assembled for you.

What Is Assessment in General?

Assessment is essentially a measurement process of the learning that has either taken place or can take place. Assessment is comprised of all activities that teachers and students undertake to get information that can be used diagnostically to alter teaching and learning (Black and Wiliam, 1998).

Assessment is important because it determines the effectiveness of learning. It's an important diagnostic tool that can be used to improve learning. Assessment is a valuable tool in evaluating the teaching/learning process on campus—both in academic affairs and in student affairs. It's also important because your boss expects you to do it.

It's particularly challenging, though, because many student affairs professionals come to the field from other disciplines. Because these individuals don't have an academic background in student affairs, they often don't have the training to do assessment (Seagraves & Dean, 2010).

Begin with Learning Outcomes

Learning outcomes define what is to be learned. They establish conditions for success and the means of determining that learning has occurred. Learning outcomes express the specific goals of learning experiences. They state what a student should be able to know, do or value as a result of engaging in that learning experience.

Learning outcomes are specific to a particular event or program. You should create learning outcomes that reflect the learning that will occur at the program, but also include the overall mission of your institution as embraced in the CAS (Council for the Advancement of Standards in Higher Education) or *Learning Reconsidered* (NASPA).

Here is a very simple technique for developing learning outcomes.

The ABC's of Learning Outcomes

- **A**udience: the students
- **B**ehavior: what they should learn
- **C**ondition: the teaching event
- **D**egree of Achievement: the amount of learning that is expected
  (R. Heinich, M. Molenda, J. Russell, S. Smaldino, 2002).

Developing Learning Outcomes

Follow this formula: Condition, Audience, Behavior and (sometimes) Degree.

Here is an example without Degree:

(Condition) "After attending the leadership conference," (Audience) "students" (Behavior) "will identify servant leadership behaviors."

Here is an example with Degree:

(Condition) "After viewing the film *Snow White*," (Audience) "the audience" (Behavior) "will be able to name" (Degree) "at least five of the seven dwarfs."

This ABC and sometimes D method will enable you to create straightforward and easily assessable learning outcomes. Just remember to keep your outcomes simple and assessable, though. With instant assessment, students can't write an essay or explain a complex concept. They can, however, perform actions like "list" or "identify" or answer true/false and multiple-choice questions. That should allow you to achieve some basic assessment about the effectiveness of your programs.

As a starting point, I would suggest you create three to five learning outcomes for the program or event you want to assess. These learning outcomes should reflect the learning you actually expect to take place at the specific program or event.

Create Your Assessment Tool

While Survey Monkey, Survey Console, and Zoomerang may be the most familiar names in online surveys, there is another source you should consider: Google. You can create your own survey in Google Drive (formerly called Google Docs) with beautiful graphics and all the form elements you will need, while at the same time being able to export all answers into

Best Practices in Conducting Assessment Surveys

There are a few things you need to keep in mind when you create your own survey. We've all answered a lousy survey before, and you know how unprofessional it appears. Here are a few quick tips to point you in the right direction for your own assessment.

- Make your questions as simple as possible. Use plain, conversational English, without jargon or slang. If you use an abbreviation, make sure you clarify it once. For example, the National Association for Campus Activities (NACA)–once you've named it, you can use just the abbreviation "NACA" afterward.
- Use neutral wording on your questions. Be very careful not to imply the answer you might prefer.
- Demographic questions should be last. You have a certain amount of goodwill among your respondents–don't waste it on the boring stuff.
- Have an open-ended question at the end in case they want to tell you something you didn't think to ask!
- Be careful with assumptions in your questions. For example, don't ask, "Did this program meet your expectations?" unless you have asked what those expectations were. Proofread and pilot your survey before you go live online and have several different selected people take the survey before you post it officially.

Excel or get great graphs of the responses, all for free.

Here is the step-by-step process:

Create a Google account. If you have a Gmail account or an Android phone, you already have a Google account. If not, I'd suggest you create a Gmail account—you may find it useful for your personal email. You can use that to access all the different services that Google offers.

Log into Google. When you go to the Google homepage, the login is at the top right side.

Click on "Drive" on the top menu bar. Look on the left side. There is a red box that reads "create." When you click on that, it opens a drop-down menu. Click on "Form."

At this point, you can begin to create your survey. At the top, enter the name of the survey and any instructions or clarifications. Don't worry: you can always edit or enter this later if you want.

One sample question is automatically created for your form, which you can edit as desired. You can change the question type to be text, paragraph text, multiple choice, or checkboxes, or choose from a list, scale or grid.

Click "Add Item" in the lower left corner to add more questions. Notice that you can make questions "required" by clicking the checkbox at the bottom of the question editing area. After you have finished editing a question, you click "done." You can edit it again by clicking the pencil icon on the right side of it. The second icon will duplicate the question, and the trash can will delete it. You can also click and drag to reorder your questions as desired.

Create questions that will assess the learning outcomes you've created for your event. Remember that you need clear and straightforward responses to your questions. Don't try to make this instant assessment tool too complex.

Customize with a theme. This step is optional, but Google Forms allows you to select different themes to make your surveys look more visually interesting and polished. There are many different designs, and you can change them at any time. Just click the "Change theme" button on the top menu bar.

Personalize your form. After respondents submit your survey they will be shown a webpage that reads, "Thanks! Your response will now appear in my spreadsheet." You can customize this message if desired. You also can also choose to publish a response summary for respondents to see after they submit their own answers.

Share your survey. At the top right of your Google Form editing window is a menu button that reads, "Send form." Click on this to open a window with a link to your "live" public form. This is the link you want to click and copy so you can share it with the students who will respond to your survey. This is the link to your assessment, but it's unwieldy. Let's make it even easier for your students to complete by creating a QR code.

Use QR Codes

The next step is to create QR codes so your student respondents can complete the assessment tool on their smartphones. QR stands for Quick Response, just what you want for instant assessment.

QR codes were originally created by Toyota to keep track of parts. QR codes are very simple two-dimensional bar codes. What makes them so useful is they can still be read if much of the code is unreadable. Some QR codes can be understood by bar code readers with as little as 60% of the code intact.

The most popular use of QR codes is to direct the user to a website. That's what you'll do here—direct your students to your online survey. But you should know that QR codes can perform many actions, from sending a text message to downloading an address card to calling a phone number and more.

Start by shortening the huge URL you will get for your survey. There are lots of URL shorteners—TinyURL, bit.ly or goo.gl and more. I recommend using goo.gl. If you hadn't guessed, it's the URL shortener from Google. Copy and paste the long URL that links to your survey. Shorten the link with goo.gl, then click on "details" by the shortened link. It will present you with a QR code that you can also use to share the survey. Just copy it and paste it wherever you need to do so.

Make sure you are logged into your Google account when you shorten URLs and goo.gl will also show you statistics on how many people have accessed your survey via the shortened link. That's handy to see how many people are accessing your survey.

Test your QR code. This is very important. Take your own smartphone and use your bar code reader to scan your new QR code. Did it take you to your survey? If not, you need to double check your shortened URL and make sure the link to your survey is correct.

Drive Students to Your Survey

You'll know the next step. You've got to get students to scan your QR code at the event in order to complete the assessment. In order to scan your QR code, they need a scanner app on their phone or tablet. Ask, encourage and beg them to download the app right there on site. Remember that I began by asking you to install the app. You have to get your students to do that, too. It's typically not a problem, as many students have always wondered about those funny code things, anyway. You'll likely find they are happy to install and use the app.

Print and post your QR code at your event. If you have a program or flier, make sure the code is on it. Print poster-sized codes and place them around the event. Or do what I do: create a PowerPoint slide and project it on the screen.

Consider Motivation

Add incentives to encourage your students to scan your code and complete your assessment. Students don't generally have a reason to help you assess their learning. But, have you ever called or gone online to complete a survey from a purchase receipt? Businesses as different as Home Depot and Taco Bell all use this technique to get their customers to respond.

What would get your students to respond? Would it be a promised a gift card for one lucky respondent chosen at random? You know your students better than anyone else. Maybe you could offer a free package of Ramen noodles to everyone who completes the survey.

You could also provide other types of prizes, such as free or early admission to an upcoming special event or program. Or how about giving away some of those CDs you brought back from a programming conference?

Google Drive lists each response with a timestamp. If you want to track who is completing your assessment, you'll have to come up with your own method. You could always request their email address in order to make them eligible for a prize or drawing.

You can also request other demographic data if you think it might be useful, such as gender, class, major, and more.

Check Your Results

After students have completed your assessment tool, it's time to review your data. Your survey results can be viewed several ways. Data from your form goes directly into a Google Spreadsheet, which can be viewed online or downloaded as an Excel or other file type.

Open your Google Drive website and log in. You will see a file directory with your survey. Next to it will be file with the same name that also says "(Responses)." Click on that file.

That click will open a new window with a spreadsheet of the responses. There are your responses, and you can download them as an "xls," a "csv" or a "pdf" file. When you've saved the downloaded file, you can open it in your favorite spreadsheet formula and begin to analyze it. You love doing your own statistical analysis, right? If not, then try this: Select "Form" from the menu bar, and then click "Show summary of responses." This will open a beautiful page with pie charts and percentages of the responses. Google will do the statistical analysis and generate charts and graphs for you.

You can change your survey and questions at any time, but you shouldn't move the questions around after people have started submitting answers or the order of your spreadsheet columns can get confusing.

Unlike many commercial form and survey options, Google does not have a maximum number of respondents. And the price is right—it's free. Give Google Drive a try and challenge your staff and students to use surveys to collect and analyze data about your programs.

Try Instant Assessment

With this simple system, it's a small matter to assess student learning outcomes at your programs and events. There's no reason to wait until the reaccreditation process begins. Start now by developing your learning outcomes and assessment tools, and compile your data. I think you will find "Instant Assessment" to be a powerful tool to measure the learning at your activities and events.

Scan this QR code with your smart phone or tablet and complete the assessment of this article.

