

CAMPUS ACTIVITIES

Programming®

VOL. 51 ► NO. 2 ► JULY/AUGUST 2018

**Getting
Artists
to Say**

YES!

**From “It’ll Never
Work” to “There
May be a Way”**

**REGIONAL
CONFERENCE
PREPARATION:**

- How to Work the Marketplace
- Training Students to Work with Associates
- Regional Conference Fast Facts

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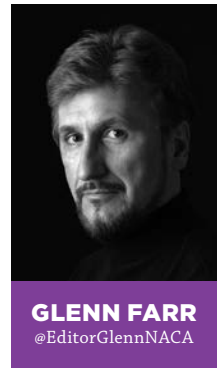
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The Cyclical Nature of Our NACA® Existence



AS I WRITE THIS, my fingers are aching from the work involved in repainting both bathrooms in my house. Painting rooms was fun for me when I was a kid, but after a certain age, applying pressure to a paint roller for the equivalent of an entire workday takes its toll, especially when your walls are nine feet tall.

My painting project followed other refurbishment in my home that also included new flooring and fixtures in said bathrooms, along with certain electrical upgrades in others rooms, including ceiling fans and lighting dimmers. I hired others to take care of those tasks. I did my own painting, though, as a cost-cutting measure.

All this came after other changes and upgrades to my house during the past two years, which have included everything from a new garage door to a replacement washer/dryer combo and under-cabinet microwave. Next up: a new roof and, I hope, the installation of solar panels so I can do my bit for renewable energy and enjoy a substantially reduced electric bill.

My house turned 16 this past April. It was new when I bought it and I've learned that must be the life span of many of its components. So, from garage to kitchen to bath, in many respects, I once again have a new (or nearly new) house.

Undertaking these replacements and renovations hasn't been nearly as stressful as I imagined. In fact, it's even been refreshing and energizing. The installers, electrician and carpenter with whom I've dealt were all highly competent and completed their work very much to my satisfaction. And while my fingers ache from painting, I am still very pleased each morning to be greeted by the new splash of soothing color in my master bath.

All this leads me to consider the cyclical nature of our existence. Sooner or later, the new replaces what came before. This issue of Campus Activities Programming® focuses in part, on one of those cycles – NACA's regional conference season. Can it be time for our six fall conferences again? Yes, indeed, and our writers share valuable information on how you can prepare your delegation for conference success, whether it be in developing Campus Activities Marketplace strategies or getting artists to say yes to your booking offers, and more.

So, here's to another NACA® cycle, as we move from late summer to fall for our regional conferences, then on to the 2019 NACA® National Convention in February. Take advantage of what our member writers have to share and enjoy much conference success! (At the very least, you likely won't have aching fingers.)

Win, Lose, or Draw... The Art of Negotiation



**DEMETRIA
BELL
ANDERSON**

WHETHER YOU ARE A STUDENT, PROFESSIONAL STAFF OR ASSOCIATE MEMBER, somewhere along the way, we each have engaged in the art of negotiation. Experts in negotiation theory suggest that when engaging in the art of negotiation, all parties involved must consider their best alternative to the negotiated agreement (BATNA), as well as their worst alternative to the negotiated agreement (WATNA). This means, you must take into consideration the best-case scenario that will result in what you want and juxtapose that against the scenario that defines what is the least you are willing to accept – or the most you are willing to give up to actually get your desired result. True negotiators recognize that the outcome of negotiations will typically land somewhere in between your BATNA and WATNA in what is referred to as the zone of possible agreements (ZOPA).

Deconstructed, at the heart of negotiation are the discussion, goals clarification, and implementation phases. As with any encounter, skilled negotiators listen carefully and are willing to ask solid questions – even those to which they may not know the answer, or those questions to which they may not actually want the answer. During the discussion stage, we must also be open to the ideas of others and willing to demonstrate our own vulnerability so that our thoughts and expectations may be adequately and appropriately shared. Establishing clear objectives and common ground rules are especially important in the goals clarification stage of negotiation as they support and underscore that all parties involved are committed to the process and are actively working toward a completed agreement. When preparing to implement the outcomes of the agreement, we must consider our respective strategies and plans to meet the agreed-upon terms.

Throughout each phase of negotiation, we must also be mindful of our own attitudes, biases and prejudgments toward the situation and consider how they may influence our ability to negotiate. Skilled negotiators must also take inventory of our own level of knowledge and awareness. This is done so that we have the opportunity to acknowledge and reconcile that there may be areas or situations in which we “don’t know what we don’t know.” Herein lies the need for preparation and active participation in the discussion phase of negotiation. The most skilled negotiator is also inclined to approach negotiations with these same areas in mind, and in anticipation of those of their bargaining partner. Encompassing each of these is the necessity for strong interpersonal skills, as

high emotional intelligence (e-IQ) is perhaps the greatest skill in the negotiator’s tool kit.

According to Victoria Pynchon, “the negotiation doesn’t start until someone says ‘no.’” Unfortunately, negotiations sometimes stall and instead of winning or losing, the outcome may end in a draw. When that happens, negotiators must return to the drawing board and revisit their BATNA and their WATNA, and hope that they reach a crossroad in the land of ZOPA. To get there, a mediator may be needed, but the hope is that clear and focused minds will rely on and utilize the strength of high emotional IQs to finally get to yes. Although, oddly enough, Pynchon also offers that “your bargaining partner will be happier if you make several concessions, than if they get what they think they want.” In this case, my thought is that folks are more amenable and willing to acquiesce if they have been heard, and can see that their bargaining partner is also giving up a little to gain the best possible outcome.

In our NACA® lives, we typically think of negotiation practices related to concerts, novelties, speakers, performers, contracts and other purchases. For tried-and-true, gold-standard resources to tackle these types of negotiations, please explore the Exclusive NACA® Collaborative Online Resource Engine (ENCORE). Our digital library contains many articles and presentations that will add to your negotiation toolkit. In the meantime, I encourage you to consider the transferability of your NACA® negotiation skills. How can you deploy your negotiation skills in other areas of your work and personal life? How do you negotiate with yourself the use of your own resources – time, money and energy?

A few of my favorite quotes related to negotiation:

“During a negotiation, it would be wise not to take anything personally. If you leave personalities out of it, you will be able to see opportunities more objectively.” – Brian Koslow

“Don’t bargain yourself down before you get to the table.” – Carol Frohlinger

“The most important trip you may take in life is meeting people halfway.” – Henry Boyle

I would love to hear from you!! Please share your favorite negotiation quotes via social media and tag @TheNACA in your tweets, posts or snaps!

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A “How To” Guide for Working the Campus Activities Marketplace

By
AMANDA CATALDO
Farmingdale State College (NY)
and
DEBI KEE
College of Staten Island/CUNY

WOLFMAN
PRODUCTION
LET'S CHANGE THE

Scott

my life after hate

WOLFMAN
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THE CAMPUS ACTIVITIES MARKETPLACE (commonly referred to as “The Marketplace”) is the area where associate members set up booths so they can share information with you. This is where students go to talk to associate members and artists, gather information about who they are and what they provide, and for you to engage in conversation about the possibility of bringing their acts or services to your campus. Your time in the Marketplace can be used to gather directory information or complete a booking – and anything in between!

Understanding the Value of Marketplace Time

Gathering information from associates in an effort to bring the acts and services they represent to your campus is a primary function of NACA’s regional conferences. This is where you and your organization can get the materials you need to plan a year’s worth of amazing events and experiences for you and your students. Therefore, your time there is valuable and should be used wisely.

Making Connections with Associates

Getting to know NACA’s associates goes a long way when you’re considering who to bring to your campus. Was there an associate who was really helpful? Was there an associate who was willing to work with your budget? These are things you can determine by simply having a conversation. It’s also helpful when you’re looking for a last-minute event – knowing who to contact and being able to put a face to a name is extremely beneficial in conducting business.

Is there an associate who is located near your campus? This may be a great opportunity to make a connection in case you need to fill some last-minute voids in your schedule. Or, this may be a great way to negotiate a decreased travel fee for novelty vendors – especially if they have attractions on their way back to the warehouse. You could save big bucks by hiring attractions that are already “on the road.”

The Marketplace can also provide time to connect to associate members who have had showcasing acts – chances are, they have some information on bookings already forming. This can be useful if you’re looking to bring a showcasing act to your campus – participate in Block Booking and save some money!

Making Connections with Fellow Delegates

Not only will you be able to forge connections with our associate members, you’re also in a great position to connect with fellow students and other programming boards. Is there another delegation on site from a school in your area? Collaborate if you can to work with associates/acts that interest you both. If your two organizations are interested, you’re two thirds of the way to a 3/5 Block Booking discount. (Not to mention, having peer contacts are always helpful when you need event ideas or to work out intra-organization difficulties.)

Navigating the Campus Activities Marketplace

Divide and conquer: Whether you’re a delegation of one or of many, develop a plan for making your way through the Campus Activities Marketplace. Your conference program will include a map of the facility and a list of all participating associate members, along with their booth numbers. Set a plan for which aisles you’ll visit during each Marketplace session, highlight which booths you want to visit, and check them off as you complete your visits.

If you have multiple delegates, assign specific aisles/booths to each delegate. Your goal as a delegation should be to visit every booth. You won’t know what amazing entertainment, products and services are available unless you give every associate member a chance to talk to you about their business and services.



Be prepared: Know what types of events, programs and performers you’re looking to book; have a calendar ready with dates you need to fill; carry business cards with contact information; and have questions ready to ask, such as:

- What is the performance fee?
- What other expenses will this performer need covered: lodging, sound, lights and meals?
- What type of venue does the artist prefer? Do they need a stage or other equipment?
- What is the length of the performance?
- Do the artist/agency have liability insurance? Workers’ Compensation insurance?
- For novelty entertainment (especially inflatables or other amusement rides), does the activity require special permits? Does the agency provide staff for the activity or does the college/university need to provide staff/volunteers to run it?

Be respectful: Associate members and their talent pay a lot of money to participate in NACA’s live events. They pay the same registration fees, hotel, travel and meal expenses as a school delegate does. Plus, they must also pay all or some of these: booth space fees, showcase application fees, showcase performance fees (if selected for showcase), booth demonstration fees, Marketplace attraction fees and day passes for artists. And this doesn’t

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include what they must spend on promotional materials and giveaways to market their businesses. Therefore:

- Don't hesitate to let an associate member or artist know if their act, product or service is not something that interests your campus.
- Don't waste their money by taking promotional items you're going to leave behind or throw away.
- Don't just grab candy, pens, shirts or other giveaways and walk on. Stop and engage in conversation with that agency, take the time to learn about their services, and then ask if you may take a piece of candy or giveaway item.

Next Steps: Bringing the Information You've Gathered Back to Campus

- **Organize the information you've collected by committee or program.** This will make it easier to distribute once you return to campus. Tip: Use Post-it® Notes or a file organizer to label or sort the information you've gathered. This will allow for easier distribution to the groups or committees who will be considering booking those acts or programs on campus. It's also a great way to keep track of the answers to the questions you had about artists/acts, including pricing, routing, technical needs, etc.
- **Set a deadline for when you'll present your findings to your organization.** Our recommendation is to set aside time at the meeting following your return from the conference to share ideas and information on acts you want to bring to campus. Have delegates work together to prepare a PowerPoint presentation with links to artist videos and relevant information about particular artists/acts and why you want to bring them to campus or how they will fit into a specific program or event.

- **Follow up with the artists and agencies you met during the conference.** This is important, both to continue the conversation about bringing their programs or services to campus and as a courtesy to those artists or services you're not interested in booking. This is also a great time to follow up with any routing changes or possible Block Booking business that occurred since you last spoke at the conference.

- **Download and use the NACA® 24/7 App!** NACA® 24/7 is a new resource your organization can use to connect to the Campus Activities Marketplace whenever you need it. Search the entertainment directory, view an act's calendar, price range and contract requirements, read what other schools have to say about performers and much more.

