

“DOES THE ARTIST REALLY NEED FOUR CASES OF WATER?”

Understanding the Artist Hospitality Rider
and the Vital Role Its Requirements
Play on Day of Show

By

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You have an expectation that the artist visiting your campus will give you a first-class performance, and they expect you to put the same effort into being a good host.

Take a moment to imagine YOUR worst dining out experience. Have you ever sat down in a restaurant and found your arm sticking to the table? Or opened your napkin to find food on your fork? Ever have a waiter forget to bring more water until you remind them three times?

Now imagine you're an artist performing on campus and you walk into the dressing room (aka locker room) to find your hospitality rider items sitting in plastic bags on top of a dirty table, all while your nose is being assaulted by the stench of sweat and feet. Nothing says "Welcome to Our Campus" better than the appearance of no effort being made (or no air freshener being used).

You don't have to be that program board.

Understanding the artist hospitality rider and how to edit one, as well as the importance of presentation when setting up a dressing room, are critical, yet often overlooked, parts to a successful day of show. Does the artist really need four cases of water? Maybe. Maybe not. It depends on what EXPERIENCE you want to provide the artist while they are on your campus.

The Artist Hospitality Rider

There are four main sections that make up an artist hospitality rider

- Dressing Room Requirements
- Catered Meals or Meal Buy-Outs
- After-Show Food
- Bus Stock

I. Dressing Room Requirements

This part of the hospitality rider lists the artist's food, beverage, towel and furniture requirements for each dressing room. It includes the requested number of rooms needed for dressing rooms, production office and catering. (See Fig. 1.)

II. Catered Meals or Meal Buy-Outs

In addition to providing dressing room hospitality, you provide the artist a meal. If the day-of-show schedule dictates an artist is to load in during typical lunch hours, then you provide lunch and dinner. Meals can be negotiated as catered (sit-down or buffet style) or as a meal buy-out. (See Fig. 2.)

Catered Meal(s): If providing the catered meal(s) option, make sure to advance the menu(s), meal time(s) and number of touring personnel for each meal with the artist tour manager

Helpful Hint: Always submit the menus for artist approval prior to show day to avoid any issues with selections and dietary restrictions. Also, let the tour manager know how long your catering services will allow the meals to be left up and build the times into your day-of-show itinerary.

Figure 1

SAMPLE ARTIST HOSPITALITY RIDER

I. DRESSING ROOM REQUIREMENTS

- (1) 6' banquet table with white tablecloth
- (1) sofa
- (1) easy chair
- (1) coffee table
- (2) full-length mirrors
- (1) rolling wardrobe rack
- (1) steamer
- (1) fat-free milk
- (1) soy milk, small
- (6) small containers of orange juice
- (4) fresh Greek yogurts
- (1) fruit tray: grapes, bananas, apples, strawberries
- (1) pound deli sliced turkey
- (1) pound deli sliced ham
- (1) pound provolone cheese
- (1) package of Kraft American cheese slices
- (1) fresh veggie tray
- (1) dozen assorted bagels
- (1) loaf of wheat bread
- (1) variety pack of chips
- (1) bag of pita chips
- (2) different flavors of Sabra brand hummus
- (1) bag of tortilla chips
- (1) jar salsa
- (1) bag of Keebler chocolate chip cookies
- (1) box of Zone energy bars
- (1) bag of Twizzlers
- (3) packs of sugar free gum
- (24) mix of Coke, Sprite, ginger ale
- (2) cases of Fiji water
- (12) assorted Odwalla drinks
- (8) cans of Red Bull
- (6) cans of Arizona Green Teas
- (2) bottles of cabernet sauvignon
- (1) half bottle of vodka
- (2) cases of bottled Miller Lite
- (2) 20 lb. bags of ice (1 for the bus)
- (2) sleeves of Solo cups (recyclable)
- (1) sleeve of hot cups (recyclable)
- (1) bottle of Purell hand sanitizer
- (2) packs of large Hanes white v-neck tees
- (36) pre-washed bath towels
- (4) bars of Ivory soap
- assortment of condiments
- plenty of paper towels, paper plates/bowls, utensils & toiletries (preferable all biodegradable)
- For stage: (1) case of Fiji water
- For stage: (12) hand towels (black, dark blue)

Meal Buy-Out: A meal buy-out occurs when the university provides a per diem for each touring member for each meal you are supplying. Menu(s) are provided for the artist. Their order is placed then picked up or delivered to the venue. Meal buy-outs can be made in cash paid directly the artist or through a purchase order or credit card. Some program

Figure 2

II. CATERED MEALS

* Please note there are (2) vegans and (1) vegetarian on this tour.

* All meals shall remain available until instructed by ARTIST'S tour manager.

* Specific meal menus must be advanced with ARTIST'S tour manager prior to show.