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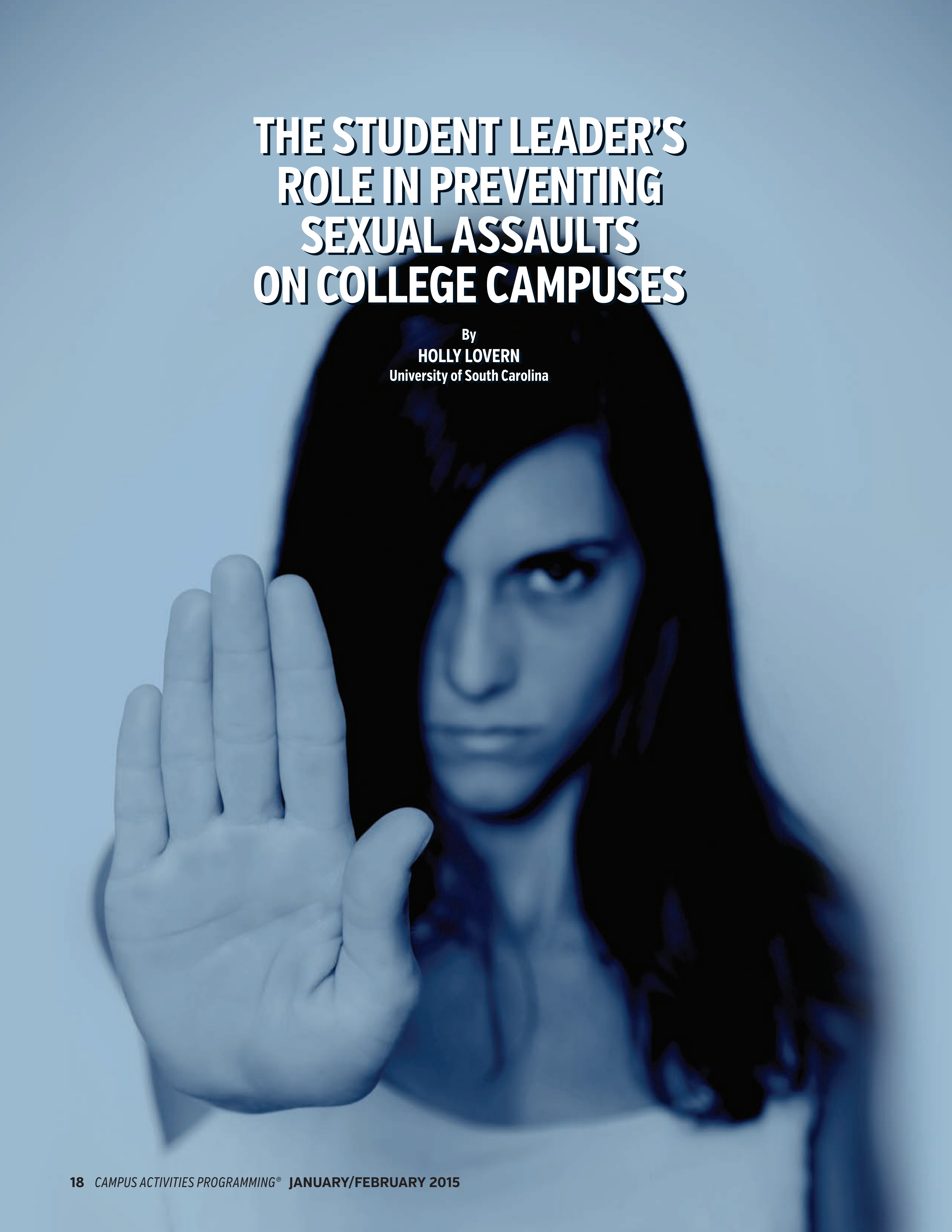
ABOUT THE AUTHOR

Del Suggs is a musician, speaker and author who has been a member of NACA since 1980, having served on its Board of Directors (1995-97), its National Convention Program Committee (1997-98), it's Strategic Planning Committee (1996-97) and on the former Associate Member Advisory Council (1993-97). He received the former NACA® Southeast Region's Outstanding Associate Member Award (1991) and the NACA® South's Best Educational Session Award (2007). He has also been inducted into the National Campus Entertainment Hall of Fame (2001). The Association for the Promotion of Campus Activities named him Best Solo Artist (2002) and Best Campus Speaker (2010). He has written a number of articles for *Campus Activities Programming®* over the years and is the author of *Truly Leading: Lessons in Leadership* (2001, now in its sixth printing) and is a co-author of *Roadmap to Success* (2011) along with Dr. Deepak Chopra, Dr. Ken Blanchard and others.



THE STUDENT LEADER'S ROLE IN PREVENTING SEXUAL ASSAULTS ON COLLEGE CAMPUSES

By
HOLLY LOVERN
University of South Carolina

WITH THE CURRENT NATIONAL SPOTLIGHT ON SEXUAL ASSAULT AND VIOLENCE ON COLLEGE CAMPUSES, institutions of higher education are examining, assessing and updating the way they handle sexual assault and Title IX violations. During their college experience, women are three times more likely to experience sexual assault than men, with 20-25% of women experiencing completed or attempted rape during their college careers (Koss, Gidycz, & Wisniewski, 1987; Fisher, B.S., Cullen, F.T., & Turner, M.G., 2000). With these alarming statistics in mind, I'd like to focus on what student leaders can do to contribute to the awareness and prevention of sexual assaults on their campuses.

Of rapes on campus, 60% of perpetrators are acquaintances of the survivor, 32% are in a romantic relationship with the survivor, and 8% are unknown to the survivor (Zinzow & Thompson, 2011). While people tend to watch out for the stranger in the bush, a survivor's perpetrator is more likely to be a classmate, peer in the same organization or team, or living down the hall in the same building.

Therefore, peers are influential in determining student behavior and deeming what ideas, beliefs and actions are acceptable. While most students will never engage in sexual violence, many students will know someone who is a survivor of sexual violence and some may have the opportunity to step in and prevent sexual violence as active bystanders. With a bystander present in a situation, completed rape becomes 44% less likely to occur (Clay-Warner, 2002). Student leaders can be effective role models by standing up against sexual violence through speaking out against it, creating effective programming on how to be an accountable bystander, and modeling appropriate behaviors. I'd like to clarify the important role student leaders can play, both individually and through effective campus programs, in preventing sexual assaults and violence.

Ways for Student Leaders to Stand Up Against Sexual Violence

There are multiple ways for student leaders to help prevent sexual violence, ranging from intervening on a personal level to creating effective programming.

Personal Intervention

A student leader's presence can make a difference in situations of sexual violence, but a student leader intervening could change a peer's life forever.

Change the conversation. Sexual violence persists on college campuses because it is not challenged. Hear a joke regarding rape? Explain why the joke is inappropriate or simply don't laugh. Overhear someone talk about how they are going to have sex tonight no matter what? Remind them of consent. Perceive someone placing blame and guilt on the survivor for their assault? Call out the perpetrators' role and responsibility in the situation. Active bystanders emphasize that "yes!" is the only form of consent.

Take action. As a student leader, being an active bystander means removing a peer from situations in which they are not comfortable or that do not seem right. You can ask directly, "Are you okay? Do you want to get away?" or indirectly by asking them to go elsewhere with you or for help with something in another area. Be aware of your limitations, though, and acknowledge your safety. Remember, you can always call for additional help.

Listen, believe and be there. If a peer confides that they have experienced sexual assault, listen to them and believe them. Sexual assault is highly sensitive and traumatic; any judgment a survivor experiences could deter them from seeking help and support or reporting it. Remind survivors it is not their fault, they are not alone, and that you are there for them. In addition, help students connect to campus and community resources.

Programming Level Intervention

Student leaders can also integrate prevention and intervention efforts into campus programs, events and campaigns. In these efforts, it is important to explicitly state that sexual assault and violence is intolerable because silence or ignorance on this topic can be interpreted as acceptance and approval. Student leaders can be important voices for changing the attitudes and behaviors regarding sexual assault and violence on campus by increasing visible awareness of prevention and intervention on campus, as well as educating students on the issue and how to help end sexual violence.

See what other schools are doing. Look at examples of programming other campuses are designing and implementing. For example, students at the University of California, Los Angeles (UCLA) created a sexual assault prevention campaign, "7000 in Solidarity," which reflects the estimated number of students at UCLA who will encounter sexual violence based on national statistics. Through this campaign, students put on events such as Consent Week and Bruins Unbreakable and created a pledge for students to take encouraging consent, effective bystanding, and support. More information about the campaign can be found at 7000insolidarity.org. At Arizona State University, students began the "I ALWAYS Get Consent" movement that involves a consent week with different activities including a lemonade stand, consent fair, swimming event, and a dinner and dialogue. More information for the movement can be found at www.ialwaysgetconsent.com. More event ideas can be found on the National Sexual Violence Resource Center's website at www.nsvrc.org/saam/resources/events.

Know your resources. Identify and locate available resources on your campus and in the surrounding community. Do some research on your campus' specific policies regarding sexual violence and the protocol for reporting incidents of sexual assault. Different resources to explore include campus safety, student conduct, Title IX, and any on-campus advocacy and support services your school may offer specifically for sexual assault and violence. In your local community, seek out your law enforcement and regional sexual trauma services options.

Providing information about national resources can also empower students to prevent and intervene in sexual violence. The Rape, Abuse & Incest National Network

A STUDENT LEADER'S PRESENCE CAN MAKE A DIFFERENCE IN SITUATIONS OF SEXUAL VIOLENCE, BUT A STUDENT LEADER INTERVENING COULD CHANGE A PEER'S LIFE FOREVER.

(RAINN) has a free, confidential, national hotline available 24/7 and can be found online at hotline.rainn.org or by phone at 1-800-656-HOPE(4673). More information about Title IX and how it applies to sexual violence and college campuses can be found at knowyourix.org. Sharing resources and specific information regarding campus policy raises awareness of the issue and empowers students with knowledge that will enable them to stop sexual violence and be a resource for their peers.

Get the entire campus involved. Implementing aspects of prevention and intervention into programs across the college or university can change the campus culture by showing students the entire campus is united against sexual assault. Planning an event that includes alcohol? Educate students about the impact of alcohol on the ability to give consent. Looking for a speaker everyone will love? Book someone who can talk about healthy and empowering sexual interactions. Incorporate a hashtag reflecting the importance of consent and being a bystander into your events. The hashtag could be specific to an event, or a general awareness phrase. For example, Sexual Assault and Violence Intervention & Prevention at the University of South Carolina uses the hashtag #StandUpCarolina.