One of Your Best Resources

The Campus Activities Marketplace is one of the best resources for campus programmers in that there are endless possibilities, programs and ideas to be found from every agency, artist or service that's represented there. Consider it a great scavenger hunt for your delegation and challenge each other to find new event ideas to enhance engagement on your campus!



ABOUT THE AUTHORS

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Debi Kee is associated director of Student Live/Activities at the **College of Staten Island/CUNY**. She has been a regular educational session presenter or co-presenter at NACA® regional conferences and the National Convention since the late 1990s. In addition, she's held a number of leadership positions in NACA, including service as the Vice Chair for Regions on the NACA® Board of Directors, the NACA® Mid Atlantic Regional Coordinator and the NACA® Mid Atlantic Festival Chair. She's also affiliated with NASPA and currently serves as its Region II Conference Committee Guidebook Co-Coordinator. She holds a bachelor's degree in liberal arts (psychology and business emphasis) from the University of Charleston (WV) and a master's degree in guidance and counseling/student personnel work in higher education from Eastern Illinois University.



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Training Students to Work Successfully with NACA's Associate Members

By

KYLE NEARY

University of Massachusetts-Lowell

During the time leading up to any NACA® regional conference, it seems as though your task list may be endless – coordinating travel and overnight accommodations, finding the right students to attend, and tying up loose ends so you can be away from campus for several days. With these logistics to coordinate, sometimes training our students to be effective and successful at the conference takes a back seat to simply getting the group there. If our more mature student leaders are attending, we breeze through topics that may be most important to their success at the conference, or overestimate the competence of our first-timers.

A few years ago, I brought an individual to a conference who I thought would be perfect – outgoing, smart, engaged and eager to learn. However, when we arrived, this individual, through no fault of their own, was not prepared to have meaningful interactions with associates. I had misperceived their performance and leadership on campus as conference readiness and had never adequately prepared them.

So, I got to work. I treated this lapse in training as an opportunity to re-evaluate my own methods and spent the next few months talking with students, colleagues, and some wonderful associates. The most important and insightful individuals in this process were our associate members. After all, they are on the opposite side of the aisle from us, are an invaluable resource and are experts in their own right on this topic. From these conversations, I was able to develop a more defined approach to help students not only be successful at conferences, but also to be more prepared for all interactions with associates. I've since been able to create an actionable plan to help kick-start the conversation for training student delegations.

Preparing for the Conference

Register your delegation well in advance. Not only does it save you money (early registration savings can be significant), but it also gives you time to analyze the capabilities of your group and work with them on areas in which they may need help.

Strive for a group culture in which attending NACA is discussed early. Include this topic in the opening conversations you incorporate into training and transitioning. Involve all members in the conversation, not just the ones who will be attending. Create learning outcomes and a timeline, as you would with any other training.

Focus on working with associates early and often. Help students understand the role they play in bringing events to campus, and set expectations on how to manage contact with associates before and after a conference.

Help frame your delegates' perspective of the importance of a conference for associate members, especially those with booths in the Marketplace. Set goals for interaction so students will go below the surface in learning about associates and their businesses.

Help students understand the broader impact an associate might be able to make on their organization. Associates have a wealth of experience of their own and frequently know what needs to happen for performers to be most successful on your campus.

Prepare students to emulate good communication skills – introducing themselves, making eye contact while talking, walking into the booth – are all good starting points. Provide delegates with talking points, such as, “What are your newest promotional items?” or “Where did your most successful performance take place, and why?”

Prepare your students to commit to doing business at the conference. Explain the importance of taking their event calendar with them to the conference and help them understand the organization's budget before talking with associates.

Delegates and advisors should be willing to start the negotiation process in the Campus Activities Marketplace. There are many resources to utilize at the conference – Block Booking, the NACA® App and the conference program – all of which can be continuously used. Most importantly, spend time reviewing the NACA® vocabulary and processes yourself. You don't need to be an expert on every area, but if you don't know how something works, reach out!

According to associate members, students actually play a big role in controlling the conversation in student-associate interactions. For example, if a student doesn't offer any information about what they're seeking or why they've walked into the booth, they'll get a very basic pitch. However, walking in with a plan, a question, or a comment provides an associate with direction. No one likes a blind pitch, so students, armed with the right information and skills, can prevent that. Additionally, students can apply these same skills in further interactions with associates once they're back on campus.

Associates spend significant time and resources to attend NACA® conferences just for the prospect of doing business. Make sure your students understand this, that this is their livelihood. If you need extra emphasis in making this point, reach out to an associate with whom you work frequently and ask them to help paint a more precise picture of what's at stake for them.

Working with Associates When You Return to Campus

Preparing our students to be successful while attending the conference is critical, but what they do once they're back on campus (and the example they set for students who did not attend) is equally crucial to the long-term cultivation of relationships. It starts with timely, effective presentation of information learned at the NACA® event to the rest of the programming board. Helping the entire group get a bigger picture of what was experienced, and preparing them to be effective in subsequent communication, is extremely important. Additionally, challenge those who attended to compile the information they share in an engaging way. Simply providing a read-through of the event program likely isn't going to spark creativity or excitement among the rest of the board's members.



Beyond sharing information, it's important to share successful behaviors and initiatives gleaned from the conference and parlay them into success back on campus. Students should understand they are still directing conversation – even when an associate calls out of the blue. Work with your students to become comfortable talking on the phone and responding to emails in a timely fashion. There may be large numbers of emails coming from associates, so help students identify the difference between a mass email and an individual reaching out and how to respond appropriately to each. We might think our most successful students innately understand these things, but, in reality, all this is new to them. We advisors know all too well how overwhelming a cluttered inbox can be, so we must help students figure out how to manage their inboxes. This will likely help them to manage communication priorities in other areas of their lives, too.

When an associate comes to campus, students and staff should really focus on being good hosts for them. Sometimes, they've been on the road for weeks, moving from campus to hotel to campus. Be sure you have students whose specific role it is to welcome them to

Prepare students to emulate good communication skills – introducing themselves, making eye contact while talking, walking into the booth – are all good starting points. Provide delegates with talking points, such as, “What are your newest promotional items?” or “Where did your most successful performance take place, and why?”

your campus. Sometimes, artists or associates prefer some quiet time before a show. At other times, they'd love to engage in conversation so they can learn more about your school. Work with students to create a plan for both eventualities, so they can be prepared to help drive conversation in the appropriate direction.

Many associates are on the road for huge numbers of days a year. If you want your campus to be known as a warm, welcoming place associates enjoy visiting, have a plan for welcoming them to campus. Providing appropriate phone numbers, maps and parking information, and coordinating arrival and sound check times all help make visitors the most comfortable, which, in turn, helps them give their best performances.

Providing Post-event Feedback

What we've heard most from associates is that unless something went catastrophically wrong, or unless they've specifically reached out to us, we likely didn't offer feedback to them after the event. Create the expectation that, as part of students' post-event requirements, they need to send a quick email to the agency or performer to offer feedback. Even if all went well, be sure to communicate that.

Regardless of how an event went, sharing feedback is an important area in which students need to learn to self-advocate. If a performer was 40 minutes late, work with students to craft a professional, thoughtful email. Your students must understand they should communicate when their expectations weren't met.

Additionally, once students are actively considering these things, they likely will begin to communicate their expectations to associates earlier, and such communication will come full circle as an integrated aspect of their event-planning process.

Associates – agents and artists – work hard to meet your needs and expectations, but many have shared how little they hear from a school after an event, and what a difference feedback can make for them. Outside of self-represented artists, often the individuals you coordinate with are not the folks who actually come to your campus, so feedback is extremely important.

Developing Skills with Lifelong Value

Over time, the way we communicate with associates, and how we train students to engage with them, has shifted. Email and search engines such as Google have changed how students find talent to book. For many students, these types of interactions, be they in person, on the phone, or via email, are firsts for them. Train your students appropriately because such skills will not only serve them well now, they will also have long-lasting value in other areas of life.

Author's Note: This article is based on an educational session co-developed and co-presented by NACA® associate member Ken Abrahams of Fun Enterprises, Inc. (MA).



ABOUT THE AUTHOR

Kyle Neary is assistant director of Hospitality & Events at the **University of Massachusetts-Lowell**. He previously served as program coordinator at the University of Connecticut. He has held a number of volunteer positions in NACA® Northeast, including Communications Coordinator, Block Booking Coordinator, Assistant Block Booking Coordinator and Assistant Social Media Coordinator. Before that, he served as a Graduate Intern for Educational Sessions and Professional Development. He holds a bachelor's degree in communications from Merrimack College (MA) and a master's degree in higher education and student affairs from the University of Connecticut.

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NACA® Central - Canaan Daniels
danielscl1@sfasu.edu
Stephen F. Austin State University (TX)

NACA® Mid America - Mike LaCroix
lacroix.12@osu.edu
The Ohio State University at Mansfield

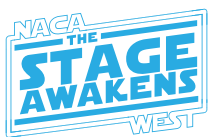
NACA® Mid Atlantic - Kristy Rothermel
Kristy.Rothermel@stockton.edu
Stockton University/Campus Center (NJ)

NACA® Northeast - Hannah Pancak
Hannah.pancak@quinnipiac.edu
Quinnipiac University (CT)

NACA® South - Michael Smith
michael.smith@newberry.edu
Newberry College (SC)

NACA® West - Robbi Goninan
Robbi.Goninan@cwu.edu
Central Washington University



**NACA® South**

Sept. 27-30
Cobb Galleria Centre
Atlanta, GA

Hotel

Renaissance Atlanta Waverly Hotel
 & Convention Center 2450 Galleria
 Parkway Atlanta, GA 30339
Phone: 770-953-4500
Fax: 770-953-0740
Single/Double/Triple/Quad: \$165
 plus 14% tax & \$8 local option fees
Reservation Deadline: Sept. 5, 2018
Reservation Link: bit.ly/2HKfXoO
Hotel Parking: On-Site Parking, \$10
 per day; valet parking, \$18 per day

Nearest Airport: Hartsfield-Jackson
 Atlanta International Airport (ATL),
 21 miles

Hotel Shuttle: No

Estimated Cab Fare: \$55 one way

Transportation within Host City:

Uber, Lyft, local taxi service, MARTA
 public transit rail system, Atlanta
 Streetcar

On-Site and Nearby Dining:

- 2450—open for breakfast and lunch
- Medici—open for dinner
- KoFi—open for breakfast
- Big Chow Grill—open for lunch and dinner
- Stoney River Steakhouse and Grill—open for lunch and dinner
- Cinco Mexican Cantina—open for lunch and dinner
- Grub Burger Bar—open for lunch and dinner

On-Site Amenities:

- Fitness Center—24-hour access
- Indoor Saltwater Pool—Monday-Sunday, 6 AM-11 PM
- Outdoor Pool—Seasonal access
- Spa Waverly
- Gift/Newstand
- Beauty Shop

NACA® Central

Oct. 4-7
Arlington Convention Center
Arlington, TX

Hotel

Sheraton Arlington Hotel
 1500 Convention Center Dr
 Arlington, TX 76011
Phone: 817-261-8200
Single/Double: \$152; **Triple/Quad:**
 \$162 plus 15% tax & \$1.90 local
 option fees
Reservation Deadline: Sept. 13, 2018
Reservation Link: bit.ly/2JHJPb7
Hotel Parking: Complimentary
 self-parking

Nearest Airport: Dallas-Fort Worth
 International Airport (DFW), 13 miles

Hotel Shuttle: Yes

Estimated Cab Fare: \$35 one way

Transportation within Host City:

Uber, Lyft, local taxi service, Arling-
 ton trolley service

On-Site and Nearby Dining

- Parkside Grille—breakfast buffet;
 open for breakfast, lunch, and
 dinner
- The Market Place—snacks and
 beverages
- Pappadeaux Seafood Kitchen—
 open for lunch and dinner
- VB Steakhouse—open Sunday-
 Friday for lunch and dinner; open
 for dinner Saturday
- Mariano's Hacienda—open for
 lunch and dinner
- The Rock Wood Fired Pizza—open
 for lunch and dinner

On-Site Amenities

- Fitness Center—24-hour access
- Outdoor pool and whirlpool—
 Seasonal access

NACA® Mid Atlantic

Oct. 11-14
Buffalo Niagara Convention Center
Buffalo, NY

Hotel

Hyatt Regency Buffalo
 Two Fountain Plaza
 Buffalo, NY 14202
Phone: 716-856-1234
Fax: 716-852-6157
Single/Double/Triple/Quad:
 \$169 plus 13.75% Tax
Reservation Deadline: Sept. 20,
 2018

Reservation Link: bit.ly/2HlplTq

Hotel Parking: Valet overnight
 parking with in and out privileges,
 \$25 per day; Adjacent Augspurger
 Parking Ramp, rates vary; Lot
 directly across the street from hotel,
 rates vary.