1. All Day Beverage and Snack Service

Fresh WHOLE fruit (apples, oranges, and bananas)

Beverages: water, orange juice, apple juice

Whole milk, skim milk, 2% milk, soy milk

Assorted sodas (Coke & Diet Coke and others)

Coffee and tea stations (with sugar, Equal, lemon, honey, half and half)

2. Breakfast (8 am): (12) Artist Crew

Omelet station

Pancakes or French toast

Pre-cooked bacon or ham and turkey sausage

Assorted fresh muffins, pastries, donuts

Selection of cold cereals

Fruit salad

(12) Bagels (FRESH, variety please) with assorted cream cheeses

Coffee and tea stations (with sugar, Equal, lemon, honey, half and half)

Beverages: water, orange juice, apple juice

OR – Buy-out option of \$20 per head if approved by ARTIST'S tour manager.

3. Lunch (12 Noon): (6) Artists and (12) Artist Crew

Gourmet sandwich selection

Green salad

Soup

Assortment of chips

Dessert

Assorted cold beverages: sodas (Coke products), tea, water

Coffee and tea stations (with sugar, Equal, lemon, honey, half and half)

OR – Buy-out option of \$25 per head if approved by ARTIST'S tour manager.

4. Dinner (6 pm): (6) Artists and (12) Artist Crew

A hot meal with two (2) entrée selections, including meat, chicken, fish, pasta.

A starch: potatoes or rice

Vegetable

Green salad

Dinner rolls

Dessert

Assorted cold beverages: sodas (Coke products), tea, water

Coffee and tea stations (with sugar, Equal, lemon, honey, half and half)

OR – Buy-out option of \$30 per head if approved by ARTIST'S tour manager.

5. Meal Buy-Out Option

Breakfast: Buy-out option of \$20 per head

Lunch: Buy-out option of \$25 per head

Dinner: Buy-out option of \$30 per head

Please have several area restaurant menus available.

boards pick the meal buy-out option because it could be less expensive, depending on the number in the touring party.

Helpful Hint: Limit the number of menus to two or three max from restaurants in close proximity to the venue so coordinating the food pick-up is easier. Also – no one wants to eat cold food.

Helpful Hint: If the touring party consists of more than 10, opt for the catered meal(s). Organizing a pick up or delivery for more than 10 people has proven to be more trouble than it's worth, especially if you have to send more than one runner to do the job. Sometimes the difference in the cost of buy-out vs. catered is minimal compared to your time and staffing needs on a show day.

III. After-Show Food

In addition to dressing room hospitality and meals, a hospitality rider can also request after-show food. This food is purchased by the university and provided after the artist's performance. After-show food is negotiable. (See Fig. 3.)

IV. Bus Stock

In addition to dressing room hospitality, meals and after-show food, the hospitality rider can also request bus stock to be provided by the university. Think of bus stock as a separate dressing room hospitality list that goes directly to the tour bus. Bus stock is negotiable. (See Fig. 3.)

Figure 3

III. AFTER-SHOW FOOD

We will require additional food for after the show. Fare such as Chinese, Japanese or Italian. Please make an available assortment of take out and/or delivery menus from local restaurants.

IV. BUS STOCK

(1) Case Miller Lite

(3) Cases bottled water

(2) 20 lb. bags of ice

(1) Lb. Starbucks ground coffee

(12) Cans of Coke

(12) Cans of Sprite

(1) Gallon of fat-free milk

(1) Box of Lucky Charms cereal

(1) Box of Kashi cereal

(24) Solo cups

(12) Hot/cold cups with lids

(2) Rolls of paper towels

Helpful Hint: If providing bus stock, it is important to contact the tour manager a day or two prior to the show to advance what they really need. Tour buses can only hold so much stock, so the entire rider list may not be needed.

How-To Guide for Editing an Artist Hospitality Rider

Just because a rider may include all four sections described here does not mean all of them apply to your show. The amount of artist hospitality requirements you provide is determined by what you negotiate. The amount of time the artist is expected to be in the venue will help you decide what is actually needed.

The How-To's:

- Review the entire artist rider. Hospitality could be broken up and continue on different pages.
- Decide what is reasonable for you to provide and cross off any items you can't accommodate – i.e., beer, alcohol, tobacco, candles, etc.
- If you are okay with providing an item, but not in the requested quantity, reduce it.
- "As agreed upon in the advance" are magic words to use when editing a rider. After you cross through the items you can't provide, yet you are willing to negotiate the rest, write this phrase on each page of the rider to let the artist know you will provide what is agreed to in the show advance. This gives you the room to negotiate what items will be provided even during the contract signing process.
- Make sure to advance with the tour manager any changes made to the hospitality rider prior to their arrival on campus. If there is a must-have item that's been crossed off, the tour manager will let you know. I worked with an artist who must eat a bowl of cereal prior to going on stage. Cereal was edited out of the rider because it was breakfast food and the artist wasn't coming in until early evening. The school reinstated it once everyone knew how important it was to the artist.
- If you can't find an item listed, tell the tour manager in the advance. Not every college town has an organic grocery store and you don't need to drive 50 miles to get it. Offer a substitution instead.
- Artists will be flexible with available space for dressing and catering rooms, so let the artist know. If you have only one dressing room available, write that in the contract and tell the tour manager during the advance – don't surprise them on the day of the show. If you're doing an outdoor show and dressing room space is located away from the venue, include that in the edited rider and advance. If the artist knows up front, it reduces hassle on the day of the show.