It's On Us. Design and implement a program or awareness effort that reflects The White House's (2014) "It's On Us" campaign. This campaign aims to create a college campus "where sexual assault is unacceptable and survivors are supported" (The White House Office of the Press Secretary, 2014, para. 5). "It's On Us" focuses extensively on men's involvement because it suggests that while most men are not comfortable with sexual violence against women, they do not speak out because they think it is acceptable to their peers.

Sexual assault affects everyone, and all genders can be survivors or perpetrators. If everyone gets involved, especially student leaders, the conversation can change, new norms can be created, and the campus can again become a home away from home that ensures everyone's safety and wellbeing. As the voice, face and leadership of your college campus, you have an incredible opportunity to lead the "us" in being an active bystander and changing the rape culture.

More information for the "It's On Us" campaign can be found online at itsonus.org.

Stepping Up Is Crucial

By stepping up personally and by providing effective campus programming on preventing sexual violence, student leaders can help educate their peers and ensure that college campuses are safer for all students. It really is on us to not rely solely on institutional officials to create a campus culture that is free of sexual violence.

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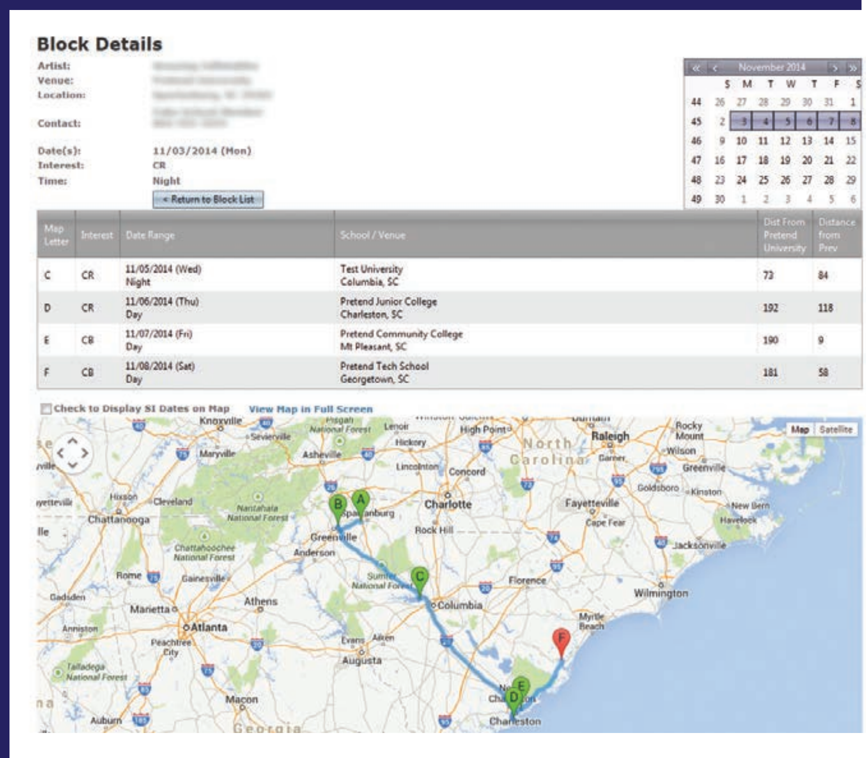
- **School delegates** can submit Block Booking forms through their **smartphones, tablets or computers**
- **Associate members** can use their personal smartphones, tablets or computers to allow delegates to **enter Block Booking forms in their booths**
- **Computer kiosks** will be available in CAMP and in Block Booking meeting rooms for form entry
- When forms are submitted, associate delegates will receive **email notifications of school interest**



- **Google Maps integration** will allow schools and associates to see potential routing, allowing schools to add themselves to a block and allow associates to see which schools could potentially make a block bigger

For more information, visit https://blockbooking.naca.org

BLOCK BOOKING
WITH NACA

VISIBLE and INVISIBLE IDENTITIES

Redefining Programming for a Changing Student Body

By
MEAGAN SAGE
Southern New Hampshire University
and
DAPHNEY JOSEPH
Southern Connecticut State University

UNIVERSITIES, AND ESPECIALLY CAMPUS PROGRAMMERS, ARE GIVEN THE CHALLENGING TASK OF PLANNING EVENTS FOR AN ENTIRE STUDENT BODY. The most difficult aspect of this task is finding programs that will attract the most participants, give students the most "bang for their buck," and leave people satisfied with the experience they've had.

With this challenge also come assumptions as to who a university's target audience is. In most cases, groups want to say they are programming for the general student body. Sometimes the "general student body" programs turn out to be targeted toward healthy, white, able-bodied males. Think about all the inflatables, off-campus adventure trips, and performers that are featured on your campus. Do they start to look the same and attract the same type of audience?

If so, it's time to revamp your campus programs to be more inclusive. As student affairs professionals who have seen this happen on our campuses, as well as at others, we'd like to recommend various solutions or options to recognize other identities with which people connect that tend to get overlooked during event planning.

Visible and Invisible Identities

The difference between visible and invisible identities is a topic quickly becoming more of a focus in higher education. Visible characteristics of one's identity include "sex, race, age, ethnicity, physical appearance, language, speech patterns, and dialect" (Clair, Beatty & McLean, 2005, p. 78). On the other hand, invisible characteristics of one's identity "include differences like religion, occupation, national origin, club or social group memberships, illness, sexual orientation" and many more (Clair, Beatty & McLean, 2005, p. 78). To put it simply, visible characteristics of people's identities are traits that can be observed by seeing or speaking with someone, whereas someone's invisible identity cannot be discerned. Knowing that many people have invisible identities means campus programmers must work to ensure they are meeting the needs of diverse student populations.

On college campuses, especially, student affairs administrators are constantly modifying and improving programs to meet the needs of changing student demographics. Accordingly, programming boards, clubs, organizations and departments will need to keep invisible identities in mind when planning events and programs to be more inclusive. Many institutions include this as a topic of training for their student organizations and have started focusing on this more as a topic of discussion. One university in New England has embraced this trend by planning an Invisible Identity Series, which features conversations on specific identities, including transgendered students, multiracial students, students who identify as homeless, veterans, students with Asperger's, survivors of relationship violence, students coping with addiction, adopted students, and more.

We'd like to share examples of ways to program for inclusivity, focusing on specific identities as a way of framing different ideas on how to program for these students.

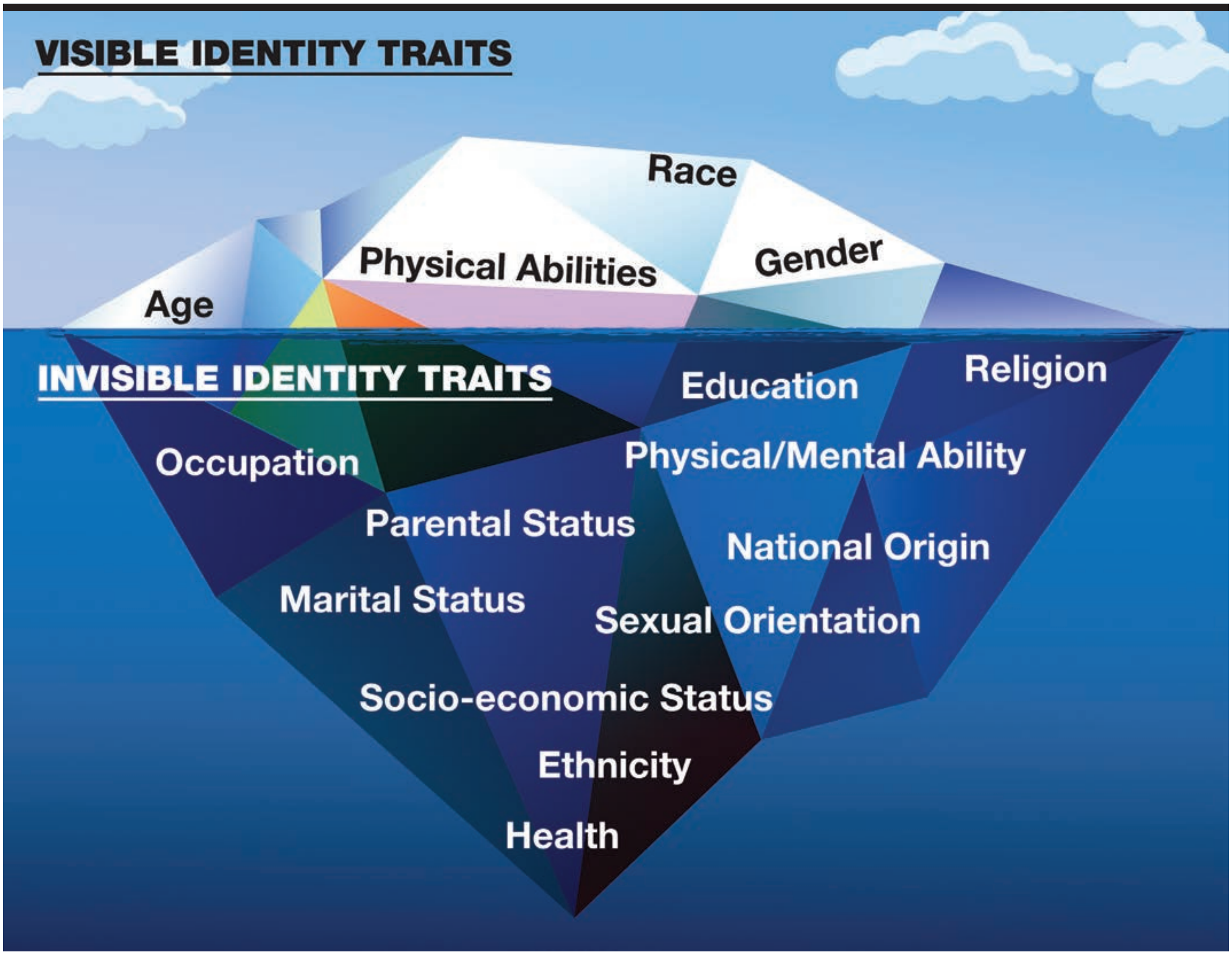
Physical Ability

Many times, when planning events for campuses, students plan programs assuming that most attendees are in good physical condition and have all physical abilities fully functioning. They may not take into account that students may be hard of hearing or deaf, visually impaired, or physically disabled. How often has your programming board planned a film without including captioning? Perhaps your organization has planned a dodge ball tournament not thinking about the fact that not all students at your university have the ability to walk or run, and that they may have some health issues that prohibit them from participating.