Nearest Airport: Buffalo Niagara
 International Airport (BUF), 13 miles

Hotel Shuttle: No

Estimated Cab Fare: \$35 one way

Transportation within Host City:

Uber, Lyft, local taxi service, Metro
 bus and rail system

On-Site and Nearby Dining

- Atrium Bar & Bistro—open for
 breakfast, lunch and dinner
- Starbucks—open for breakfast,
 lunch and dinner
- Morton's The Steakhouse—open
 for dinner
- TGI Friday's—open for lunch and
 dinner
- Dinosaur Bar-B-Que—open for
 lunch and dinner
- Toutant—open for dinner

On-Site Amenities

- Fitness Center—24-hour access
- Rooftop, Indoor Heated Pool
- Spa
- Gift Shop

Submit Educational Session Proposals Now for 2018-19 NACA® Events

If you have practical experience that could help others, or if you've researched a topic pertinent to campus activities, why not present a session about it at one of NACA's upcoming regional conferences or at the 2019 NACA® National Convention? Proposals are now being accepted for all 2018 fall regional conferences, the 2019 Convention and the 2019 Northern Plains Regional Conference. Note that the deadline for regional conference proposals is now three months before the event for which you're submitting:

- **2018 NACA® South**—Deadline has passed.
- **2018 NACA® Central**—Thursday, July 5, 2018
- **2018 NACA® Mid Atlantic**—Thursday, July 12, 2018
- **2018 NACA® Mid America**—Thursday, July 26, 2018
- **2018 NACA® Northeast**—Thursday, Aug. 2, 2018
- **2018 NACA® West**—Thursday, Aug. 9, 2018
- **2019 NACA® Northern Plains**—Thursday, Dec. 27, 2018

You are also encouraged to submit proposals for the 2019 NACA® National Convention, to be held Feb. 16-20 in Columbus, OH. That deadline is Thursday, Sept. 6, 2018

Submit proposals at: naca.ws/1mpKT2y. As you plan your proposals, be sure to check out the Education Advisory Group's 13 Tips for Successful Educational Session Proposals (bit.ly/2JR7DYM)! Questions? Contact Kayla Brennan at kaylab@naca.org.

NACA® Mid America

Oct. 25-28

DeVos Place Convention Center
Grand Rapids, MI**Hotel**Amway Grand Plaza Hotel
187 Monroe Ave NW
Grand Rapids, MI 49503**Phone:** 616-774-2000**Fax:** 616-776-6489**Single/Double/Triple/Quad:**

\$159 plus 14% tax

Reservation Deadline: Oct. 4, 2018**Reservation Link:** bit.ly/2JKCxf**Hotel Parking:** Valet parking for \$34 per day; Self-parking for \$29 per day. Both allow 24-hour in-and-out access.**Nearest Airport:** Gerald R. Ford International Airport (GRR), 13 miles**Hotel Shuttle:** No**Estimated Cab Fare:** \$35 one way**Transportation within Host City:** Uber, Lyft, Rapid Transit System, Downtown Area Shuttle (DASH)**On-Site and Nearby Dining**

- Rendezvous—open for breakfast and dinner
- The Kitchen by Wolfgang Puck—open for lunch and dinner
- The Kitchen Counter by Wolfgang Puck—open for breakfast and lunch
- Ruth's Chris Steakhouse—open for dinner
- Cygnus27—open for dinner and Sunday brunch
- GP Sports—open for lunch and dinner, closed Sunday
- Starbucks—open for breakfast, lunch, and dinner

On-Site Amenities

- Fitness Center—Cardio and weights equipment in addition to outdoor tennis courts and racquetball court
- Indoor Pool & Hot Tubs
- Plaza Essentials Gift Shop
- Plaza Men's Shop
- Boutique Emmanuel
- Emmanuel, Too
- Spa and Salon

NACA® Northeast

Nov. 1-4

Connecticut Convention Center
Hartford, CT**Hotel**Marriott Hartford Downtown (Headquarters Hotel)
200 Columbus Blvd Hartford, CT 06103**Phone:** 860-249-8000**Fax:** 860-249-8181**Single/Double/Triple/Quad:**

\$182 plus 15% tax

Reservation Deadline: Oct. 11, 2018**Reservation Link:** bit.ly/2JEZnrh**Hotel Parking:** Valet parking for \$23 per day; On-site parking for \$19 per day.**Nearest Airport:** Bradley International Airport (BDL), 15 miles**Hotel Shuttle:** No**Estimated Cab Fare:** \$44 one way**Transportation within Host City:** Uber, Lyft, local taxi service; Free downtown shuttle (Dash) circulates every 15 minutes to downtown hotels, restaurants and more. Dash departs every 15 minutes from the Connecticut Convention Center every weekday, 7 AM-7 PM**On-Site and Nearby Dining:**

- Breakfast—buffet from \$18, continental breakfast from \$10.95, hot breakfast from \$12
- Vivo—open for breakfast, lunch and dinner
- L Bar—open for lunch and dinner
- Starbucks—open for breakfast, lunch and dinner
- Bear's Smokehouse Barbecue—open for lunch and dinner
- Ted's Montana grill—open for lunch and dinner
- The Capital Grill—open for lunch and diner
- The Blind Pig Pizza Co.—open for lunch and dinner

On-Site Amenities:

- Fitness Center—24-hour access
- Indoor Pool and Whirlpool—Monday-Sunday, 6 AM-11 PM
- Prossage Wellness—Spa
- Beauty Shop
- Gift/Newsstand

Additional HotelHilton Hartford Hotel
315 Trumbull Street
Hartford, CT 06103**Phone:** 860-728-5151**Fax:** 860-240-7247**Single/Double/Triple/Quad:**

\$156 plus 15% tax

Reservation Deadline: Oct. 11, 2018**Reservation Link:** bit.ly/2l1H058**NACA® West**

Nov. 8-11

Ontario Convention Center
Ontario, CA**Hotel**Doubletree by Hilton Ontario Airport
222 N Vineyard Ave Ontario, CA 91764**Phone:** 909-937-0900**Fax:** 909-937-1999**Single/Double/Triple/Quad:**

\$160 plus 14% tax

Reservation Deadline: Oct. 18, 2018**Reservation Link:** bit.ly/2JAfeeV**Hotel Parking:** Complimentary self-parking, valet parking not available**Nearest Airport:** Ontario International Airport (ONT), 1.5 miles**Hotel Shuttle:** Yes**Estimated Cab Fare:** \$10 one way**Transportation within Host City:** Uber, Lyft, local taxi service**On-Site and Nearby Dining:**

- Citrus West—open for breakfast and lunch
- Porter's Prime Steak House—open for dinner
- Starbucks—Open for breakfast, lunch and dinner
- Vineyards—open for lunch (12 PM) and dinner

On-Site Amenities:

- Fitness Room
- Gift Shop
- Pool

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getting artists to say **YES**

How to Make Better Offers

By
JOLENE CHEVALIER
How To Concerts LLC (WI)

HAVE YOU EVER SUBMITTED A SEEMINGLY PERFECT OFFER only to be disappointed with a pass? Or, even worse, to never get a response from the artist's team? How does an artist decide which offers to confirm and which to turn down? Here are some tips for how to get more confirmations.

Submit an Offer

This may seem obvious, but to get an artist to say yes, you have to submit an official offer. Don't be afraid of getting a "no." If you never submit the offer, you will never know. Just make sure you're submitting a complete offer. For the best chance at success, your offer must include as much information as possible. Some agencies provide an offer worksheet. If you work with a middle agent, they will likely have their own worksheet for you to complete. If no worksheet is provided, make sure your offer looks legitimate (i.e. on campus letterhead).

Include All the Details

- **Name of the buyer/purchaser (i.e. your university)**
- **Name of the artist**
- **Indicate where they are in the line-up – headliner, opener, etc.**
- **Offer amount**
- **Date(s)**

Remember, the more date options you can offer, the better. Offering multiple dates will only increase your odds.

- **Time of the event**

Include the artist's set time.

- **Venue name**

- **Venue capacity**

- **Ticket prices**

Include additional fees and any student or other discounts offered. If you aren't certain, make your estimate high.

- **Merchandise split rate**

- **Radius clause**

Do you need to restrict performances near your city within a certain number of days of your show?

- **What the buyer will provide vs. what the artist has to provide**

These will include sound/lights, backline band gear, opening act(s), hotel, travel, local ground transportation, rider requests, etc.

- **Set length**

Specify whether you have a minimum amount of time you need them to play.

- **Meet-and-greet or important marketing requests**

- **Insurance requirements, if any**

- **Signatory information**

This will just help the artist's team put together a contract that much faster, should you confirm.

- **List of any quirks**

These might include any non-resident state taxes that may be deducted from their check, needing an executed contract before announcing, content restrictions, requiring the artist to sign a university contract, requiring the artist to sign first and university last, etc.

- **Expiration date**

This is the date by which you need an answer. It can be one week, two weeks or more, but try to give the artist's team a heads up/reminder about 24 hours before your expiration so they have one final chance to reply before you move on to the next artist.

- **Bonus items, if you have them**

These may include technical information about your venue, photo(s) of a past event, or a list of artists you've hosted for this particular event or in this venue in the past.

Understand Why the Details Matter

Are you wondering why so many details are necessary? The artist and their team need a clear picture of your event in order to make an educated decision. Eliminate questions and give yourself a leg up by giving as much information as possible. If you are able to confirm the artist, these details listed in the offer will only help your contract be more complete and eliminate surprises down the road.

Go through the Right People

Once you have a complete offer together, make sure to send it to the correct agent. Do not try to cut corners and contact a "friend of a friend" who claims to be part of the artist's team. Go through the proper channels to be taken seriously, which means sending your offer to the artist's legitimate agency. If you work with a middle agent, your middle agent will make sure your offer is going through the correct people.

Realize There Is a Team Involved

A number of team members may have to see your offer before they can get you an answer. The agent usually represents the first round of scrutiny. An agent's job is to collect offers and make sure the artist is getting paid for their work. The manager, likely the next to see your offer, is aiming to advance the artist's career by choosing the best possible situations in which to put their artist. They want their artist to have a good experience, play to a full crowd and move to the next point in their career. The artist is usually just excited at the prospect of performing and focused on their music, so it's up to key team members like agents and managers to make sure the artist is performing in the "right" situations.

Get an Answer

It's okay to check in regularly. Inform the agent about an upcoming expiration date so they are aware of deadlines. Ideally, you receive one of three answers – pass, confirm or counter-offer. If you receive no response, follow up with a call to make sure the offer was received. Once you are nearing expiration, give about a 24-hour notice of your expiration and do not be afraid to move on. Don't waste your time if you continue to get no response from an artist.

Be Professional

Last, but not least, be sure to remain professional, regardless of the answer you receive. The music industry is small and your reputation matters. Be courteous, be firm when needed, be accommodating when possible, and keep the lines of communication flowing.

How to Respond if You Receive a Pass, Confirm, or Counter-offer

1. PASS – If an artist passes, ask why! It's quite possible they just cannot make the date work and a simple date change can get you back in the game. If the pass is the final word, or you have only one date available, at least you know a legitimate reason the artist had to pass and can move on with peace of mind.