Presentation Is Key

Be a good host. Ensure that the dressing room and catering areas are inviting and clean. Dressing rooms are often the first place the artist wants to go when they arrive at the venue.

Seeing the effort you put into the presentation will go a long way with the artist and start the show day on a good foot.

Always remember to treat people how you want to be treated. Represent yourself and your campus well by following these tips:

- **DO NOT** place hospitality items on a dirty, uncovered table!
- If providing catered meals, use tablecloths. Make sure tongs are available so people don't have to use their hands to pick up food. Add a bottle of hand sanitizer at the beginning of the buffet line.
- Show your school spirit! Use your school colors in your presentation: table cloths, napkins, decorations (flowers, baskets, balloons, etc.). Add a few copies of your school newspaper, show posters, your organization's give-away items, and/or school team sportswear (sweatshirts, hats, T-shirts, sunglasses, cinch bags, etc.) in the dressing room(s).
- Arrange beverages and food in an attractive way using baskets or tubs to enhance your hospitality presentation.
- Make sure each dressing room and the catering area has a trashcan. (Most) artists will throw away their trash if a trashcan is available.
- Place the artist's stage and shower towels in the dressing room prior to their arrival. Make sure they are clean and neatly folded. Don't leave towels near the stage or they may not be there at show time.
- If you have to shop for dressing room requirements on the day of show, make sure you finish shopping and have the items set up in the dressing room prior to the artist arriving at your venue.
- If you want to go the extra mile, have coffee, tea and sodas also available for your local crew and student volunteers.
- You can never have enough water available throughout the day. Always buy more than you think you'll need. The \$4 per case is worth it and you can always use any left over at another event.
- Remember your local production crew and student volunteers by providing drinks (water, coffee, sports drinks). A hydrated worker is an effective worker. This will also help prevent artist dressing room requirements from disappearing. Providing water to working personnel is super crucial when producing outdoor events.

Take Pride in Your Work – and Yourself

One of the most important things you can do on a show day is take pride in your work – and yourself. You have an expectation that the artist visiting your campus will give you a first-class performance, and they expect you to put the same effort into being a good host. You will set the tone of show day by the attention you pay to artist hospitality. The presentation is a reflection of you and your organization. Remember: no one likes a dirty fork.



ABOUT THE AUTHOR

Melissa Boyle Aronson is the founder and co-owner of **Babco Entertainment LLC (FL)**, a full-service concert event management and booking agency. Babco specializes in college concert programming, producing events of all sizes and consulting with programming boards across the country to make their concert events successful. Active in NACA, she currently serves as a member of the 2015-2016 NACA® Associate Advisory Group. She has served on the NACA® South Regional Conference Program Committee in 2013, 2014 and 2015. She was named the NACA® South Associate Member of the Year in 2012 and received the NACA® South Outstanding Collaborative Educational Session honors in 2010.

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DEALING WITH *Divas*



Learning to Lead in Difficult Situations

While most entertainers who come to your campus are hard working performers who want to give you a good show, there are a few for whom “it’s all about them.” For campus programmers, dealing with “divas” requires a certain skillset.

By
CARLYN PARENT

UNTIL MY RECENT GRADUATION FROM COLLEGE, I lived a double life. By day, I worked (and still do) as an entertainment agent at an agency in St. Louis, MO. By night, I was a student and served as the live performance chair on the activities board at Fontbonne University (MO). Off campus, I represented a variety of local talent, handling their bookings and dealing with the clients who wanted them, and wrote their contracts. On campus, I was the one reaching out to agencies about booking performers to come to my school.

My double life was not really disjointed, considering both my jobs fell under the entertainment industry umbrella. But, I did wear different hats and saw things from different perspectives. In my last year of school, alone, I saw some “stuff” go down. And by “stuff,” I mean drama and situations with performers that were unfortunate and were, for lack of a better description, the result of performers who had become “divas.” I do not mean to stereotype performers with that statement. Most performers are not divas at all. They show up to perform, do their thing, and move on to the next location without a problem. Most are a pleasure to work with from both the agents’ and students’ perspectives. However, difficult situations with performers can occur, and it is important to be prepared for them and know how to handle them.

Diva Did What?!

I’ll share a few examples of diva situations I experienced (without naming names, of course). Picture this:

- The lead singer arrives for the show intoxicated and continues to drink on a dry campus. This same person has “relations” with a student after the show. (I hope you get my drift.)
- The guest magician shows up 15 minutes after the show was supposed to begin. This same person later joins some freshmen in their dorm rooms to partake in illegal substances.
- The drummer is texting inappropriate things to a student that a married person should not be texting. In fact, these things should not be texted to a student even if the texter were not married.
- The hypnotist tries to pull a scam, claiming they had not been paid.
- The comedian does not edit whatsoever the vulgar content from their routine as requested (even though the request was made by a Catholic school).