Simple solutions to issues like these include providing captioning for all films so all students are able to participate. While you'll likely still want to plan field days or athletic events, be sure to plan other programs in which students with physical disabilities can participate, as well.

Ethnicity and Race

Programs can easily be developed in a way that highlights different ethnicities. When was the last time you brought in a female comedian outside of Women's History Month, or a Latino poet outside of Latino Heritage Month? There is an inherent feeling of wanting to connect with someone who looks like we do, especially when it comes to racial identity. It is important to be conscious of who you highlight on a stage.



Is it always a white singer, dancer or comedian? Students are more likely to feel connected to a college campus when they find someone who looks like them, especially in the spotlight at a programming board event. It generates confidence within the student that their identity is appreciated and accepted.

In addition, music has its own culture, as well. Hip-hop and rock music are often default music genres that programming boards bring to campus. A great way to bring in other cultural music would be to research the different ethnic communities surrounding your campus and connect with their heritage societies within the area. For instance, there is a large Cambodian community in Providence, RI, and they frequently have music festivals celebrating their culture. This is a great collaboration opportunity to bring the festivals or even the performers to your university.

Geography

Geographical location is often overlooked when it comes to thinking about people's identities. In a region like the Northeast with a large concentration of colleges and universities, this is especially true as there is often a large population of New Englanders at those colleges. With that said, students with West Coast, Southern, and Midwestern identities get lost in the shuffle when it comes to music, food and even traditions. This makes it easy to forget these identities when they are not part of the majority.

Universities can encourage their dining halls to highlight different cuisines based on US regions or programming boards can host events that highlight eating trends from different states. Feature New York bagels, Rhode Island vinegar French fries and South Carolina saltwater taffy, for example. There are a lot of traditions across the US that can be incorporated into weekend programs, festivals and monthly events.

Socio-economic Status

Taking students' socio-economic status into account is important, as well, as often this is not something you will know about a person based on how they look or act. Some institutions charge students dues to become a member of a club and charge fees to enter events, while others offer free club and organization membership and free events. If your institution charges students for club membership, consider how this limits the number of students who may be involved. A student may be working several jobs just to pay for school and rent and not have extra funds to become a member of a club or organization. By charging dues to become a member of a club, campuses are excluding certain students from this opportunity.

Your institution may charge students to attend events, especially large-scale events like concerts, comedians and lectures. While this often helps offset the cost of the speaker or performer, it also limits students from being able to attend, therefore excluding them from important campus traditions. Consider charging only for a small number of events, and try to keep the cost of those events down as a way of including all students. Another option is to have a number of free tickets available for students who don't have the funds to participate.

Dietary Needs

In today's society, more attention has been paid to dietary restrictions because of severe allergies and personalized diets. Elementary schools across the country have stricter policies surrounding the type of food children bring into the classroom. As such, there are more people who identify as being vegetarian, vegan and gluten free. If you take your typical college's major weekend program—for example, a spring weekend—how often can you say you have found gluten-free options being as easily available as a corn dog or fried mac and cheese squares. Likely, not very often.

Healthy food and dietary needs options can be more expensive and not easily attainable, but with the rising numbers of students who identify with this need, colleges and universities must respond to this demand. Instead of offering only a one-ton sundae as an event, try pairing it with a make-your-own trail mix program, or offering a dairy-free option. Don't assume no one will eat the veggie platter at an event—someone will appreciate that it was there.

Non-traditional Students

Many student organizations plan their events for "traditional" college students, who are typically defined as students between the ages of 18 and 22, coming directly out of high school. With higher education changing and families thinking more budget-consciously, many students are waiting to enter college until they know what career path they want to pursue. With that being said, campuses should be thinking about programming for non-traditional students, which includes students who are older, may have children, and/or who are working full-time while attending school. All of these subgroups require us to think differently when planning events. Students older than the traditional 18-22 college age group may want to attend events or be involved in clubs and organizations, but may be more mature and have different interests.

Consider how you might make them feel included or plan events for that group. Students working full-time may be on campus only at night for classes and may be able to only participate passively in programs instead of actively attending lectures or other evening activities. Students with children may be looking for family-friendly events, including weekend daytime programs, carnivals, children's films or other events to which they can bring their children.

Other Audiences to Consider

The benefits of collaborations are constantly preached to clubs/organizations, departments and divisions. Obvious benefits include saving money, building relationships across campus, and having an easy way to delegate tasks. One huge benefit of collaboration, though, is to reinforce the various opportunities for an individual to feel connected to a campus. Similar to the need to highlight different ethnic and geographic cultures, it is important to highlight the cultures within the microcosm of the college. There are commuters, athletes and academic disciplines, just to name a few. Does the timing of your events support the schedules of athletes? Do your events take place only in residence halls, which means commuter students cannot attend? Do your speakers cater to different academic disciplines like business, theater and other arts?

Depending on your answers to these questions, you may need to reassess how you program on your campus. Commuter students often have to work after classes in the evenings; if all of your events are at night, that automatically says your resident students are the priority. Student athletes are constantly traveling for games, going to study halls, and, of course, going to practice. Be mindful of game schedules and practices to avoid scheduling a major event on a day when a large portion of your sports teams are away for games or a huge event is happening on campus. Take the opportunity to collaborate with academic clubs, student athlete advisory councils, and commuter groups to address their wants in terms of programs.

Explore the Possibilities

These examples represent just a few of the opportunities campuses can take to create programs that are truly inclusive of all identities. It isn't possible to capture every identity in one event, or perhaps even in a year's worth of events. But campus programmers can empower themselves to think beyond the usual and explore the possibilities.

If you are reading this from the perspective of being part of a programming board, your first step is to come up with a plan on how you want to approach this challenge. Start with identifying three or four identities for which you can program. Maybe you can bring in a Japanese drum line, a transgendered comedian, or even a daytime event in the parking lot. Try to take on different identities every month. Do whatever you think is within your means.

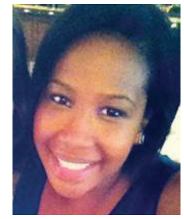
The most important thing is to shift your thinking regarding what it means to program for the general student body and realize there is absolutely nothing general about it. Don't assume you must change campus traditions or avoid staple events that always draw a crowd. Instead, challenge yourselves to think about what elements you can add to your programs that will make that one extra student feel included.

REFERENCE

"Out of Sight but Not Out of Mind: Managing Invisible Social Identities in the Workplace," *Academy of Management Review,* Clair, Beatty and MacLean, 2005

ABOUT THE AUTHORS

Meagan Sage is Director of Student Involvement at **Southern New Hampshire University**. She previously served as Associate Director of Student Involvement & Leadership at Johnson & Wales University-Providence (RI) and as Associate Director of the Center for Student Involvement at Bryant University (RI). Active in NACA, she is currently the 2015 NACA® Northeast Regional Conference Program Chair and served previously as the 2014 NACA® Northeast Volunteer Development Coordinator. She has served in the past on the NACA® Northeast 40th Anniversary Committee, is a current member of the NACA® Northeast Ross/Fahey Golf Tournament Planning Committee and has been involved in the Northeast region since 2003. She was presented the NACA® Northeast's Michelle Delaney/Maureen McDermott Staff Programmer Award in 2014, the David A. Ross New Professional Award in 2008, and the M. Kevin Fahey Graduate Assistant Award in 2006. She holds a bachelor's degree in English from Roger Williams University (RI) and a master's degree in educational leadership/student development in higher education from Central Connecticut State University.



Daphney Joseph is Assistant Director of Student Life at **Southern Connecticut State University (CT)**. She previously served as Assistant Director for the Office of Campus Engagement at Bryant University (RI). Active in the NACA® Northeast Region, she was named New Professional of the Year in 2013 and served as the region's Orientation Coordinator, also in 2013. She recently served as the On-Site Awards Coordinator for the region. She holds a bachelor's degree in human development and family studies from the University of Connecticut and a master's degree in counseling and student development in higher education from Central Connecticut State University.

CREATING YOUR OWN MAINSTAGE

THE COLLEGE TALENT SHOW REINVENTED

BY
NICHOLAS BARBATI AND ANDREW LOBRACE
RIDER UNIVERSITY (NJ)

Angelina Valenti performs on piano, singing Sam Cooke's "A Change Is Gonna Come."

TAKING A CUE FROM POPULAR TELEVISION COMPETITIONS CAN HELP YOU DEVELOP STUDENT TALENT PROGRAMS THAT TEACH AS WELL AS ENTERTAIN.

"Simon Cowell is bringing *The X Factor* to America!" That was the thought that instantly inspired us when our Director of Campus Life at Rider University (NJ) asked us to create an innovative program that fit within our existing budget. Although that TV show aired only from 2011 to 2013, it led Rider University to create programming that has quickly become part of our major campus traditions, a multi-night event that has also given rise to a new approach to weekend programming. Our reinvented student talent shows—*The R Factor* and *Rider's Got Talent*—are giving students performance experience they are seeking and a boost in confidence they need, as well as giving the University a signature program that meets specific learning objectives.

A New Approach

There are elements of *The X Factor* and *The Voice* that make them vastly different from *American Idol*—a show that to us represents a more typical talent show. They are highly produced, have more dynamic competitive rounds, and have a trademark, paramount component—mentoring. This element provides contestants with a fuller experience and allows them to make connections they would not have otherwise. It is also the nexus around which *The R Factor* and *Rider's Got Talent* are built.

There are plenty of people who can fulfill the mentoring roles played by celebrity talent buyers and developers such as L.A. Reid and Simon Cowell on *The X Factor*. Campus activities professionals, performing arts teachers, choreographers, vocal coaches and athletics professionals are all in positions to guide and mentor students, cheering them on as they engage in the often stressful task of performing in front of hundreds of their peers.

When it comes to judging such locally produced talent competitions, it's not necessary to keep the judging in house. In our case, we wanted *Rider's Got Talent* to be distinct from *The R Factor*, so we reached out to local experts and hired performers, including a Broadway actress, a hip-hop dancer and a comedian to provide their insights into entertainment for our contestants. The possibilities are endless as to who could be brought in to fulfill these roles, though.

In addition, we asked our judges to showcase their talents at the beginning of the event, which brought high energy to the room and more fully engaged the audience. This also established a connection between the students' goals of becoming performers and those who've already become successful.