2. CONFIRM – If an artist confirms, know that a confirmation is considered "binding" until a contract can be fully executed. Your campus legal team may tell you something different, but to do good business within the music industry, you must know that entertainment industry professionals consider a confirmed offer a done deal. Unless a major contractual disagreement comes up, you are obligated to move forward. Celebrate! And start planning.

3. COUNTER-OFFER – The artist's team may come back to you to ask for additional money, perhaps for hotel rooms, or even backline band gear on top of what you already offered. If you are able to provide those additional requests – great! Then you can hope to move on to the confirmation. If you cannot meet the artist's additional requests, be clear on the specifics of what you can and cannot provide. Even if you cannot meet some or all of their additional requests, the artist still has the opportunity to take the offer as-is.



ABOUT THE AUTHOR

Jolene Chevalier is the owner of **How To Concerts LLC (WI)** (howtoconcerts.com) and serves as a middle buyer and entertainment consultant for colleges, theaters, arenas and festivals across the country. She previously served as vice president of talent buying at Event Resources, Inc. (WI). She has been a frequent contributor to Campus Activities Programming® and has presented educational sessions on the regional and national levels.





APPLYING THE GOLDEN CIRCLE TO NEGOTIATIONS

By

KRISTIN KREHER

Indiana University-Purdue University Indianapolis

FROM WORKING IN CAMPUS ACTIVITIES – whether as students or as student affairs professionals – many of us are familiar with the Golden Circle model of leadership, made popular by Simon Sinek. This philosophy encourages leaders to motivate others by connecting with their purposes and passions, rather than with the specific tasks they do (Sinek, 2009). It suggests leaders first figure out why a team is doing something, then decide how they will pursue this purpose, and finally figure out what will get them there.

The Golden Circle is applicable beyond leadership in an organization, however. Applying the why, how, what line of thinking to negotiations can increase understanding, optimize the negotiation, and leave all parties walking away more satisfied.

Often in negotiations, we focus on *what* we want: a specific item, the lowest cost, a certain date, or a specific novelty item. The *what* is all that is shared with the other negotiating party. When negotiating, however, we must first understand our own “why, how and what,” and then seek to understand the other party’s “why, how and what.”

What Schools Want

Ask a programming board officer or adviser what the top factor is when choosing to book one vendor over another, and the answer is often price. If the same obstacle course is available for \$250 less with a particular vendor, the decision of which to book is a no-brainer.

But other factors can impact what the school wants. School representatives may be searching for a very specific item or artist. Or, they may have a specific date in which they need to make the program happen.

Why Schools Want This

Schools book attractions at the lowest cost for a variety of reasons; the very basic is financial stewardship. Programming boards and student activities offices are often funded by student fee money, so they must stay focused on offering students the best return on investment possible. Saving \$500 on one program may allow them to host another entire program. Additionally, schools may be working with strict budgets.

Perhaps the school is looking for a specific item or artist because it fits a theme of a program or week of events. Or, maybe the school has hosted the same item or artist in the past and it has proven to be successful. When it comes to dates, schools may be limited in the availability of programmable spaces on campus, or the program may be celebrating a specific holiday or university-specific occasion.

How Schools May Get This

To keep costs low, schools can employ a variety of strategies. They may work with local vendors to reduce travel and lodging costs, or they might create bundles and take advantage of multiple item discounts. Schools can participate in Block Booking through NACA. Additionally, they compare quotes to see which vendor offers the best rate.

When it comes to specific attractions or artists and dates, schools may have to stay firm with these requests. If one vendor or agent cannot meet this request, the school will likely pursue another. If these requests are not firm, however, the school may be flexible with pursuing different attractions, artists and dates.

What Vendors Want

When it comes to the differences between what schools and vendors want, the starkest contrast is in pricing: schools want the lowest cost, while vendors want (and need) to make as much as they can. This is simple business.

Vendors have interests beyond money, however. They also want to build relationships and familiarity with schools, have multiple items booked together, and minimize travel.

Why Vendors Want This

When it comes to quotes and rates, vendors have a vested interest in making as much money as possible because they need to cover expenses, as well as make a profit. There are several fixed costs vendors must recoup through bookings, including everything from the cost of an inflatable to materials for novelty attractions or wages for staff. The revenue is also used to offset operating costs for the overall business, from marketing expenses to utility bills in the office. Finally, revenues from rentals and bookings need to provide financial stability throughout the entire year, which likely sees peaks and valleys in terms of business volume. If

business is slow over the summer, a vendor must make enough through academic-year bookings to stay afloat in the warmer months.

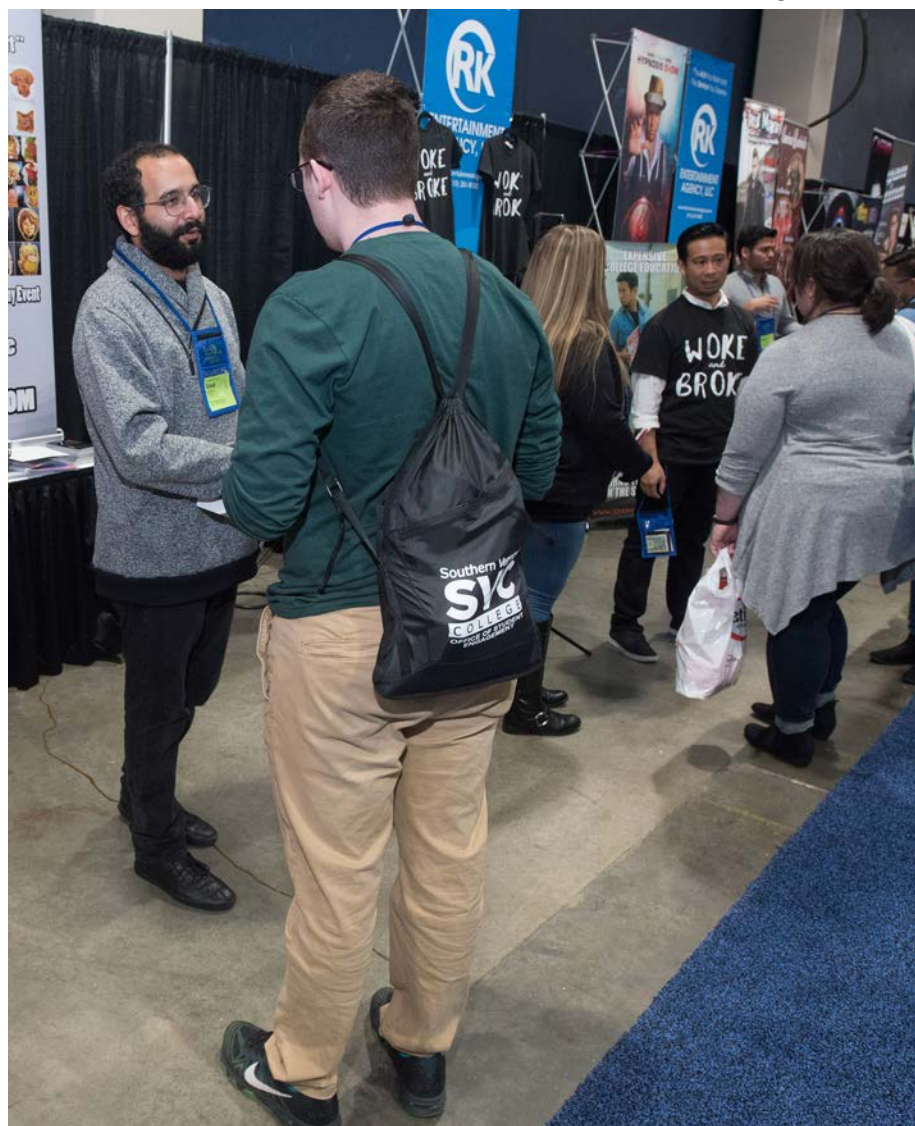
Vendors are motivated to build relationships with schools because it leads to more business, enhances their reputation, and allows for greater familiarity with how the school works; they know where to go, what the process for payment is, and what the on-site resources are. Additionally, bundle bookings are good for vendors because they allow staff to concentrate on a single event and customer, they increase business and revenue, and they build better awareness.

Finally, limiting travel helps vendors because it decreases the time spent on the road (or in the air), allowing more time to be spent with actual rentals or performances. Additionally, travel costs usually do not have a mark-up, so the cost increases for clients but does not generate additional revenue for the vendor.

How Vendors May Get This

Vendors make profits by using mark-ups. For example, if the fixed costs for a dunk tank are \$400, the vendor may rent the dunk tank for \$600. If a vendor anticipates negotiating or offering discounts for frequent clients or bundle packages, they may inflate the quote even more. This is known as anchoring, which depends on the

continued on Page 22



2017 HYPNOTIST AND EN

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REFERENCES ►

Gates, V. (2017). 5 things most people don't know about negotiating. The Muse. Retrieved from <https://www.themuse.com/advice/5-things-most-people-dont-know-about-negotiating>

Sinek, S. (2009). *Start with why*. New York, NY: Penguin Group (USA).

Strack, F., & Mussweiler, T. (1997). Explaining the enigmatic anchoring effect: Mechanisms of selective accessibility. *Journal of Personality and Social Psychology*, 73(3).

human tendency to rely on an initial piece of information when processing subsequent information in the decision-making process (Strack & Thomas, 1997). If the vendor quotes a dunk tank at \$800, then offers a “deal” for \$600, individuals tend to find the offer more enticing than if the original quote was \$600 and did not change.

To build relationships with schools, vendors offer discounts and strive to provide prime customer service. They may offer special perks, incentives for multiple bookings, and flexibility.

Vendors try to get schools to book multiple items for the same event by asking questions about what the school is planning and offering suggestions. If a school is hosting a winter-themed program and has requested an ice rink, the vendor may also suggest giant inflatable snow globes and a lighting kit that casts snowflakes around the room.

Finally, vendors can limit travel by working with schools locally, increasing their regional presence, and participating in Block Booking through NACA.

Applying This to Negotiations

The above highlights the very definition of negotiation, which “is a conversation whose goal is to reach an agreement with someone whose interests are not perfectly aligned with yours” (Gates, 2017). Although there are some instances where schools and vendors are aligned in what they want (e.g., minimal travel), there are many points where the interests of schools and vendors are at odds with each other. This creates the need for negotiation.

Consider this scenario:

State University is used to working closely with local vendor Elite Obstacles for their inflatable and interactive activities. The school enjoys working with Elite

Obstacles because the staff provides superior customer service and they are familiar with how the school works. State University is planning an end-of-year outdoor bash centered on overcoming obstacles to celebrate all the challenges students have conquered throughout the year. They request Toxic Drop and KaPow from Elite Obstacles for May 4. KaPow is already booked for that day, so Elite Obstacles asks if the school can switch days. State University says the date is firm and explains the theme of the program.

Based on that information, Elite Obstacles suggests Meltdown instead of KaPow and provides a quote of \$2,500. They ask if State University would also be interested in Big Red Baller. The school is pleased with the suggestion of Meltdown, and Big Red Baller piques their interest. However, their budget for the event is \$3,000, and they know Big Red Baller has cost \$850 in the past. They realize it would take minimal additional effort and no extra staffing for Elite Obstacles to bring the third attraction and they want to see if they can get a bundle deal. They tell Elite Obstacles they will book all three inflatables if they can do so for \$3,000. Elite Obstacles considers the request, realizes they can still make a profit, and wants to maintain a good relationship with State University, so they agree to that price.

In this situation, both negotiating parties sought to understand *why* the other party was making a certain request, and then considered alternative options to figure out *how* to meet their needs. Staying focused on the bigger picture and stepping beyond the *what* of negotiations helped everyone be more satisfied.