In addition, many performers make any number of odd greenroom requests. A half cup of raw unsalted almonds? Enough hot towels for nine people when three are in the band? A jar of Nutella on a Thursday, but Jif on Friday?

If these are some of the things I experienced in only one year, I can only imagine what I might witness as my career continues. While these examples represent different degrees of diva behavior, they all still need to be handled appropriately.

So, What Are You Going to Do?

As with anything in life, no two situations are the same. Therefore, these kinds of incidents can’t all be handled in the same way. The particular people, places and timing involved will

always impact what you need to do when a diva acts out. That being said, I would like to share some overarching techniques on how to handle performers appropriately when they don’t live up to their side of the contract. These tips are primarily directed towards students on activities boards who would be in charge of live performance events on their campuses.

Talk to the Agent

First of all, any communication regarding an event should go through the performer’s agent. A primary aspect of an agent’s job is to handle bookings and the details involved. Of course, you’re going to communicate with the performers when they arrive on campus. But, figuring out the date, time, location, cost, flight, hotel, rider needs, hospitality items, performance requests, etc. should be coordinated with the agent. Yes, all of these details should be listed in the contract that is sent to the agency and performer. But in all honesty, some performers do not read their contracts. The agent is the person who knows exactly what is going on with the event. And, the agent is the person to communicate that to the performer. They know the best way to do that because they consistently work with that person. This is part of the agent’s job, so let them help you.

Keep It Professional

Any contact information that is shared should be used only for professional reasons in professional ways. For example, the agent should be contacted via email and phone calls. And most likely, the performer will be contacted only on the day of the event and upon arrival via phone call. Neither of these people should be contacted through text messages or social media (unless the agent gave you permission to do so). Also, after the event is over, the contact with that performer should not continue, unless it is related to the performance that just took place and/or to book that performer again. Personal relationships between the performer and students are unprofessional in this setting.

Take Care of Your Guests, but Stick to the Contract

Additionally, it is important to take care of your guests. School is practically home for most student leaders who are heavily involved on campus. Therefore, think of the performer as a guest in your home. You are representing yourself, your student organization, and your school. So, make sure you are as friendly as possible and willing to help the performer in any way you realistically and reasonably can. Many guidelines will have been previously stated in the contract and discussed with the agent. For example, the PA equipment, space, and hospitality you are able to provide the performer, and university policies by which the performer must abide, will have been covered. If a performer makes a request that goes against the contract, you are allowed to respectfully decline it because you have paperwork to back you up. Plus, the performer should have already been informed about these details, which should decrease the number of surprises and arguments that occur. Accordingly, within reason and appropriateness, provide your guests with what they need and want while still abiding by the contract

and any other agreements that have already been established.

Remember the Buddy System

Another easy rule to follow (but also easy to forget) is to never go anywhere alone with the performer. During event set-up, there will always be at least one other student and advisor available to help. Therefore, have a preplanned go-to person to assist you with any performer needs. For example, use the buddy system when greeting the performer upon arrival in the parking lot, bringing them to the green room, sitting in on sound check, loading the van with sound equipment, or anything else that needs to be done before or after the show. Having another person by your side will make the situation feel more comfortable. Even if nothing inappropriate occurs, it will still be nice to have a helping hand.

On the other hand, the chances of a performer acting inappropriately will decrease if another person is present (especially if that person is an advisor). Plus, you will have another person to help determine how to handle something troublesome should it occur, and you have a witness. Following this rule does not mean you are paranoid; it means you are prepared.

Report Inappropriate Behavior

If something does happen that makes you uncomfortable in any way, do not ever feel you need to keep it to yourself. Follow up with your activities board advisor first, or with whoever would be in an equivalent role. Together, you can discuss the situation and how to follow up with the performer's agent. If the issue was that you felt it was ridiculous that the performer wanted a half-cup of raw unsalted almonds, this does not necessarily need to be addressed with the agent because the agent already knows about that odd request due to it having been stated in the contract. (The agent is also probably familiar with the performer's eating habits and show rituals, considering they work together on a consistent basis.)

However, if a performer was being rude, inappropriate, or

breaking the contract in any way, this should be addressed with the agent. Do not be worried about who may get in trouble. Agents want and need to be aware of these things. Then, it is up to the agency to deal with the issue at hand and fix the situation for you and other schools going forward. Again, this is part of their job. Let them help you.

Keep It Confidential

All such discussions and complaints should be confidential. The entire campus does not need to know the behind-the-scenes details when there is a problem with a performer. These situations should be dealt with by only those who are directly affected. The students in charge of producing the event need to wear their game faces and still get the job done while the event is in progress. Ultimately, you want your peers to have a good time and enjoy the performance you worked so hard to bring to campus. While the negatives must not be ignored, let your student body remember the positives.

Valuable Skills for Your Future

The scenarios I have described may not be common, but you never know when you might be dealing with a similar situation. If you are prepared for the worst, then the best will be a walk in the park. Additionally, a performer breaking their contract is equivalent to that person cheating their employer. Therefore, it should not be taken lightly when it happens.