Entertainment that Reinforces Learning Outcomes

Our reinvented talent shows create positive structures that allow for audience involvement, improved confidence for performers, and an important mentoring role for judges. Using the aforementioned television show structures, *The R Factor* and *Rider's Got Talent* are each two-night events that feature a public audition round and a grand finale. All that occurs between those nights is where our learning outcomes come to fruition.

The Audition Round

Simon Cowell's shows moved away from private room auditions, with auditions held in large arenas, instead. This is an important aspect of our approach because it gives even those students who don't reach the final stage of competition the chance to perform in front of a large audience. Students are recruited through an open casting call and are encouraged to essentially walk on stage and perform spontaneously for the judges and the audience. The judges' most important role at this point is to provide constructive feedback and ultimately decide if the student will move forward in the competition.

How you approach this can vary, depending on what type of show you'd like to produce. You can use three "yesses" from the judges, a lighted "X" device similar to *America's Got Talent*, or even adopt the "Four Chair Challenge" that *The X Factor* employed. No matter the method, making sure the judges create a positive atmosphere as they make their decisions is imperative.

The Mentoring

During the time between the auditions and the grand finale, the students can spend as little or as much time as they'd like with the judges, working on the right approach to their performances, developing a performance routine, and talking through what they hope to achieve. This provides an opportunity for judges to become mentors and share their expertise as professional performers, including what they've experienced on stage, how the student acts can improve, and production techniques the students may not be aware of that could enhance their presentations.

If you are using student affairs professionals as judges/mentors, they can employ their development skills to encourage students and enable them to reach their highest levels of comfort and confidence. Many times, students have the performance skills they need, but lack self-esteem. In these cases, the inclusion of student affairs professionals is extremely helpful, because these short-term partnerships can have the chance to evolve into long-lasting mentor/mentee relationships.

The Production

Working with the right sound/light/video teams is an important part of this process. One of our goals is for our students to walk away with high-quality video footage they can use for professional auditions and as a keepsake. We use camera crews to interview students and judges and follow them throughout the process to serve as an intro video to each act during the grand finale. This also gives the audience context as to how the student performers have evolved, showcases their personalities, and highlights the amount of work they've put into their grand finale performances. A visually impactful stage with lighting trusses and video screens transforms the experience for the performers and the audience and truly creates a mainstage worth striving to perform on.

The Grand Finale

The grand finale—or The Final, as we often refer to it—offers the chance to showcase the very best of student body talent, as well as the growth the overall experience can provide for the individuals involved. This is also the point where the student audience can become active participants in the process.

The event begins with the host introducing the judges, as well as showing a compilation video showcasing how the event progressed. This visually sets the stage for audience members and provides context for the rest of the night. Before each act performs, a short video clip is displayed of the performer and shares information about the relationship between each student and their mentor. Students once again perform and receive the judges' feedback.

PROGRAMS SUCH AS THIS CAN BE AS BIG OR AS SMALL AS YOUR BUDGET ALLOWS. AS LONG AS THE CORE ELEMENTS—THE MENTORSHIP, RELATIONSHIP BUILDING AND STUDENT CONFIDENCE BUILDING—ARE PRESENT, THE APPROACH CAN BE ALTERED TO EACH SCHOOL'S UNIQUE NEEDS AND EXPECTATIONS.

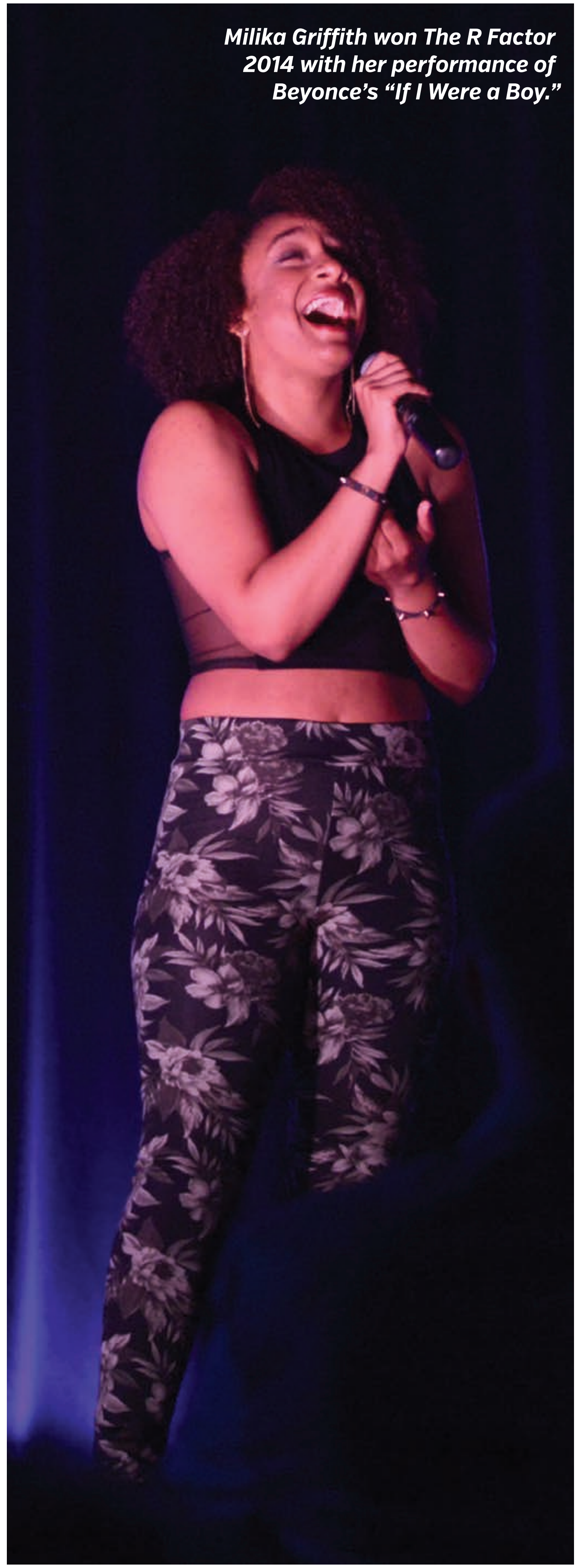
However, the judge's vote no longer is the determining factor in each student's progression toward the win. Text message voting from the audience takes place after the completion of the first round to determine the top two performers. Using online services, we are able to set it up so that only one vote is permitted per audience member. The judges select the last finalist from the next three highest vote getters. This allows a student who really excelled but did not have the popular vote to have a second chance, or students who share similar friend groups, to have a rightful place at the top in the finals. It also creates that necessary moment of drama that is expected in shows like these.

Afterwards, the top three perform again in the Final Showdown and we take a second vote. The winner of that round is named the champion. The winner is then encouraged to perform an encore in a moment of celebration.

During the breaks for voting, we might have past winners to perform, or if professional judges are involved, they, too, can perform to keep the event flowing. Having a strong soundtrack and light display during moments of tension and the announcement of the winner are important for creating atmosphere and a mainstage feel.

Incentives for Winning

There are many options for offering incentives to contestants to encourage them to compete to win. You can offer them performance showcases during Family Weekend or a



Milika Griffith won The R Factor 2014 with her performance of Beyonce's "If I Were a Boy."

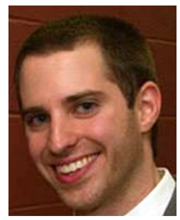
Relay for Life event, or allow them to be an opening act for a professional concert performer. You can even arrange for the winner to have their own concert on campus if the budget allows. At a minimum, a trophy or cash prize can be incentive enough to ensure a high audition turnout for such an event.

Making It Your Own

Programs such as this can be as big or as small as your budget allows. As long as the core elements—the mentorship, relationship building and student confidence building—are present, the approach can be altered to each school's unique needs and expectations. If you pursue this on your campus, for your pilot the program, I suggest you use in-house judges who can lay the foundation for mentorship, along with a scaled-back video presentation. If your audiences support the event and you repeat it, build on it with creative approaches that make each year different, bigger and better than the last.
Photos by Peter Borg, Rider University

ABOUT THE AUTHORS

Nicholas Barbati is Assistant Director of Campus Life for Activities and Student Engagement at **Rider University (NJ)**, where he earned a bachelor's degree in political science and a master's degree in organizational leadership. He is also serving as advisor to Tau Kappa Epsilon, Epsilon-Zeta Chapter, at the institution, having previously served as advisor for the Lambda Theta Phi Latin Fraternity Incorporated, Iota Chapter. In addition, he has served as the Gay-Straight Alliance advisor on campus, as well as a Campus Mediator through the Office of Community Standards. He has made presentations on student government and gay-straight alliances and has earned a number of honors, including being named Campus Event Planner of the Year by College Power Performers and *Superior Programming Magazine*.