ABOUT THE AUTHOR



Kristin Kreher is coordinator of Student Programs and Promotions at **Indiana University-Purdue University Indianapolis**. She previously served as a graduate assistant for Student Center Programs at Ball State University (IN), where she earned a master's degree in student affairs administration in higher education. She was a full-time intern to the vice president for Student Affairs at Bradley University (IL), where she earned a bachelor's degree in advertising. In NACA, she served on the staff for the 2018 Student Government Institute-East. She is also affiliated with NASPA, serving as its Region IV-E web and design coordinator, after having served as a NASPA Annual Conference professional development intern.

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Turning “It’ll Never Work” into “Hmm ... There May Be a Way”



By
JUAN-CARLOS PIÑEIRO
SUNY Orange

EVERY PRECIOUS MOMENT OF THIS EXPERIENCE WE CALL LIFE is filled with opportunities for growth and learning. For the past 15 years, I’ve been dutifully driven by the lived mantra “learn, educate, repeat” and have allowed it to fuel me through both the good and challenging times in my life. I’ve found that whenever I’ve become attached to an ideal version of how matters could be unfolding, this continuous commitment to learning and sharing has permitted healing, reciprocal growth and boundless human connections.

Additionally, as an educator (because oh, yes, we student activities professionals are educators, indeed – tell the world, my people!), I see every interaction with a student as an opportunity to both share and learn.

As I see it, a brief, yet meaningful, conversation with a student in the college’s parking garage could potentially be just as valuable as an entire semester within a classroom (yes, I wrote that, because it is so incredibly very true).

As advisors and mentors to student groups, we get the opportunity to hear ideas that, at times (let’s be honest here), make absolutely no sense. The vision may be there but the logistics are nowhere nearby. However, it’s not our job to say, “It’ll never work,” to students. As educators, it’s our distinct duty to assist them on their journey of learning and help them understand why something may not work as originally proposed while guiding them through potential modifications that could turn the idea into a “Hmm ... there may be a way” type of situation.

Seeking Wise Counsel

I recently had a conversation with my supervisor, Steve Harpst. He's the director of SUNY-Orange's Center for Student Involvement and has 25-plus years of lived experience working in student activities through positions he held at Hamilton College (NY), Alfred University (NY), College of the Holy Cross (MA) and, of course, SUNY Orange. He also has plenty of experience in concert production and artist management/representation that has come in handy during his years of service to college students. In comparison, I've worked in higher ed for only about five years, so I always appreciate his thoughts and feedback.

When I asked him how often he experiences students coming to him with an idea he *knows* won't work, he admitted it happens very rarely. I have to give him props because I know it has a lot to do with his perspectives regarding student development, his patience and his love for helping students "find a way." I shared with him that the only one I recalled *knowing* wouldn't work was when a student suggested we hold a mud wrestling contest as a fundraiser. I'd joked that, in the 1980's, that would have been a genius idea and he admitted he'd thrown it out there because he felt it would be fun and he "wanted to see what would happen after [he'd] suggested it." Fortunately, I was able to gauge that his passion stemmed from a deep desire to help a local organization raise funds and we immediately went through other ideas that could be both fun and successful in raising monies.

Understanding the Value in Asking Rather than Telling

After I'd mentioned this story, Steve shared that students more often come to him "with ideas that have specific elements that won't work. However, the idea itself is usually sound." He then shared that one year the college's Anime Club wanted to do "a live chess match with Pirates vs. Ninjas." Their vision was that students would pick a team (be a pirate or a ninja) and use "weapons and *moves* to take people out." The students were super excited about this idea and, rather than saying, "Weapons?! No that'll never work," he mindfully listened to the overall vision and compassionately asked them, "Do you think people with nunchucks and throwing stars is the best idea for this event?" The students immediately responded, "Yeah, security may not be happy about that."

Steve told me he prefers to ask students where they may see a potential challenge rather than immediately telling them what he sees. By guiding the conversation in this manner, he allows students to learn from the process rather than hear another person say "no" to something they really believe in at that moment and, in

turn, leaving them feeling disengaged. Doing so would be the total opposite of what we want for our students.

After asking the students if they knew about LARP-ING (Live Action Role Playing) and if they thought foam items could bring to fruition what they'd envisioned, they became even more excited and invested in the event.

"With a little steering, the students came to their own conclusions regarding how to make the event work," he said. "For me, the question is how do I inspire the idea and help them find the creativity to navigate their way through it?"

The event became a huge success and the club gave him a clock at the end of the year bearing the inscription, "You make the impossible, possible." As I see it, *they* did; Steve simply did an excellent job of helping them see the possible for themselves. and THAT is at the core of what we do.

Knowing When "No" Must Be Absolute

I became curious about his views regarding when he can accept that a "no" must absolutely be a "no" and he broke it down for me from the three lenses of:

- Safety,
- Financial risk, and
- Appropriateness.

"If an event has the potential of putting students or others in danger, isn't the best use of student funds, or is intentionally shocking with the [additional] intention of being hurtful or exclusionary, then it's a 'no,'" Steve said. "It's not about protecting everyone from everything. We challenge students on their ideas, but we don't do it for shock value. An event such as a Condom Casino may challenge the comfort zones of members from the college community, but it fits within multiple learning outcomes. We should never be shutting students out rather than bringing them in because it's always about starting the conversation to help them understand and further capture what they're doing without saying, 'Nope, can't do it.' Students always deserve an explanation of why a 'no' is a 'no' so they can learn from it."

Assisting Others on Their Journeys of Growth

By the end of this conversation, I felt even more grateful and honored to be working in the field of student activities. As educators, we get the distinct joy of assisting others on their journeys of growth and have the opportunity of supporting minds in bringing ideas to fruition. I hope this article serves as a reminder of the value in locating the opportunities for reciprocal learning within our workdays and the ways in which we can more intentionally support our students.

“BY GUIDING THE CONVERSATION IN THIS MANNER, HE ALLOWS STUDENTS TO LEARN FROM THE PROCESS RATHER THAN HEAR ANOTHER PERSON SAY “NO” TO SOMETHING THEY REALLY BELIEVE IN AT THAT MOMENT AND, IN TURN, LEAVING THEM FEELING DISENGAGED.”



ABOUT THE AUTHOR

Juan-Carlos Piñeiro is the coordinator of the Center for Student Involvement at **SUNY-Orange (NY)**, where he earned an associate's degree in human social sciences and is also currently an adjunct faculty member within its Behavioral Sciences Department. Additionally, he holds a bachelor's degree in psychology, with a minor in Black studies and focuses in both women's and Caribbean studies from SUNY-New Paltz (NY), and a master's degree in transpersonal psychology, with a specialization in spiritual psychology and a concentration in transpersonal eco-psychology, from Sofia University (CA).



Compassionate Activism on Campus: Start Your Revolution Now

By
RON JONES
Dialogues on Diversity (MA)

**This year marks the 50th anniversary of
Dr. Martin Luther King's Poor People's
Campaign, a movement of as yet unfulfilled
potential that can inspire us to reawaken a
great spirit of activism on our campuses.**

AS EARLY AS 1965, Dr. King, was increasingly frustrated that the progress of the Civil Rights Movement had been made primarily for black people. He began to move towards a more inclusive philosophy of civil rights. In fact, during the next year, at a Southern Christian Leadership Conference retreat, he spoke about pushing congress to pass an Economic Bill of Rights for the Poor. In his closing remarks at that event, he said, "We have moved from the era of civil rights to an era of human rights" (King, 1966).

He began to refocus his philosophy of advocacy. For him, this became The Poor People's Campaign, which involved a coalition that was arguably the most racially and culturally inclusive movement in the history of the country. However, the coming together of various peoples was not simply about race, gender or age. It was about finding the cracks in our national spirit and acknowledging that when a civil right is denied, the human dignity of all is compromised.

The campaign encompassed black, brown and white and Asian and Native Americans alike. It encompassed veterans still reeling from war struggling to find their way back into society. It encompassed women who were disproportionately affected by poverty. And it encompassed children who, by no fault of their own, were also victims of economic inequity.

Unfortunately, due to Dr. King's assassination on April 4, 1968, this campaign did not achieve its potential. But that doesn't mean you can't pick up the baton. Take the rest of the summer to find a cause that speaks to you and learn about it. Move past the anger, talking points and rhetoric that turn people into problems and prevent us from looking at the problems that affect people.

Grow your compassion through engagement with those individuals you didn't realize need whatever power and privilege you can bring to their condition. And there is no better place than your own campus to gain this experience. There are serious issues right there that compromise your fellow students' ability to realize their own dreams and thrive. Here are two of the most urgent:

- **Food Insecurity:** In 2016, The National Student Campaign Against Hunger and Homelessness compiled data from over 30 colleges that revealed 48% of respondents reported food insecurity in the previous 30 days, including 22% with food security so low they qualified as hungry. And 25% of community college students qualified as having very low food security, compared to 20% at four-year schools (The National Student Campaign Against Hunger and Homelessness, 2016).

- **Mental Wellness:** According to the Center for Collegiate Mental Health, student enrollment across the country grew 5.6% from 2009 to 2015, but the number of students seeking counseling services grew by almost 30%, steadily climbing between 2010 and 2016 (Penn State University, 2016). Medication use, hospitalizations and suicide attempts have also increased.

These are just a couple of issues to which you and your student organizations might direct your attention. Explore what's going on at your institution to see where your efforts can be most helpful. The problems you encounter may seem huge, but they are not insurmountable.

Compassionate activism is the true nature of "civil" rights, and it is a journey, an ongoing process of inclusive dignity that can start right where you are, right now. Pick an issue that matters to you. Find out what resources or initiatives your school may already have in place to deal with it. Take just a portion of your time to get to know the people who are experiencing these issues. Walk with them. Learn their stories and you will see more of yourself in them than you realized.

This kind of activism considers that everyone is at a different point on the spectrum of awareness. Even those who consider themselves "woke" are not necessarily woke to every issue. Even MLK's process took him to a place that expanded his advocacy far beyond where it started.

Of course, issues of race, gender, sexuality and national status continue to matter. But there are other issues that cut across these categories, like poverty, educational availability, and food and emotional insecurity. When you explore these issues, you may find people who do not look like you, live like you, pray or love like you, but you will find people who hurt like you. When you come to this realization, often the best thing you can do is ask, "How can I help?" "What do you need?"

This is how revolutions start. And you can start your revolution right where you are.

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ABOUT THE AUTHOR



Ron Jones is executive director of **Dialogues on Diversity (MA)**, an associate member of NACA. He currently volunteers as a member of the Diversity Advisory Group. He studied English and psychology at Boston College (MA) and is certified in general and combat psychiatry by the US Army Academy of Health Sciences (TX). He has served as an adjunct theatre instructor at Curry College (MA) and Lesley University (MA). He also was the artistic director and executive director of ImprovBoston and co-founder and assistant director of Urban Improv (MA). He is affiliated with the National Orientation

Directors Association (NODA), the Canadian Association for Campus Activities (COCA) and the Association for the Promotion of Campus Activities (APCA) (which has honored him for diversity and cultural programming). He also was the recipient of a 2000 Hamilton Fish Foundation Grant and a 2001 Outstanding Children's Program Emmy from the New England Chapter of the National Academy of Television Arts & Sciences.



Supporting Our Students Also Requires Attending to Our Own Professional Development

By

ALEXANDER W. MARTIN

University of Miami (FL)

NOW MORE THAN EVER, students are creating their college experience with more social awareness and a heightened cognizance of their new surroundings. With a growing thirst for social capital, students are creating new collegiate narratives on a daily basis and are now feeling the need to connect with each other through their similar, lived experiences. As the diversity of student populations continues to grow on college campuses, student affairs professionals need to be aware of the role programming and campus activities play in the lives of our students. As administrators, supporting our students must go beyond the occasional email and office-hours visits to intentional programming and meaningful relationships. And that depends, at least in part, on the attention we pay to our own professional needs and development.