Through your work as a campus programmer, you are learning many transferable communication skills. Especially when you are in charge of live performance events, you will participate in countless phone calls, emails, and face-to-face business conducted with real-world agencies. Regardless of the specific message you are communicating at any given point, you are learning much from the process. No matter what you do in life, it is essential to know how to communicate appropriately and effectively in variety of ways. You would be surprised by how much you can grow by learning how to deal with divas.



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ABOUT THE AUTHOR



Carlyn Parent, who recently graduated with a degree in fashion merchandising from Fontbonne University [MO], served as the Live Performance Chair on the Fontbonne Activities Board while also working as an entertainment specialist with TalentPlus Universal in St. Louis [MO]. As a student, she was also involved with the Omicron Delta Kappa Honors Leadership Society, serving as Vice President (in charge of event planning) and as a Headquarters Intern (involved with national convention production). She was a delegate to the 2014 and 2015 NACA® National Conventions.

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Who Are We?

Creating a Common Image and Brand



The logo for the Student Activities Council at Missouri State University. The font conveys a fun and cool message, while also standing out.

Andy the Ant mascot – Student Activities Council, Missouri State University



Mizzou Alternative Breaks logo, University of Missouri. The bolder, sharp font gives the logo a professional feel. The slogan, “Get out. Give back.” is simple and memorable.

IMAGINE A WORLD WITHOUT BRANDS. Imagine you're standing in the grocery store staring at 15 different kinds of laundry detergent. The products look identical and you have no idea what makes a single option unique. How do you choose?

By
MOLLY REDDICK
University of Missouri

The ability to stand out in a world overwhelmed by choices is the reason companies develop brands. The same principles can be applied to student organizations. When students come to campus, they are bombarded with organizations to join and programs to attend. Strategic branding will set your organization apart from the rest and put your organization at the top-of-the-mind for students making involvement decisions.

Develop the Message

The first step in establishing a brand is to decide what you want to convey about your organization to students. What is the story behind it? Why are you planning programs? Who are the programs for? These are all things to consider when developing your brand. If your programming board is planning programs for the student population at large, your brand should encompass your message of programming for all students. Do you want people to know your programs are fun and you are a great organization of which to be part? Communicate that through the brand! Identify your organization's distinct personality and convey that personality to students.

Also, let students know what makes your organization different from the rest. What does make your organization different from every organization on your campus? Think about these differences and highlight them in your brand. Every organization and its members have a story to tell. Let your brand tell yours.

Just as important as creating a message is sticking with that message for brand consistency. For example, if your message is that you are a lighthearted organization but you do not consistently produce lighthearted messages, you will not develop a strong brand. The message of your organization should be conveyed in all aspects of your brand, and this includes everything from the logo you use to your social media voice. When studying large corporations, it is clear to see that consistent messaging is key to creating a successful brand (Price, 2013 & Rietbroek, 2015). If consistent messaging and branding works for companies like Coca Cola and Nike, it will work for your organization, too.

Develop the Brand

After you have decided what message you want to convey to students, it's time to develop a brand that incorporates that message. The place to start when developing a brand is to create your logo and choose a color scheme. When developing your logo, remember to go back to your brand message. If your organization wants to convey a fun and cool message, use a font that will complement that. The same is true if you would like your organization to convey a more formal presence. The font you use should be sharper and bolder to convey the formality you want.

Choose a color scheme for your brand. For example, if your organization is known as Campus Activities Board (CAB), you could, for example, use a yellow and black color scheme. If that color scheme doesn't naturally fit into your organization, that's okay. The important thing when choosing colors is to use them consistently so they will become identified with your brand.

I did my undergraduate work at Missouri State University. Our Student Activities Council used a blue and white color scheme. These colors didn't mean anything to our organization at the time, but once we established them as our colors, people started to recognize that blue and white meant SAC. While the colors you choose are up to you, I would avoid using your school's colors. School spirit and pride are great, but if you are looking to set yourself apart, it is best to create distinguishable colors. This will also cut down on confusion at your events if everyone working them is wearing your colors. For example, the school colors of Missouri State are maroon and white. It would have been very difficult at an event for us to say, "If you have any questions find someone in a maroon shirt" because everyone would have been wearing a maroon shirt. If you would like to incorporate your school colors, make them accents rather than your primary color.

Next, create a slogan or tagline your organization will continue to use. The best slogans are short, to the point, and memorable. Go back to what you wanted your brand story to be, condense that story and you will have a great beginning for your slogan. It is important to keep in mind that your slogan does not have to rhyme or express alliteration that would make even the proudest English professor swoon. In fact, your slogan can just be one word people associate with your organization. Remember that simple is better. As with everything else pertaining to your brand, use your slogan often once you have chosen it so people will associate it with your organization.

You also have the option to select a mascot. At Missouri State University, the Student Activities Council has a mascot lovingly known as Andy the Ant. He is a large orange ant often seen wearing the blue and white SAC shirt or a theme-week shirt. Andy the Ant is featured at many SAC events and even has his own Facebook page. Choosing an ant as a mascot was an arbitrary choice, but we knew a large orange ant would get people talking. Not only did Andy create buzz, people also knew that when he was present at a program, that program was sponsored by SAC. Andy became an SAC staple, and utilizing your own mascot can do the same for your organization.