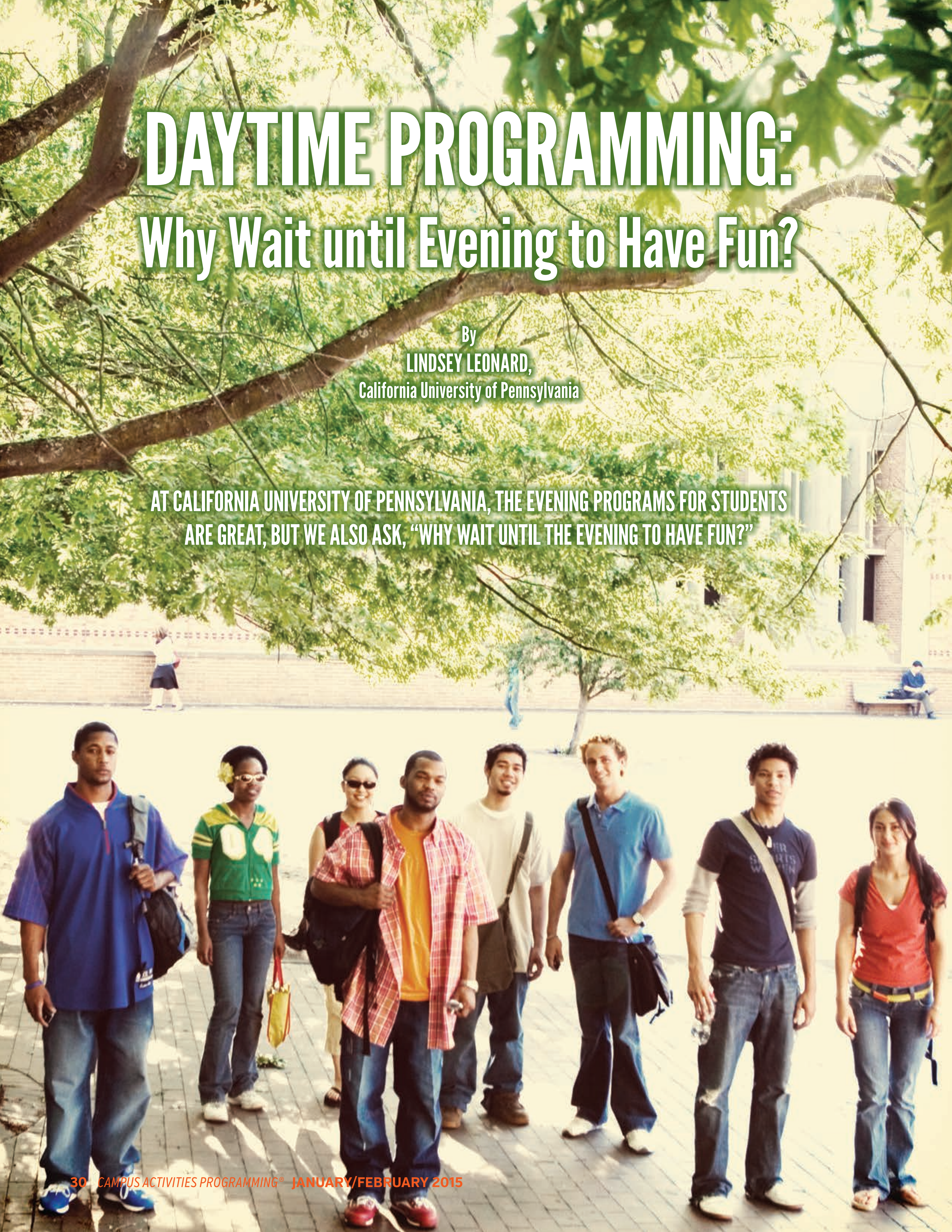
Andrew LoBrace is Coordinator of Student Programs/Greek Housing Director at **Rider University (NJ)**, where he earned a bachelor's degree in finance and a master's degree in finance/entrepreneurship. He advises approximately 150 student groups and assists in overseeing the scheduling process for space requests for all student organizations. He is a member of the Conover First Year Experience Pilot Program planning team and co-coordinates activities for the Senor Year Experience Team. In addition, he is a Community Standards Board member, serving as a hearing officer on cases involving violations of university policy, and is affiliated with the Delta Sigma Pi Professional Business Fraternity.

Rory Connolly (left) and Peter Petrino sing Coldplay's "Fix You."

DAYTIME PROGRAMMING:
Why Wait until Evening to Have Fun?

By
LINDSEY LEONARD,
California University of Pennsylvania

AT CALIFORNIA UNIVERSITY OF PENNSYLVANIA, THE EVENING PROGRAMS FOR STUDENTS ARE GREAT, BUT WE ALSO ASK, "WHY WAIT UNTIL THE EVENING TO HAVE FUN?"



AT CALIFORNIA UNIVERSITY OF PENNSYLVANIA, fun is encouraged by the Student Activities Board all day long—between classes and after studying, of course. Some of my favorite college memories involve events that occurred during our Day Time Programming provided by our Student Activities Board. Our motto is "WTF?", which stands for "Where is The Fun?" Our evening programs are equally as exciting, but we ask, "Why wait until the evening to have fun?"

I came to Cal U as a transfer student and didn't know anyone on campus. I was confused about my major and what organizations I wanted to get involved in, but I wanted to be surrounded by a good group of friends. I began my journey with the Student Activities Board as a member, attending events and meetings and eventually working events to accumulate volunteer hours within the organization. Shortly after, as a sophomore, I became the Day Time Programming Chair.

After just one training session, I quickly grasped the program's concept and, before I realized it, our programming executive board, our members and I were running five to seven Day Time events a month. They were all "selling out" with total counts of 120 to 200 attendees per event. We hosted various inflatables, musicians and magicians. We even took our events to a new level when we realized we could host homegrown events to save our organization money, as well.

We market our Day Time events via social media, white boards/chalk boards and word of mouth. No posters or flyers are needed. We like to say our Day Time events sell themselves. Using hootsuite.com, a social media website for managing tweets and Facebook statuses, we post a tweet and/or status 10 days before an event, the week of an event and the day of an event. We also post pictures and videos on Instagram and post live tweets during each event. We have created personal event hashtags, have held online scavenger hunts and have hosted live Q&A hours during meetings. On the day of an event, three whiteboard arrows are set up to lead people to the event location, along with three huge handmade chalk boards that list the upcoming month's events.

During these programs, we play music, host online challenges, and give away tickets to our upcoming trips.

Engage Volunteers

We make a focused effort to encourage our members to sign up to work events, work with the artists, have conversations with students who attend the events and see every opportunity as a learning experience. We have also found that by simply adding a label bearing our logo onto a novelty, we create student body awareness that SAB hosted the event, as well as how students can get involved.

Share the Legacy

We believe it is also important to continue what we've started with our successful Day Time events so they can be enjoyed for years to come. We have found that creating and passing down a legacy binder to the person who becomes the Day Time Programming chair in the future is the most helpful. Inside the legacy binder is an overall checklist for planning and executing a Day Time Program successfully, along with information on producing homegrown events, a password list and a phonebook. When I became chair, I didn't know how to call a hotel and book a room, where the water sources were on campus, which agencies to call to book events, how to find venue contact information, or whom to call for advice when I needed it. So, for me personally, creating this binder has been one of my biggest accomplishments.

Since the binder's creation, new events have been initiated and new details, contacts and experiences have been added. It has so far been passed down to three people since it was created and it is still in use.

Network

It is also important to network. Get to know the artists attending your university as you produce events. Communicate with the agencies involved and value the networking and relationships you develop with them. Communicate with your executive board, lean on them for support and ask for help when you need it. Respect your adviser, peers and staff members and plan ahead as much as possible.

Develop Your Own Daytime Programs

We are very proud to say that over the past few years, we have become professionals at hosting daytime programs. We receive great feedback from our students and staff. Our Day Time Programs have created a great atmosphere for a wide variety of students at Cal U. Commuters, athletes, students coming in and out of the union for a meal, and students who have a spare 45 minutes between classes all enjoy and look forward to our next Day Time event. These events have become just as, or more popular than, our evening events because of the atmosphere we've created. I encourage other schools to develop their own daytime programs and share in this kind of programming success.

ABOUT THE AUTHOR

Lindsey Leonard is the Student Advisor for the Student Activity Board and Underground Café (SABUG) at **California University of Pennsylvania**, where she is pursuing a bachelor's degree in public relations/communications. Active in NACA, she has presented educational sessions at three NACA® Mid Atlantic regional conferences. During her college career, she served as the Day Time Programming Chair and as Vice President of the Student Activities Board. She is also affiliated the APCA (the Association for the Promotion of Campus Activities) and was named its Student Programmer of the Year for 2014. She has also served as a photographer and writer for the *Cal Times*, the campus student newspaper.

5 PROJECT MANAGEMENT STEPS for ENHANCING the EFFECTIVENESS of CAMPUS PROGRAM PLANNING

By
MARISSA R. WYNN
University of South Carolina

Although it might seem that campus activities programming and the IT industry have little in common, practices initiated by the IT world can be very useful in planning and executing successful campus programs.

HAVE YOU EVER BEEN INVOLVED WITH PLANNING AN EVENT THAT DIDN'T GO AS WELL AS YOU HAD HOPED? Or, maybe the event turned out okay in the end, but it was an extremely chaotic process getting there? In many cases, those of us planning campus activities are focused primarily on things like making the event fun, giving back to the community, or making sure an event is educational. Structure, processes and approvals are often an afterthought, especially for leaders with little event planning experience. Yet, a key to any event's success is ensuring there is sound infrastructure in place.

Professionals in the IT industry and corporate world have a much stronger focus on these topics, so it makes sense to turn to such experts for guidance. Many corporate professionals rely on the Project Lifecycle provided in *A Guide to the Project Management Body of Knowledge,* or PMBOK. The PMBOK was created in 1987 by the Project Management Institute and is considered the global standard for the industry (Haughey, 2013). PMBOK recognizes five process groups or "phases" as essential to successful project management. I'd like to share how the five phases of the Project Lifecycle—Initiate, Plan, Execute, Control, and Closing (ITBusinessEdge, 2014)—can be applied to enhance the effectiveness of your next program.

Phase One: Initiate

The Initiate phase involves getting the buy-in and approval to start the project. The heart of this phase involves selecting the team members who will work on the project and getting the approval of the group's advisor and any other appropriate professional staff. Once the team members have been selected, it is often helpful to hold a "kickoff meeting" in which the team leader provides an overview of the project and answers questions.

Phase Two: Plan

In the Plan phase, the team creates a project plan to address the who, what, when, and where questions about the project. It involves creating a list of all the detailed steps that need to be accomplished to produce the proposed program. This should include everything that needs to happen before, during and after the event. For example, if the program is a volunteer event involving raking leaves for the elderly or disabled, some of these steps might include:

Before

- Ask local businesses for donations of lawn/trash bags, rakes, etc.
- Contact local nonprofits that cater to elderly and disabled citizens and give their clients an opportunity to sign up to have their yards raked.
- Determine how many volunteers will be needed.
- Create a sign-up process for volunteers.

During

- Create a check-in system for volunteers.
- Distribute appropriate supplies to volunteers.
- Supervise volunteers raking leaves.
- Collect supplies returned by volunteers.
- Verify that each yard was raked to appropriate standards.
- Photograph volunteers in action and as a group.

After

- Schedule a "make up day" for any yards not completed.
- Put away remaining supplies into storage area.
- Post photos onto blogs or other social media platforms.
- Send post-event assessment to volunteers and recipients.