Setting Boundaries and Expectations

Whether you are a new professional or a seasoned veteran, there's something about watching a group of students grow from eager freshmen to established seniors. It's our job as advisors to be sure our students are setting themselves up for prolonged success and not extended stress. As much as we like to see our students involved on campus, we must be sure we're encouraging them to

do so with intentionality and perspective. We can do this through setting boundaries and creating expectations.

Advising student organizations can be tedious at times, especially when it comprises only a small portion of your job description. Setting boundaries is a great way to remain focused, calm and always balanced. For example, to prevent work disruptions, it's common practice to have students email beforehand to set up a meeting. Every now and then, students get comfortable with the occasional "drop in" appointment and expect you to stop everything you're doing to tend to their organizational needs. That may be okay if it's a slow day in the office, but at other times, it can become a real hindrance.

The degree of access our students have to us can also be difficult to navigate. Of course we want to be there for our students, but the 10:00 pm stress calls, desperate Sunday morning emails, and the surprise Friday night event (that wasn't originally on your calendar) can be enough to make any professional take that extended spring break for extra time away from the office. This is why creating expectations early and often are imperative to our success as advisors. This includes bi-weekly meetings, regular budget updates, review of executive board meeting minutes, and preparation skills that reflect students' ability to work independently. We want

to train our students in a way that reflects how things operate in the real world.

Creating Advising Styles that Work

There is no “one-style-fits-all” approach when it comes to advising our students and student organizations. We must keep in mind that no two organizations are the same, and that advising is more than just keeping up with a list of events. For some, advising is an essential aspect of our job function, while for others, it’s completely voluntary. Either way, taking on an advising role is a great way to maintain regular interactions with students and create impactful mentoring relationships. Having your own style, however, is key to your success as an advisor.

One thing to keep in mind when creating your own advising style is to let it be natural and authentic. This can seem rather difficult for new professionals entering the field straight out of graduate school, but that’s actually the perfect time to start piecing your style together. Remember when you were involved on campus as an undergraduate student. What was it about your teachers, advisors, counselors, or supervisors that grew on you, and that ultimately made you want to pursue a career in this field? What was it about those administrators that made you feel comfortable and attentive? There are plenty of current student affairs professionals who joined the field because someone already in the field had a positive impact on their college experience. That’s one of the many positives of advising: you get to share in the growth of your students every step of the way.

How you choose to advise your students is up to you, whether that’s the hands-on approach, in which you are always readily involved, or the hands-off approach, through which you allow students to organize and coordinate themselves. Either way, investing in the overall development of your students is a crucial obligation. Our students depend on us to guide them throughout their college experience, and by signing up as advisors, we agree to monitor their growth and provide with them opportunities for further growth and development.

Pursuing Your Path to Professional Development

Before we can guide others, we must attend to our own development. Navigating professional development and career aspirations can sometimes be overwhelming. Knowing that no two individuals’ paths to their future are the same can make for a nerve-wracking career brainstorming session. What really makes these decisions difficult are the unforeseen impacts they can have on your future. You may have an idea of what you want to do long term, but how to get there is a completely different story. Conversely, writing down your long-term goals and how you plan to obtain them is the fun part! This is the stage where you are bound by no limits and imagination has free reign over creativity.

Maintaining Work/Life Balance

Going into higher education, we are told by our mentors, advisors and colleagues that the regularly scheduled programming we were used to in undergraduate and graduate school will change and the time commitments we are used to will soon be challenged. Always remember this: the number one rule of “adulting” is self care. Always take care of yourself first.

Campus activities (and a majority of student affairs positions) require a lot of dedication, energy and time away from home. Our campus programs can range from four events during orientation week, to eight events during homecoming, to six stress-related activities right before finals week – with very little time in between for recovery. We need to be sure we’re taking the appropriate time away from the office to maintain an efficient and comfortable work environment. We must find non-work related hobbies and activities that take our minds away from our desks for a while and give us the time we need to just enjoy being ourselves. We should take that vacation overseas or across country that we’ve always wanted. Our students and fellow staff see us as valuable resources, which is a good thing. However, we must get in the habit of speaking up for ourselves to be sure we’re communicating when we’re feeling overwhelmed and overworked.

Transitioning between Student Affairs Jobs

Naturally, everyone is always looking out for that next opportunity. It’s no secret we have our resources and outlets that alert us to when new positions become available, and when we’re ready, we tend to polish up the résumé in hopes of getting the infamous callback. One of the best things about working in student affairs is the ability to take what we learn in one position and use that to add value to the next. Those transferrable skills are necessary when we’re in the job market. That’s why it’s important to get as much experience in our current roles as possible. We never know what skills we can gain, or people we will come across, that can help us later on. Additionally, it’s just as imperative to gain skills outside of our current roles to help us develop as professionals in multiple areas.

The key to the job search is being able to articulate how what we’re doing now lines up with what we want to do later. That’s why it’s important to utilize both short- and long-term goals as milestones. As we continue to grow in our current roles, and as we transition into our next, we must always keep in mind that experience matters. Many employers seek candidates who can not only efficiently perform the job function, but also those who can add something new, something they haven’t seen or done before. That’s where our experience comes into play. We must ask ourselves what have we done that can help add value to their functional area?



BEFORE WE CAN GUIDE OTHERS, WE MUST ATTEND TO OUR OWN DEVELOPMENT. NAVIGATING PROFESSIONAL DEVELOPMENT AND CAREER ASPIRATIONS CAN SOMETIMES BE OVERWHELMING.



Editor’s Note: Articles written for the NACA® Leadership Fellows Series are crafted by participants in the NACA® Leadership Fellows Program, which serves as an opportunity for NACA® members of diverse backgrounds to become familiar with Association programs and professional development opportunities.



ABOUT THE AUTHOR

Alexander W. Martin is assistant director of Student Athlete Development at the **University of Miami (FL)**, where he previously served as assistant director of Student Activities & Student Organizations. He has been involved in NACA for several years, as a Campus Activities Marketplace Intern for NACA® Mid America in 2014 and as an Assistant Campus Activities Marketplace Coordinator for NACA® South in 2016. He was the Graduate Intern Coordinator for NACA® South in 2017. He earned

a bachelor’s degree in computer science and a master’s degree in educational administration/higher education, both from Southern Illinois University, where he was a graduate assistant in the University Programming Office.

THE NACA® SPOTLIGHT

MEMBER NEWS EVENTS SCHOLARSHIPS LEADERSHIP INSTITUTES VOLUNTEER OPPORTUNITIES

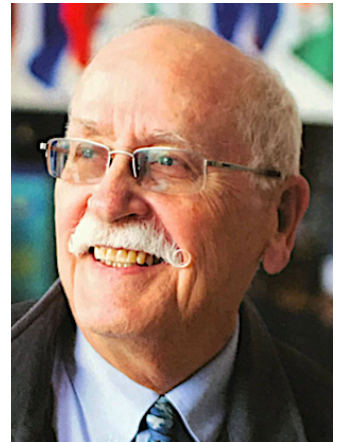
Matthews Retires from Distinguished Higher Education Career

Dr. Thomas E. Matthews recently retired as associate dean of Leadership and Service and director of the GOLD Program at **SUNY-Geneseo**, capping a career in which he provided 51 years of leadership education, student mentorship and service to his college and community.

Matthews was honored with a special celebration on June 2 by The Center for Community and the Office of Alumni Relations at SUNY-Geneseo. In addition, the Tom Matthews Leadership and Service Endowment Fund has been established to honor his mentorship of thousands of students throughout his career as he encouraged their interest in leadership while empowering them to fulfill their capacity for service. To learn more or to donate to the Fund, visit: go.geneseo.edu/MatthewsEndowment.

Matthews was active in NACA from the time it became a national organization in the late 1960s. He served on the Board of Directors from 1970 to 1978, including two terms as Chair from 1975-1977. He chaired the National Convention, as well as several summer programs, including the National Leadership Symposiums in 2002, 2003 and 2004. He presented educational sessions at every East Coast Regional Conference and National Convention from 1970 through 1992.

He received numerous awards, including the NACA® Founders Award, and was named the New York State United Teachers Higher Education Member of the Year. After an eight-year leave of absence from SUNY-Geneseo, he returned to campus in 2000 to develop the award-winning GOLD Leadership Certificate Program. Beginning in 2005, he also served as President of Livingston CARES, a SUNY-Geneseo non-profit public charity, which took more than 450 volunteers on 16 trips to Biloxi, MS, to rebuild homes damaged by Hurricane Katrina.



Green Receives Matthews Scholarship

Karl Green, who is pursuing a bachelor of fine arts degree in acting from **New York University's Tisch School of the Arts**, is the recipient of the **NACA® Mid Atlantic Thomas E. Matthews Scholarship for Student Leaders**, which is awarded through the NACA® Foundation.

Green, who has trained with the Stella Adler Studio of Acting and the Alvin Ailey Dance Theatre, received the All-Star Actor Award at the Virginia Conference Theatre Festival in 2014 and 2015. This year, he was cast in the leads of both of his acting studio's main stage Shakespeare productions – as Othello in “Othello” and as the Duke in “Measure for Measure.” Also a trained baritone, he aspires to become a stage, TV and film actor.

“I would like to express my sincere thanks and gratitude for receiving your scholarship,” Green said. “Not only does your encouragement fill me with joy, but it pushes me to continue to devote myself to my school work and the pursuit of my dreams. It is reassuring to know that I have support.”

The Matthews Scholarship is one of seven specially designated awards in the Scholarships for Student Leaders Program, which was established in 1985 as part of the NACA® Foundation's 25 for 25 Drive silver anniversary fund-raising project.



Upcoming Foundation Scholarship Deadlines

Each year, the NACA® Foundation awards 32 scholarships and six research grants to assist undergraduate students, graduate students, professional staff and associate members in pursuing educational interests and career development. The deadline to apply for the following scholarships is Sept. 30:

NACA® MID ATLANTIC

- NACA® Mid Atlantic Undergraduate Scholarship
- NACA® Mid Atlantic Higher Education Research Scholarship

NACA® CENTRAL

- Markley Scholarship

To find more information, visit www.naca.org and look for scholarship listings under the Resources tab. Questions? Write to Scholarships@naca.org.



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MEMBER NEWS

New Appointment for Baumhardt

Michael C. Baumhardt, associate director of Student Activities & Student Organizations at the **University of Miami (FL)**, has been appointed director of Orientation and Commuter Student Involvement, effective June 1.

Baumhardt is a recipient of UM's 2015 Student Organization Advisor of the Year Award and won the 2016 Division of Student Affairs Laurel Award for Outstanding Professional Staff Member. He is very involved in the local Miami community and was a 2017 Leadership Miami graduate. He also has held national leadership volunteer positions and remains highly engaged in both NACA and NASPA.



Crust Promoted at Maryville

Effective June 1, **Allison Crust** became director of Student Involvement at **Maryville University of Saint Louis (MO)**. Her primary responsibilities now include strategic vision for and oversight of the Department of Student Involvement, developing a plan for effective programming and student organization management, and developing various leadership experiences for the student body.

Crust, a past recipient of NACA's C. Shaw Smith New Professional Award, is currently a member of the Association's Diversity Advisory Group.



Gardner Leaves Maryville

Effective June 22, **Brian Gardner** has left his position as assistant dean/director of Student Involvement at **Maryville University (MO)** to become executive director of White Flag Church in St. Louis, MO. His career in higher education, and at Maryville University, spanned 15 years and included serving as the Chair of the NACA® Board of Directors.



Schmitt takes position at George Mason

Kaitlyn Schmitt has accepted the position of assistant director of Student Involvement for **Programming at George Mason University (VA)**. She previously was program coordinator for Student Involvement at George Washington University (DC). Schmitt currently chairs NACA's Education Advisory Group.



New Position for Turnbow

Eboni Turnbow is now assistant director for the Office of Student Engagement at the **University of Michigan-Dearborn**. She has previously served in student affairs-related positions at Wayne State University (MI) and Grand Valley State College (MI). Active in NACA, she's written for Campus Activities Programming® and has presented educational sessions. She has also served as a Leadership Fellow and is a past recipient of the Caldarelli Scholarship awarded through the NACA® Foundation.