Branding at Events

Once you've established your message and your brand, it's time to incorporate that brand at all of your events. When people attend any of your events, you want to ensure they know your organization was behind it. It is very likely there are multiple programs occurring all the time on your campus. You can easily make your programs stand out to your target audience by incorporating your brand.

Before students even walk into the event, there needs to be some indication your organization is hosting it. You can accomplish this in a variety of ways. I encourage signs and posters outside your event displaying your organization's name, logo, colors and slogan. This is a great way for students to be introduced to your brand. Once students walk into your event, the branding should continue. Everyone working your event should be wearing your organization's shirt to ensure uniformity. Even though event staff T-shirts are an added expense, it is one of the best investments you can make.

Once students are seated and ready for your program to begin, you can continue to enhance your brand. If you have access to a projector, present a slideshow about your organization and its upcoming events. If you do not, I suggest making announcements before the program begins about your organization and its upcoming events. This is another great way to incorporate your brand while also promoting future events.

One of the most important things to remember when pursuing branding at events is to include a similar component in all events to ensure students know they come from your organization. This can be a publicity table, a banner hung outside of an event, or an event slideshow. While all of these have been mentioned before, it is important to feature them at every event you produce. While you do want your events to each look and feel original depending upon the particular program (a concert should not have the same setup as a lecture, etc.), including similar components at all your events is essential. Think of small ways you can incorporate your brand at your events so your branding is subtle, but noticeable.

Branding on Social Media

It is important to convey your message over various social media platforms. What voice do you want to have on social media? How will you utilize social media? Do you want your social media use to be more interactive or more informative? Do you want to incorporate humor? Will you offer a consistent weekly posting like a #TBT? All of these things are questions to consider when developing your brand through social media. While there is no “right” answer to these questions, make sure to be consistent with whatever you decide to do. A consistent message is just as important online as it is offline.

One way to keep your social media message consistent is to have the same person posting on all your social media outlets. On a programming board, it might be tempting to allow everyone to post. After all, these people probably know the most about any given event. But for consistency’s sake, it is important to have one distinct voice behind your social media. This will help consolidate your social media brand and will provide consistent messages across all social media platforms.

Finally, remember to incorporate aspects of your physical brand on your social media pages. Ensure that your profile picture is your logo with the proper color scheme, unless you are promoting a theme week or large event. If you choose

to have a slogan, make sure to use that slogan often on your social media platforms. This will help your target audience remember it and associate it with your brand.

Consistency, Consistency, Consistency...

The most important thing to remember when building a brand is developing a consistent message and sticking to it. It might be tempting sometimes to stray from your brand identity to try something new. Just remember: building a brand takes time. Don’t become frustrated if students don’t recognize it right away. In time, the brand you develop will become your organization’s identity and will be synonymous with it. The top brands in the world today have developed over time – a long time in certain instances. Consequently, you now recognize your favorite detergent every time you see it in the store.

In the mid-19th Century, lobster was considered food for the lower class and peasants. It was often fed to prisoners and referred to as “the cockroaches of the sea.” (Willett, 2013). At some point, someone decided to change the image of lobster and market it as a luxury food. This took time, but eventually people heard the message enough and lobster did, in fact, become a luxury food.

This is how we know lobster today, and it all started with a simple branding change.

Brands are a powerful tool that can be utilized by any organization. Through branding, you can create a built-in audience, making your marketing easier as people look for information. You have the power to create a brand that will shape your organization for years to come. So, decide what your message will be and start spreading it.

Be the lobster!

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**EVERY
ORGANIZATION
AND ITS
MEMBERS
HAVE A STORY
TO TELL.
LET YOUR
BRAND TELL
YOURS.**



ABOUT THE AUTHOR

Molly Reddick is a Graduate Assistant at the **University of Missouri**, where she is pursuing a master’s degree in higher education administration. She previously earned a bachelor’s degree in communication from Missouri State University. As an undergraduate, she served as President of the Student Activities Council (SAC), as well as Vice President of SAC Marketing. She co-presented an educational session on which this article is based with Nick Elliott at the 2014 NACA® Central Regional Conference.

it's all about the

VOLUNTEERS

2,000

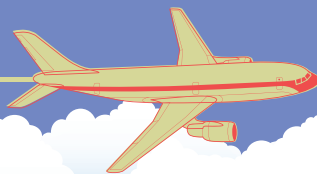
Average number of volunteer hours it takes to plan a NACA® event

(That works out to about 90 hours per volunteer—over 2 full work weeks!)



200 MILES

Average distance traveled by volunteers to events



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Choose Giveaways that Will Make Your Organization, Events More Memorable

By
CHERYL TERMO
Silver Screen Design (MA)

EVERYBODY LIKES A GREAT GIFT. And when that gift relates to an event, it can make that event more meaningful and memorable. But how do you choose gifts that will get used and re-used and be remembered fondly? How do you find giveaways that are synonymous with what your organization stands for? How do you make sure your giveaways count?