One person should be designated as responsible for each step of the plan, and there should be a completion deadline established for each step. For longer steps, such as "ask local businesses for donations," it may be useful to also include a "start-by" date. The start-by date is useful for activities that will take multiple days to accomplish, especially if the step is critical to the completion of the project. When considering completion deadlines, it is also useful to determine which steps are dependent upon one another. For example, the number of volunteers needed will depend on the number of yards that need to be raked. The level of detail of the project plan will vary depending upon personal preferences, the size of the project, and the amount of time available for planning.

The above project plan is only a very basic example with only a small sample of steps included. Additional steps might involve marketing the event to students or renting a university camera for photos. Each of the steps listed above could also be broken down into a series of sub-tasks. Asking for donations, for example, could be broken down by sections of the city, by store type, or even by individual store, with each of those tasks being assigned to one person with a particular deadline. Alternatively, collecting donations could be left as a single, general task assigned to one person who is then responsible for determining which stores to contact and when. Ultimately, the more detailed the project plan, the more smoothly things will run.

The project plan can be created in a variety of formats. Some groups prefer using a spreadsheet, others use a written list or outline format, and some use a dry-erase board during a meeting, photograph the board, and send the photo out to the team. In any case, the main objective is to clarify the roles and responsibilities of each team member.

Phase Three: Execute

The Execute phase is the one where most of the actual work is done. Team members carry out each of the steps for which they are responsible in the project plan. Because all team members know up front for which items they are responsible and the deadlines for accomplishing them, the risk of missed deadlines is minimized. Without a project plan, responsibilities are often doled out at weekly meetings with short notice, and team members often do not have much say in their responsibilities. Creating a detailed plan allows the group to move beyond trying to cajole people into volunteering at the last minute. Lack of planning can lead to poor outcomes and missed deadlines. By creating the project plan well in advance of the event, students can better plan and manage their multiple responsibilities.

Phase Four: Control

The Control phase occurs concurrently with the Execute phase because, no matter how well a project is planned, there will inevitably be a few hiccups along the way. The Control phase involves re-evaluating and adjusting the project plan as unexpected obstacles arise. This may mean adding additional steps to the plan, changing the timeline of existing steps, or reassigning responsibilities to another team member. For example, maybe a team member is sick and is not able to attend the event or there may be a last-minute scheduling conflict at the event site. Whatever the problem, the Control phase determines how the team and its leader handle those changes.

While the whole team may collectively decide how to address these issues, the team leader is ultimately responsible for making sure the project stays on track. Since the team leader needs to know how things are going at all times, communication is extremely important during the Execute and Control phases. Team members should agree on how they plan to communicate regarding steps that have been completed, are in progress, and/or are overdue. Some teams may choose to discuss this each week in a team meeting, while others may choose to individually email the team leader when each item is accomplished, allowing the team leader to provide an overall update to the rest of the group.

Phase Five: Closing

The Closing phase happens at the end of the project, and provides an opportunity to think about and record things that went well, as well as things that could be improved for future events. The Closing phase may entail an assessment of the project, including the number of student participants, actual costs of the event, and participant survey results. This is especially helpful for recurring events or activities where a new team of students may be in charge of the next project. Ultimately, a copy of the project plan and closing information should be stored in a safe place so students planning similar events in the future can access it.

A Useful Guide for Success Programs

The five PMBOK phases—Initiate, Plan, Execute, Control and Closing—can be a useful guide to planning successful programs and events. By assembling a group of student leaders to initiate a project and creating a detailed project plan, a team increases its chances of successfully executing an event. No event is without surprises, and a project leader must work to ensure the project is under control. Finally, once a project is completed, the team must close it out and pass along information to ensure future events are even better!

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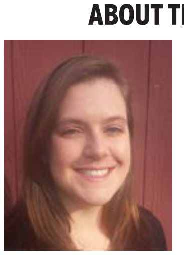
ABOUT THE AUTHOR



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FILL IT UP!

CREATING SUMMER PROGRAMMING FOR YOUR EMPTY CALENDAR

By

LYNN GOLD

University of Louisville (KY)

Typically, campuses are like ghost towns during the summer. As students move home, embark on study-abroad trips, and seek off-campus employment and internships, the campus population drops dramatically. This leads to limited (if any) programming being offered. But the summer can be so much more.

WE WHO WORK IN CAMPUS PROGRAMMING implement programs from September through May, when students are eagerly anticipating a full calendar. However, event spaces, and the calendar, sit empty during the summer. With campus populations far reduced in the summer months, it may be easier to avoid programming altogether. With an increasing number of summer classes and students choosing to enroll on a year-round basis, though, summer programming is a must. I worked at Towson University (MD) as an NACA® intern in the summer of 2013 to implement their first-ever summer programming series, and I'd like to share what I learned from that experience to help you create your own summer programming.

What is your summer campus culture?

Typically, campuses are like ghost towns during the summer. As students move home, embark on study-abroad trips, and seek off-campus employment and internships, the campus population drops dramatically. This leads to limited (if any) programming being offered.

But the summer can be so much more. Your campus can be fun, engaging and full of activities, and provide an opportunity to foster meaningful connections during the summer.

As with most new programs and services, an important first step is assessing your campus and researching peer institutions. Prior to my internship, the staff in the Office of Student Activities at Towson conducted a research project to determine how to proceed. First, they reviewed current campus programming. As with most campuses, the only real events offered during the summer were orientation sessions and academic courses. Second, they looked at other institutions to gauge the prominence of summer programming nationally. Of the 12 institutions they examined, five offered summer programming. The types of programs varied, but those five had taken steps to implement some kind of activities.

What are summer students seeking?

Summer students are different from year-round students. Yes, they are looking for opportunities to connect with other students and the campus, but in other characteristics, they differ. Given that most summer students are non-residential, they are on campus much less frequently than year-round students. They typically come onto campus only for classes.

I found that summer students were looking for four primary things in programming.

1. They wanted a program or event that fit into their existing schedules. They were not likely going to come to campus just for a program, so I tailored events to fit into class schedules.
2. They wanted events that did not take a lot of time. Students typically came to our programs between classes, making it crucial that any activity did not take more than 10 to 15 minutes.
3. They wanted something fun to do. Given that they were taking summer classes, summer programs were a welcome relief from the norm.

Students decorate unique flower pots during Summers at Towson.

4. They were looking for a unique opportunity or experience. Given that summer offerings can be different from year-round programs, they can provide the perfect opportunity to try something new. Rather than simply replicating programs held during the year, I seized the chance to try out totally different events.

What kind of programs work?

Offering summer programming necessitates a balancing act between freedom and constraint. During the summer, we are free to experiment with new programming on a smaller audience. However, scheduling, space and time restraints place restrictions on programming.

I found that stop-by programming was by far the most successful at Towson University. Students, faculty and staff wanted programs they could attend for 10-15 minutes on their way to somewhere else. They wanted a product from the program, but not something bulky or messy to carry.

I implemented a two-fold stop-by programming structure. The first element involved novelty programming. These programs easily provided the fun aspect students were seeking. I was fortunate that Towson had a novelty company with whom it typically worked, a company that was familiar with the campus and was very willing to provide programs at an affordable price. I booked one novelty per week for the duration of the summer. And by Block Booking, we got a great deal.

Implementing novelties during the summer gave me a sneak peek into programs the company wanted to feature during the year. It was also more willing to customize existing programs to meet my needs since its summer schedule was more flexible. Some novelties we featured included decorating your own pot for a cactus, spin art Frisbees, photo whiteboards featuring the Towson mascot, and a tie-dye event.

The second element of our programming calendar consisted of health-related programming. I called the series FLASH, which stood for Free Lessons, Activities and Services for Health. These programs sought to offer helpful information about health in the course of a normal day by allowing participants to learn something while participating in an activity. I implemented these programs myself through collaboration with the health programming coordinator at Towson. Some FLASH programs we featured included a make-your-own trail mix bar, smoothies blended on blender bicycles, summer hydration stations, sun safety trivia, and patriotic fruit parfaits.

I implemented one additional type of programming, as well. Summers at Towson conducted three bus trips over the course of the series. We took trips to Six Flags, a Baltimore Orioles baseball game, and into Philadelphia. In contrast to other programs, these trips were not free to attend. We sold tickets in our campus ticket office to help offset costs. Two of the trips occurred over the weekend, while the third was on a Friday night. Given that the trips involved an investment of time and money on the students' part, it was more challenging to convince them to attend. However, those involved found the outings to be a good break from the summer routine.

When and where should programs take place?

Summer scheduling can be truly challenging. We found there were many factors at play in selecting the days and times summer programming should occur. As with any program, the when and where were crucial in implementing Summers at Towson.

First was the challenge of determining program time. There was seemingly no rhyme or reason as to when classes would be held throughout the day because classes were permitted to start at irregular times and last for unregulated periods.

Second was the challenge of determining program days. There was no way to figure out what days were more popular for classes, and the irregularity of course scheduling was a factor here, too.

As we scheduled programs, we wanted to implement events to relieve stress for students during finals. However, we found it was difficult to determine when class sessions ended. At Towson, there were four summer sessions. Within those sessions, some classes lasted five weeks and some lasted seven, which truly made it difficult to predict when students would be coming and going on campus.

Selecting an awesome program location with tons of traffic was key to having good event attendance. In an effort to find students where they were, we hoped to target the event locations to the most popular areas of campus for classes. Again, we were met with a hurdle – all academic buildings could be used throughout the summer. This made picking an event space very challenging. After collecting all of this information, we did our best to schedule Summers at Towson effectively.

We settled on two event spaces – one located in the midst of academic buildings and one located outside of the student union. I hoped this would maximize the number of people we reached. Novelty programs always occurred in the academic space and FLASH programs always took place outside the student union.

We picked one solid event time for both locations, centered around lunchtime. This allowed people to set their schedules rather than constantly wondering when the next program would begin. The programs lasted from 11 am-1 pm, framing the lunch hour, and allowing students to stop by on their way to or from class.

How can you market summer programs?

Given that 2013 was the first summer Towson offered this programing, I found that branding became a huge priority. It was important to develop a brand that showed what this programing series represented. We created one that effectively sold our product, stood out from other campus programs, and could be reused—Summers at Towson, a 10-week programming series including twice-a-week novelties and FLASH programs. That simple statement played a huge role in developing a customer base. Summers at Towson may not have been a tremendously creative name, but it embodied the program's purpose. We developed four logos to be used for branding and marketing. All of them used the same fonts and colors in order to develop customer recognition.