She is a past president of the Michigan College Personnel Association, a division of the American College Personnel Association, and has also been active in NASPA.



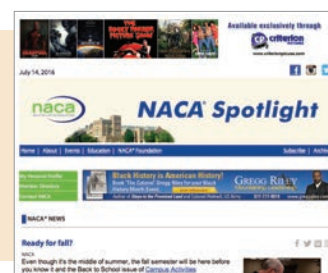
Do You Have News to Share?

Got a promotion? Won an award? Got married? Had a child? Tell us all about it!

Contact Glenn Farr at glennf@naca.org with your latest news!

Advertise in the NACA® Spotlight Electronic Newsletter

Would you like the opportunity to reach your core customers through the NACA® Spotlight electronic newsletter? If you have questions or are interested in learning more about how to feature your company in this weekly electronic publication, produced in partnership with MultiView, contact **Grant Connell**, Director of MultiBrief Advertising, at salesinquiries@multiview.com or call **469-420-2629** and request a media kit.



Are You a New NACA® Volunteer?

If so, we're going to need a little information about you, including your contact information, headshot, a brief professional/volunteer bio, and any special accommodations you might require while participating in NACA® events. What's the best way to share this info with us? Just complete the Volunteer Information Request Form (<https://goo.gl/WJyXZg>)! It's easy, takes only a few minutes and we won't have to pester you later when we need your bio, headshot or other information.

Questions? Contact **Laura Jeffcoat** at lauraj@naca.org.



Update Your NACA® Profile Today!

Do you have a new job title? Have you moved to a new institution? Do you have new professional responsibilities or interests? Then log into naca.org, click on your name in the upper right of the page and make any needed changes. Doing so not only keeps our records up to date, it also helps make sure you get the information, communications and connections that are so important to you as an NACA® member. Update today!

Moulterie Named Associate Services Manager

Effective May 28, **Victoria Moulterie** was named NACA's associate services manager. Moulterie, who joined the NACA® staff in 2015, previously served as the school services coordinator.

In her new role, Moulterie is responsible for services and deliverables to current and prospective associate members, including booth sales, showcasing and event-related partnerships. She will serve as the staff liaison to the Associate Advisory Group, National Block Booking Team, National Showcase Selection Team and National Showcase Production Team. She will also assist with membership recruitment and retention efforts.



Welcome New NACA® Members

NACA welcomes these new members for the period of April 11 to June 7, 2018:

SCHOOL MEMBERS

A.T. Still University
of Health Sciences (AZ)
Belmont University (TN)
Cardinal Stritch University (WI)
Daemen College (NY)
Governors State University (IL)
Illinois Central College
Illinois Wesleyan University
Instituto Tecnológico y de
Estudios Superiores de
Monterrey (MX-NL)
Johnson C. Smith
University (NC)
Johnson County
Community College (KS)
Louisiana State University-
Shreveport
Nevada State College
Northampton Community
College (PA)
Northern Virginia Community
College-Annandale
Palo Alto University (CA)
Piedmont Technical College (SC)
Saint Xavier University (IL)
Salem College (NC)
South Dakota School
of Mines and Technology
The Ohio State University-Lima
University of California-Irvine
Western New Mexico University
Whatcom Community
College (WA)

ASSOCIATE MEMBERS

NATIONAL GENERAL

Brave Enough Artist
Management (TN)
Campus Movie Fest (GA)
Cool Events (AZ)
Impact Entertainment
Services (FL)
K.R.E.A.M. Team (GA)
Nash Imaging Events (OH)
Philos Entertainment (NY)
SandCrafters (PA)
School Datebooks (IN)
Starstruck Entertainment (TN)
The Circus Estate (NY)

NATIONAL SELF- REPRESENTED OR SOLO ARTIST

5j Barrow (OH)
Cat Alvarado Comedy (CA)
DLW Storyteller, Inc. (NC)
Friends At The Falls (NY)
JBlendz Enterprises Inc. (IL)
Jennifer McAuliffe (ON)
Jonathan George (CA)
Justin Alexio (CA)
Kelechi (GA)
Lindsay Glazer Comedy (FL)
Mista Crain (TX)
Plaid Brixx, LLC (OH)
Poem5th (CA)
Remnant® Records (OH)
rePercussion (TN)
Shiffley LLC (NY)
The C-Word: Consent (CA)
The Gigantic Goals Coach (WA)
The Joshua Seth
Company, LLC (FL)
The Murder Mystery
Company (MI)
Topik Ent. (TX)
T-Ray The Violinist (LA)

REGIONAL GENERAL

Chandler Media Group (TX)
Etiquette & Elegance
Recording Group LLC (FL)
Intention by superB poetry (CA)
Jason Michaels Programs (TN)
JP Amusement and Gaming (IL)
KultureMEDIA (CT)
The MVMNT Music, Inc. (GA)
Words Beats & Life (DC)

REGIONAL SELF- REPRESENTED OR SOLO ARTIST

A&E Entertainment, LLC (CO)
Alice Limoges (NY)
All Year Money
Entertainment (MD)
Andy Peters Magic (CT)
Apollo Entertainment (TX)
Ashley Gavin Comedy (NY)
Brena The Producer (VA)
Bri Cauz (OR)
Brown Tones Productions (OH)
Caricatures By Lou (WA)
Chad J. Willett (OH)
Chris Brown Comedy (NY)
CJB Productions, LLC (OH)
Crowd Karaoke
w/Captain Karaoke (FL)
Curtis Stith Music (NC)
David Pride (ME)
DigiGroup Entertainment (PA)
Donovan Keith (TX)
Douglas Haines Music, Inc. (IN)
DownBeat Percussion (NY)
Drew Hunthausen (CA)
Elegance String Quartet (PA)
Elliott Cherry (OR)
Gabriela M.C. (CA)
Halcyon Shows (OR)
Hannah Leskosky (CA)
Hunter Callahan Music (GA)
IHEARTSWAY (CA)

Imani Enterprises Consulting
LLC (GA)
James Beckwith (CA)
Jay Dukes Productions (SC)
JOHN BOY & SURROUND
SOUND (GA)
JYWRRN LLC (UT)
King M Dot (NC)
Media Mogle (CA)
National Lines (CA)
Naughty Mouse (AZ)
New Money Entertainment (DE)
NEW MYTHS (NY)
Olivia Baker (TN)
Perfect Detour (CA)
Quality SIRvice LLC. (OH)
Rachael Bozsik (GA)
Sara Hulse Band (PA)
Sean Koreski -
Pan Flute Master (WA)
Sierra and the Radicals (CA)
Steele Creek Ventures (NC)
Sweetiee Keddy (FL)
Tarik J (GA)
The Fey (musical act) (CO)
The Mind Artist® (NJ)
Tony Steinbach (OH)
Torin Floyd (CA)
Verbal Records (CA)
Will Poznan (NJ)
yb slim (GA)

Looking for Some NACA® Swag?

Maybe an NACA® mug for your early-morning/late-night caffeine boost, a sweatshirt to lounge around in, or even a new shirt for your furry friend? The NACA® Foundation store has it all! Check it out at www.cafepress.com/NACAFoundation for items bearing your favorite NACA® logos. The best part? You'll be providing funds for the Foundation's scholarships and research grants that help shape the future of campus activities!



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Networking at regional and national events, professional development training and saving money through Block Booking have long been benefits of NACA® membership. Now, you have additional benefits that enhance the value of your membership and help you reach your professional development and volunteer goals.

NACA® Connect

Have a question about leadership, two-year institutions, student government or volunteering? Why not ask others who share your interests and responsibilities? Visit naca.org and click on the NACA® Connect button in the upper right corner of the page to discover four communities available to you as NACA® members:

- Leadership Education
- NACA® Volunteer Central
- Student Government (Staff/Grad)
- Two-Year Institutions

Join one (or more) of these communities today to share knowledge and resources to make your work and volunteer activities more rewarding. It's your Association, your community: NACA® Connect today!

Amplify Your Experience!

You know the value of NACA® membership. Help spread the word to prospective school members and create a greater, stronger Association. More members mean more resources, more Block Booking opportunities, expanded professional development and more professional networking. Plus, when you participate in the Amplify referral program, you will have an opportunity to enjoy some great incentives. Visit naca.org/Amplify to learn more.



What's NEXT for Your Students?

NACA® NEXT (Navigating Employability and eXperience Tool) helps students prepare for their next step after graduation – their careers. It has been developed in response to a survey published annually by the National Association for Colleges and Employers (NACE), in which employers identify the skills they are seeking from recent college graduates.



This online tool allows students to evaluate themselves on the skills employers seek and provides them with suggestions for mastering these skills through their involvement in campus activities. As an added option, this tool allows them to have their advisors evaluate them on these same skills. For more information on this member benefit, visit naca.org/Members/Next and sign up your students today!

Job Opportunities from The Placement Exchange

NACA® partners with The Placement Exchange to promote job opportunities within the higher education field that are relevant to NACA® membership. Sign in at naca.org, then look under the Member Resources tab to find Higher Ed Jobs. To learn more about an opportunity listed there, click on the job title. If you are interested in applying for the position, visit The Placement Exchange at theplacementexchange.org.



Outstanding Performance? ENCORE Is Ready for You!

Submit your resources associated with your officer retreat curriculum, officer training materials, and assessment plans to ENCORE (<https://www.naca.org/ENCORE/Pages/Default.aspx>) – make your knowledge and experience available to other NACA® members all year long. While you're there, find our webinars ready to watch on demand! ENCORE is a members-only benefit, so log in at naca.org, click on the Resources tab and choose ENCORE from the drop-down menu. Then, watch a tutorial video by clicking the highlighted links or click the Launch ENCORE button to begin. Questions? Contact Kayla Brennan at kaylab@naca.org.



NACA's Regional Structure and Upcoming Events

2018 Regional Conferences

NACA® South

Sept. 27-30
Atlanta, GA

NACA® Central

Oct. 4-7
Arlington, TX

NACA® Mid Atlantic

Oct. 11-14
Buffalo, NY

NACA® Mid America

Oct. 25-28
Grand Rapids, MI

NACA® Northeast

Nov. 1-4
Hartford, CT

NACA® West

Nov. 8-11
Ontario, CA

2019 Regional Conferences

NACA® Northern Plains

March 28-31
St. Paul, MN

NACA® South

Sept. 26-29
Chattanooga, TN

NACA® Central

Oct. 3-6
Arlington, TX

NACA® Mid Atlantic

Oct. 17-20
Buffalo Niagara Convention Center
Buffalo, NY

NACA® Mid America

Oct. 24-27
Northern Kentucky Convention Center
Covington, KY

NACA® Northeast

Nov. 7-11
Connecticut Convention Center
Hartford, CT

NACA® West

Nov. 15-17
Ontario, CA

2019 NACA® National Convention

Feb. 16-20
Columbus, OH



Associates—Got a Tale to Tell?

Then write for **Curtain Call**. If you're a performing artist or agent who's experienced something on the road that's bizarre, amusing or touching, tell us about it. Send us your story (no more than 900 words and must not directly promote your act or agency) and we'll consider it for publication. Questions? Contact Glenn Farr at glennf@naca.org.