Give Like You're Receiving

The first key is to give gifts you'd want to receive. We put a lot of thought into what we give others as presents, so why aren't we putting the same thought into promotions? We search high and low for the perfect scarf for our favorite aunt and the cutest toy for our favorite little cousin. Our organization members are just as important and would love something that is both meaningful and useful. When every other organization on campus is handing out the exact same thing, it's time to stand out.

So what do you want to get?

Some organizations' members may really want travel mugs big enough to tote a giant coffee to their early morning classes. Other organizations, depending on what they are, may make members' and prospective members' days by handing out towels to blot sweat during tough workouts; distributing warm hoodies for chilly fall cleanups; or even offering Frisbees for spontaneous quad games between classes. And T-shirts are always well received if they fit the recipient and go with the organization's branding. For example, choose an organic cotton T-shirt for environmentally friendly organizations.

The most important part of a giveaway is making sure it's unique, like branded first-aid kits for outdoor adventurers or flashlights for early morning or late evening runners. Unique doesn't mean expensive, either; you can still pick fun, memorable gifts on a budget. Ask yourself:

- **What do my target organization members like to do?** Knowing your audience is critical. If they're a group of gaming



enthusiasts, jump ropes may not be met with the same enthusiasm as cord or headphone wraps.

- **What will help them do it better?** A pen that is also a screwdriver in the pocket of someone who likes to assemble and fix things? A portable phone charger for members on the go?
- **What does my organization stand for?** If your organization is all about academics, what would help your members? Are they the type to buy actual textbooks? If so, highlighters might be useful. If you promote health and wellness, giveaways related to healthy eating or getting more exercise are key.
- **Is this seasonally appropriate?** Some giveaways are timeless and don't need a season – those aforementioned travel mugs, for example. But some are obviously out of place, like beach towels at a winter event. If you want your swag to be used immediately, it needs to meet immediate needs, like an umbrella during the rainy season or sunglasses for a spring break event.
- **What is my budget for this giveaway?** Is there wiggle room in the budget? What gift will meet the needs of my members and prospective members, but still fit the budget? Budget is pretty much the bane of every organization's existence. Being able to offer memorable products doesn't have to be expensive, and there's always the opportunity to try something different that fits within your organizational budget. What's key is finding a trusted partner who can steer you in the right direction.

Let the Ubiquitous T-shirt Make You Stand Out

Everyone loves T-shirts. They telegraph membership, affiliation and relaxed comfort, all at once. To give a T-shirt that becomes a well-worn favorite, keep in mind a few key points:

- **Fit:** If your organization attracts a lot of women, order shirts in women's sizes. They'll be more likely to wear the T-shirts if they fit properly instead of looking like a sack.
- **Style:** Consider long-sleeve T-shirts for colder climates,

tank tops for warmer locales, or something unique like baseball or ringer tees. Just because you're getting T-shirts doesn't mean you have to get a basic T-shirt like every other organization on campus. The point of giveaways is to stand out, and what stands out better than something functional and fashionable?

- **Feel:** Quality shirts that don't scratch get a lot more mileage. Someone is more likely to wear something comfortable, particularly to an 8 am lecture or late-night cram session.
- **Fabric composition:** If you're an environmentally friendly organization, organic cotton T-shirts are a great option. They not only let you put your organization's name out there, literally on people's backs, but show that you put your money where your mouth is by choosing a giveaway that's environmentally friendly.

Clear the Messaging Fog

What's also critical is having a clear message for your organization. Branding isn't easy; it's why Madison Avenue rakes in the cash. It's more than a slogan or a logo; branding is the entire culmination of every student, faculty and community member's experience with your organization. What are you known for? What do you want to be known for?

The first step in clarity is to use your words. What is your organization's mission? If you have a mission statement, take some time to review it for ways to clarify it and bring it to a wider audience. This best comes out in a tagline or slogan that you can use on posters, in email messages, and on T-shirts and other giveaways. You can distill your mission statement into just a few words that are catchy and easy to remember.

Words make an impact, but so does design. Visual repetition, such as logos, colors and photographs, goes a long way toward reiterating what your organization stands for and what to expect from its events. Most likely, you already have a logo, but what colors are you using? Green for the environment, blue for the ocean? Red for high energy? Part of branding is knowing what colors and photos go with your organization and using them to create a consistent visual experience.

Then think about how the rest of the branding fits, experience being key. Experience is what the organization provides to students, faculty and the community. For example, Starbucks provides a consistent experience in its stores – the same music, the same recipe for lattes. You know that your tall vanilla latte will have three pumps of syrup and be heated to 140 degrees Fahrenheit. Do attendees at your events and meetings know what to expect, too? When you create a consistent experience, your peers will know that your organization hosts the best Battle of the Bands, and they'll know to sign up for the next one, either as a volunteer or an attendee, and bring their friends.