As far as actually marketing the events, I turned to many of the same strategies typically used for regular programming. I hung posters in the student union and academic buildings. I used the daily email announcement system to reach students, faculty and staff. Each week, I submitted the programming schedule for the upcoming week, and sent it via email blast to the entire campus. One of my most effective tools was Towson's existing social media. They employed a two-prong social media system, the first of which included Facebook and Twitter accounts named for and used directly by the Office of Student Activities. The second included Facebook and Twitter accounts that embodied the personality of Sam, the Student Activities Mouse. Sam spoke in student shorthand, using hashtags, acronyms and slang to share information. Acting as Sam was one of the most fun aspects of my job.

How can you encourage campus buy-in?

The simple answer is by doing your homework. One of the reasons Towson was able to receive institutional support to implement Summers at Towson and hire an NACA® intern was because they did the necessary research. Staff within the Office of Student Activities had a plan in place when the programs started.

By doing their homework, Towson also found that money was already provided for these events. Every summer student paid a student-programming fee. In the past, this money went into an account and was never used. Creating the Summers at Towson initiative was a perfect use of funds that already existed. Checking on this can be key to getting needed support—you may have money available to you and not even realize it.

Creating a coalition of people who support your ideas is also helpful. Summers at Towson had support from the Campus Activities Board, the Office of Student Activities graduate assistants, and the various coordinators and directors within the office. Given that this was a huge programming step, getting support from the Division of Student Affairs was crucial to this being successful.

How can you determine if your summer programs are successful?

Assessment is the key to determining any programming effort's success. However, summer programming should be assessed differently than your year-round events. It is crucial to set realistic goals. You will not reach every summer student in your first year of programs. Just as it likely took time for students to buy in to your traditional programs, it will be a gradual process for summer programming to become successful.

Sun safety trivia helped Towson students learn more about staying healthy.

Using the same metrics to assess your year-round and summer programs will lead to skewed results. During the year, you have access to a much larger audience, an expanded budget, and a wider variety of programs. Remember this or your summer series will seem disappointing. Being realistic in your expectations and remembering summer's challenges will help you assess more fairly.

Good Planning and Realistic Expectations

Summer programming is what your campus needs to remain vibrant and engaging, even during the usually barren summer months. However, with the proper planning and realistic expectations, the seemingly daunting task of expanding your programming to the summer months can be both manageable and successful.

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Teachers as Cultural Workers: Letters to Those Who Dare Teach

By Paulo Freire

Reviewed by **Angel Nava**, Washington State University

Campus activities/student affairs practitioners may not officially be teachers, but they share many qualities and responsibilities with those who regularly head classrooms. Freire's book can be an important part of any teacher's toolkit, no matter whether they are leading a class or advising a student committee.

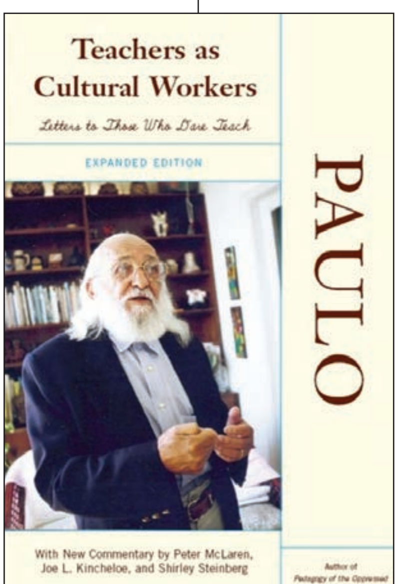
Many of us campus programming professionals will rarely step into a classroom. However, we have the opportunity to teach every day. We connect with students in a dynamic relationship of one-on-one meetings or in larger committee groups, working with them to navigate risks of current programs or to dream about the possibility of future ones. *Teachers as Cultural Workers: Letters to Those Who Dare Teach* by Paulo Freire is a series of letters written from years of experience challenging those who read it to be better teachers. Written as 10 letters reflecting on things like not "letting the fear of what is difficult paralyze you," the "indispensable qualities of progressive teachers," and "cultural identity and education," it challenges teachers to think and act with passion and critical reason.

Teachers as Cultural Workers is valuable for those in campus activities programming and student affairs because it can be a tool for how to have a critically reflective and engaged impact with students and the programs with which we are connected. The "Second Letter: Don't Let the Fear of What Is Difficult Paralyze You," lays a foundation for how to approach our own challenges, giving a process for effectively managing fears. In addition, it offers a course of action to share with students when they feel immobilized by obstacles. It is natural for student leaders to sometimes feel overwhelmed by their responsibilities, being able to balance multiple tasks effectively, or tackling a large project for the first time. The "Second Letter" is a reminder that "…fear itself is concrete. The issue is not allowing that fear to paralyze us, not allowing that fear to persuade us to quit, to face a challenging situation without an effort, without a fight" (p. 50).

Freire then goes on to share some steps to address our fears: first, objectively examine whether the reasons for the fear are real; second, if reasons do exist, figure out what options you have for overcoming them; and third, if the obstacle can't be overcome right away, identify what steps to take to be able to better overcome it tomorrow (p.50). This is helpful because many times obstacles may seem impossible to surmount and having a process for creating a solution is a reminder that we are capable of climbing any mountain if we take it one step at a time. The significance of the process Freire describes is that "…facing a fear is the first step in turning it into courage" (p.88). Courage is needed when approaching any situation that offers a challenge or difficulty and is essential for developing impactful programs.

This leads us to the "Fourth Letter: On the Indispensable Qualities of Progressive Teachers for Their Better Performance." Here, Freire outlines the "indispensable qualities of progressive teachers": humility, lovingness, courage, tolerance, competence, decisiveness, security, the tension between patience and impatience, verbal parsimony, and the joy of living. As the author mentions, these are not a full scope of qualities indispensable to teachers, only a sample. Of these qualities, ones that perhaps resonate most are lovingness, courage and the tension between patience and impatience—lovingness because, as Freire describes, without it, teachers' "work would lose its meaning. And here [he] mean[s] lovingness not only toward the students but also toward the process of teaching" (p.74). He goes on to describe that "this love [should] be an 'armed love,' the fighting love of those convinced of the right and the duty to fight, to denounce, and to announce. It is this form of love that is indispensable to the progressive educator and that we must all learn" (p.74). It is with this kind of love that teachers will find power and meaning in connecting with students.

With both lovingness towards students and the process of teaching, it allows teachers to contribute to the ongoing development of society as a whole. Lovingness is followed by courage. Courage is necessary because, as a teacher, there is "the need to be in control of [our] fear, to educate [our] fear from which is finally born [our]



Teachers as Cultural Workers: Letters to Those Who Dare Teach
by Paulo Freire (ISBN 0-8133-2304-5), is published by Westview Press, 5500 Central Ave., Boulder, CO 80301-2877.

courage. Thus [we] must neither, on the one hand, deny [our] fears nor, on the other, surrender [ourselves] to them. Instead [we] must control them, for it is in the very exercise of this control that [our] necessary courage is shared. That is why though there may never be fear without courage, the fear that devastates and paralyzes us, there may never be courage without fear, that which 'speaks' of our humanness as we manage to limit, subject, and control it" (p. 76).

Fear is a necessary part of our growth. As discussed earlier, campus programming offers many challenges and those of us involved in all aspects of programming are aware of the real fears that can exist in a wide range of projects. I believe in working with students to anticipate risks and challenges, as well as having the courage to see opportunities in the unexpected.

Lastly, on the quality of the tension between patience and impatience, "Neither patience nor impatience alone is what is called for.... Patience alone consumes itself in mere prattle; impatience alone consumes itself in irresponsible activism. Virtue, then, does not lie in experiencing either without the other but, rather, living in the permanent tension between the two. The educator must live and work impatiently patiently, never surrendering entirely to either" (p. 81).

In student affairs, this is an important quality for both working with students and navigating university processes as a whole. Having the patience to know when to give students space to think and experiment, as well as the urgency to know when to push for action, is indispensable. These indispensable qualities combined with the others Freire discusses complement each other to allow teachers the grace and tact to be effective educators. No teacher is perfect, and in an ongoing effort to grow and learn, these are qualities for which to strive.

Each student has a different set of strengths, values and experiences, and the potential of maximizing them to reach their goals in unique ways. I believe there is no single path to a goal, but instead, each student has their own path to follow, each complete with its own successes and detours. The "Eighth Letter: Cultural Identity and Education" talks about knowing our students, ourselves and the importance of identity in the process of education. Both students and teachers have unique identities that are shaped by the relationship we have with the people and world around us (p.125). When we come together as learners and educators, it is important that these identities inform the work we do together. In campus programming, this is even more essential because of the direct impact our ongoing work will have on the greater student body.

In talking about teachers working with younger learners, Freire says, "Educators need to know what happens in the world of the children with whom they work. They need to know the universe of their dreams, the language with which they skillfully defend themselves from the aggressiveness of their world, what they know independently of the school, and how they know it" (p. 130). The same is true for student affairs professionals and the students we teach. We can connect our students to their potential only if we know what they are dreaming it to be. Only then can we teach effectively, because it comes from a place of respect and mutual growth, and it honors the students' freedom for self-determination.

Freedom is essential. "Learning and seeking—to which necessarily are joined teaching and knowing, which in turn can't ignore freedom, which is not a gift but is, rather, something indispensable and necessary, a sine qua non for which we must fight incessantly—make up part of our way of being in the world. And it is exactly because we are programmed but not predetermined, because we are conditioned but, at the same time, conscious of the conditioning, that we become fit to fight for freedom as a process and not as an endpoint" (p. 124-125).

Together with student programmers, we have the responsibility to create programs that serve the whole student body, engaging people from different walks of life, and the opportunity to make a positive impact on the world. I deeply value campus programming as a tool to connect people, develop collective understandings and build community, and I encourage students to do the same.

My first experience with Freire's work was in graduate school. His writing resonated with me because it connected to my own hopes of wanting to make the world a better place through the interactions I had with my students and the greater impact of the work we do. *Teachers as Cultural Workers: Letters to Those Who Dare Teach* talks about teaching as a fight for freedom and an act of love, and has been a guide for the kind of teacher and person I want to be both professionally and ideologically. It has become an essential part of my toolbox and I encourage anyone working with students to add it to theirs.

ABOUT THE REVIEWER

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