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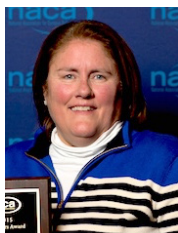
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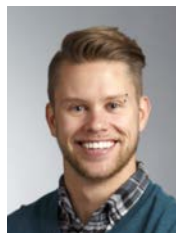
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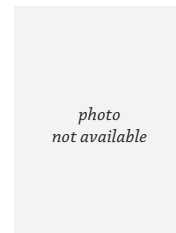
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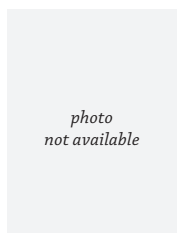
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NATIONAL BLOCK BOOKING COORDINATOR
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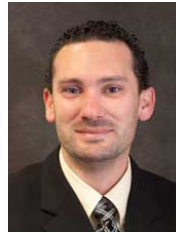
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NACA® Mid Atlantic Undergraduate
Scholarship for Student Leaders

NACA® South Student
Leadership Scholarship

Multicultural Scholarship Grant

NACA® Mid Atlantic Graduate
Student Scholarship

NACA® Foundation
Graduate Scholarships

NACA® Mid Atlantic Higher
Education Research Scholarship
Lori Rhett Memorial Scholarship

Barry Drake Professional
Development Scholarship

NACA® Mid Atlantic
Associate Member Professional
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Ross Fahey Scholarships

Scholarships for
Student Leaders

Zagunis Student
Leader Scholarship

Tese Caldarelli
Memorial Scholarship
Alan Davis Scholarship

For qualifying information,
application deadlines
and more, visit naca.org

10 QUESTIONS WITH ...

Richard Mahler

Assistant Director of Student Activities
and Involvement

Florida Atlantic University



1 Leadership/management book you are currently reading?

"The Chief Student Affairs Officer" by Arthur Sandeen. I was extremely fortunate to learn from Dr. Sandeen during my time at the University of Florida and continue to acquire knowledge from him through every page.

2 What recent campus program most exceeded your expectations and why?

This spring, the Program Board went out on a limb and tried to musically diversify the lineup of our spring concert. From pop and country to rap and a deejay, the event spanned every major genre. It was a large shift from the norm and we all remained nervously optimistic about the show. The event sold better than anticipated, but the most impressive thing to me was the length of stay for each attendee. Students stayed through five total acts and responded with praise on our social media sites.

3 Favorite campus program in your entire career and why?

During my time at the University of South Carolina-Upstate, the Residential Life department created a mini programming board to increase residence hall retention. One of the events we came up with was a monthly live music series, with dinner, in the quad between the halls. We have adapted that series here at Florida Atlantic to be a weekly patio series during lunch. Connecting students to new and emerging artists while enjoying their music is one of my favorite things about my job.

4 Three things on your desk right now you couldn't live without for work?

- Portable phone charger – multiple if possible;
- Record player – there is just something soothing about listening to vinyl; and
- Pinky and the Brain figurines – "The same thing we do every night, Pinky. Try to take over the world."

5 Best teaching tool for your students?

Experience will always be the best teaching tool. However, as advisors we must provide the tools necessary to be successful. I've taken everything I've learned about event logistics and created a comprehensive event-planning guide for our students. This is to be used in conjunction with event checklists (three months out, one month out, one week out, day before, and day of) to ensure all university procedures are followed.

6 Technology that most benefits you at work?

Without my Outlook calendar, I would be lost on a daily basis. With everything that comes up with programming at a university, something always falls between the cracks. I always stress to my students and colleagues to put everything on my calendar so I will not forget.

7 Most challenging aspect of your job?

Meeting the needs of all students. Having the most diverse student body in the state comes with very different sets of needs and wants within the student body. Programming that meets the expectations of every student remains elusive.

8 Tip you can share for balancing work with a personal life?

Do not feel bad about taking time for yourself. When I worked in residential life, and early during my time in student activities, it was always difficult to find time for myself. I felt selfish for turning away staff or students, so I never took time to recharge or decompress. Taking time is not only essential for us as professionals, it's important for our students to see that they, too, should take time. Understandably, positions in student activities take up a significant portion of time each week. To me, work/life balance as a concept does not exist. Instead, I strive for a work/life harmony where I remain happy and fulfilled in both sides of my life.

9 Best programming advice you've ever received?

The best advice I've received came from my former supervisor Austin Arias, and I preach it to my students with every event. "If you plan well enough on the front end and anticipate the needs of every attendee, there is no reason for you to be stressed on event day, and you should know you did the absolute best you could do."

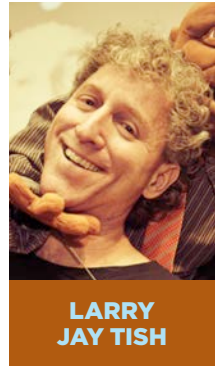
10 Something unique about your programming board?

Taking the ideas of all staff members and elevating them to the bar set by the organization's leadership.

"10 Questions with ..." recognizes individual campus activities professionals for their outstanding work, letting readers know more about them. If you'd like to recommend a professional staff member to answer "10 Questions," contact Glenn Farr at glennf@naca.org.

CURTAIN CALL

50 Years On: Poverty Is Far from Over



WITH THE RECENT 50TH ANNIVERSARY of Dr. Martin Luther King Jr.'s Poor People's Campaign, I reflected on a recent visit to a Family Dollar Store on our way to Albright College in Reading, Pennsylvania.

During one of our programs, we feature a game show in which we award prizes we pick up at a dollar store of any variety, usually on our way to the university. The go-to "college student nutrition" we give away includes mac and cheese, chocolate pudding, Captain Crunch, cheese in a can, microwave popcorn, and of course, every college kid's favorite ... ramen noodles (pack of five for \$1!). The majority of these establishments are found amid strip malls, nestled among well-known fast food establishments and department stores. The Family Dollar in Reading that Waze guided us to was the rare stand-alone type, smack dab in the middle of a residential neighborhood of rundown single-family row houses, side by side as far as the eye could see. The store was directly across the street from an elementary school, which looked like it has been screaming for a coat of paint since 1983.

In we went at about 2:30 p.m. on a sunny, cool February afternoon. As you come to learn as you visit these discount emporiums from coast-to-coast, not all dollar stores are created equal. Depending on the location and management, they range from fully stocked, orderly shelved and clean with a helpful staff to a half-stocked, disarrayed, dirty, disgruntled employee hell hole. This one leaned toward the latter.

As I walked by the freezer section, there was a woman loading up her cart with frozen vegetables. A little girl played next to her, enjoying her new dollar store stuffed animal. I saw her put some frozen peas in the cart on top of a pile of frozen pizzas, Hot Pockets and waffles.

"Frozen peas," I said. "Those are better when fresh."

"Fresh?" she replied, "I don't buy fresh anything."

"No markets nearby?" I asked.

"Plenty of markets," she said, "but I can't afford to buy fresh."

"No salad or fresh fruit?" I asked.

"Salad? We don't eat salad. Too expensive."

"Yeah, but it's healthy for you."

"Healthy?" she laughed. "I left healthy behind awhile ago. Fresh goes bad. I can't afford to waste food and throw stuff in the trash. Defrost what I need, and that's that. It'll stay 'frozen fresh' for months."

That's when I realized that this is where she does all her food shopping! I never even thought for a moment that anyone did their grocery shopping at the dollar store. I thought people came here to pick up some things for the home, ya know, like plastic storage containers, hand towels, a greeting card, candy, a frozen pizza, soda, etc. But to do all your grocery shopping there? That shook me.

We got in the car and headed over to the idyllic Albright Campus, just a few miles away. I began thinking about all the poor neighborhoods we've driven through over the years, and how many of those had a gorgeous college campus sitting near their centers, or nestled up against them. We had only recently driven through what looked and felt like a war-torn North Philly before transitioning into some signs of gentrification and then, Bam! Temple University!

As we drove to Albright, I thought, how does anyone get out of the pattern of being poor? Where poverty is a way of daily life – the schools stink, the homes, parks and neighborhood are deteriorated, and to survive, you do your grocery shopping at the dollar store.

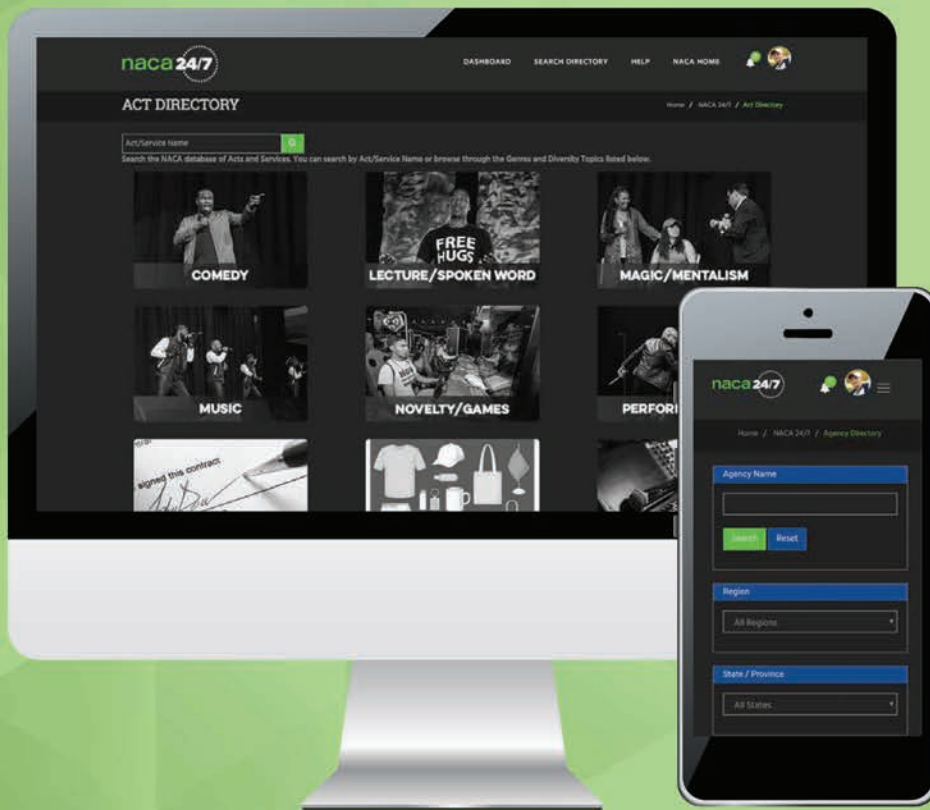
In May of 1968, MLK began addressing this dilemma with his Poor People's Campaign and now, 50 years later, in much of the America I've seen, it's as if he never even uttered a word. The campaign is not only far from over, it may never have begun.

LARRY J. TISH is managing director with NACA® associate member Dialogues On Diversity (MA) (www.dialoguesondiversity.com).

"Curtain Call" is a regular feature of *Campus Activities Programming*® (<https://issuu.com/naca>) in which performers or agents who are members of NACA share anecdotes that help illuminate their perspectives and experiences in the college market. Entertainers and agencies wishing to submit a prospective column should contact Editor Glenn Farr at glennf@naca.org.



THINK OUTSIDE THE



Doing Business. Your way.

NACA is thrilled to announce the launch of NACA® 24/7, a platform that gives you the freedom to book entertainers, events and services anytime, anywhere.

Need to fill in the gaps after Block Booking at convention? Had a last-minute schedule change? Searching for the perfect promotional item? NACA® 24/7 has got you covered.

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And much more!

NACA® 24/7 makes doing business easier and faster than ever before.

To learn more about NACA® 24/7 visit NACA.org/NACA247.

Think outside the box. Go beyond the blocks.





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Write for Campus Activities Programming®!

No matter whether you're a novice or a seasoned writer, Campus Activities Programming® has a place for you. Take a look at the suggested topics for our Spring 2019 issues and see where your experience or expertise will lead you in contributing an article.

These topics are starting points for content and are not meant to be all-inclusive. Do you have additional ideas of your own? Contact Editor Glenn Farr at glennf@naca.org and share them!

March/April 2019

Marketing/Branding
Low-Cost Programs/Budgeting
Article deadline: Dec. 20, 2018

May/June 2019

Recruitment and Retention
Self-Care for Professionals
and Students
Article deadline: Feb. 20, 2019

In addition to these theme areas, each issue will include:

- An article focusing on some aspect of social justice,
- A Leadership Fellows article arranged by the Leadership Fellows Coordinator, and
- Curtain Call columns from associate members.

If you'd like to write for any of these recurring categories, contact Glenn Farr at glennf@naca.org for details.