For your organization, that means standing out in the right way, making sure that each experience is memorable and consistent. Each giveaway goes with the branding you have or are working on creating, and the sight of your organization's logo or slogan will conjure up images of events that were incredibly fun or productive, like that homeless awareness tent city in the quad that raised thousands of dollars for

the local food bank or the regular yoga sessions that have saved the sanity of several stressed out students. And that logo and/or slogan follows the students and attendees back to their dorm rooms or apartments, reminding them that your organization is a force on campus.

Repetition Equals Remembering

But how do you get that experience to stick? There's a reason why companies like Nike spend billions of dollars in advertising; they want to get their message repeated and buried in peoples' minds. The slogan "Just Do It" has become ingrained in everyone's minds and completely associated with Nike.

It's the same with your organization; when you're branding it, repetition is a very good thing. It helps to solidify what your organization stands for, make it memorable, and create a consistent experience for students and the community. They'll see your logo or slogan or giveaway and immediately remember what your organization stands for and what you do.

Those brands that stick in your mind are the ones that are consistent: they repeat their messages and use the same terminology for them. For example, if your organization holds coffeehouses for students to read their poetry or perform their original music, refer to those events as coffeehouses in every communication, from the first notice on campus to the soup bowl-sized mugs you're offering as prizes.

But that doesn't mean to be a drone, either. Nike's slogan may be "Just Do It," but their brand message, while it sticks to the basics of the slogan, also subtly varies. Some products may encourage customers to "Push your limit," for example. The point is the same, no matter the medium. When you look at your organization's branding, there's always a way to subtly drive home the point without using the exact same phrase. It's the difference between terminology and messaging; while using terminology is key, it's also important to vary the actual wording just enough without losing the point behind it.

Ultimately, repetition promotes clarity. They're the peanut butter and jelly of branding, complementing each other and making sure your message gets heard, your events are well attended, and your organization continues to thrive. When you add in memorable giveaways, you're ensuring the longevity of your organization and appreciation from fellow students, faculty, and the community at large.

Everybody likes a great gift. And when you take just a few extra moments to make that gift meaningful to participants attending your event, you help make both that event and your organization more recognizable, understandable and memorable.

ABOUT THE AUTHOR



Cheryl Termo is President of **Silver Screen Design (MA)**. She has been a member of NACA for more than 36 years. Since 1975, she's been helping students and staff create coordinated promotions for their organizations and events.



Using social media to engage students can be very effective, but it's crucial to be intentional in how and why you use social media platforms.

By
SETH A. NEWELL and KRISTIN MCDONOUGH
University of Michigan-Dearborn

“Let’s create a Facebook page!”

If you are involved in a student organization or work on a college campus, chances are you’ve considered using social media to engage students. Making the decision to use social media seems obvious, but where do you go from there? A basic understanding of social media is important, but you also want to consider the ways in which students interact with it. Social media can be a powerful tool, but is important to be intentional with how and why you are utilizing these platforms.

Understand Your Platform

- Consider your target audience(s).
- Set goals. What is your intended use and anticipated impact?
- Is your content appropriate for the platform you’re using?
- Does the platform include assessment or analytics?

Determine Your Platform

Facebook

Use Facebook to share your organization or office narrative. This platform allows you to use and share an array of multimedia and works well with other social media platforms to tell your story. You are able to create and manage groups, as well as engage in individual and group messaging as a means to ease communication among e-board and committee members, and event participants. The creation and management of events can offer a great deal of assistance in forecasting event attendance and setting reminders for those who are planning to attend.

As Facebook is one of the most established social media platforms, it includes useful analytics tied to views of posts and recent activity on the page, and allows continued tracking over periods of time. Facebook is a great platform for engagement; however, like all social media platforms, it requires diligence in the creation of content and regulation of comments.

Twitter

Twitter is one of the most user-friendly social media platforms, making it easy to engage with followers, as well as upcoming performers/artists. Twitter is a platform that can quickly become cluttered with various posts, making the continued creation and maintenance of content vital to retain relevancy. The use of hashtags is particularly important in tracking conversation and activity through multiple users’ feeds. Re-tweeting (the reposting of Twitter content) is an extremely important means of supporting followers. Through the use of the Twitter mobile app, followers can opt-in to receive notifications directly from your account. This allows for the instantaneous population of your tweets on their phone.

Snapchat

Snapchat is an engaging text, photo and video messaging app that allows you to send information that disappears within one to 10 seconds (dependent upon your preferential setting) after your followers receive it. This is great for

sending out teaser information regarding upcoming events, meetings and deadlines, as well as providing an opportunity to provide any last-minute updates. You can use the Snapchat story feature to share information that has been captured over the span of the past 24 hours. Your Snapchat story is public to all followers; however, you are also able to send snaps directly to specified contacts.

Snapchat comes with a unique Snapchat code that can be scanned by others using the app to automatically follow you. Another unique feature of Snapchat is the ability to create unique geofilters. These filters become available in specific areas around campus based on location; however, they have to be original works of art and be approved by Snapchat before they are available for use. For more information regarding geofilters, visit <https://www.snapchat.com/geofilters>.

YouTube

YouTube is a video-based social media platform and is regarded as one of the most popular. Content editors can add video descriptions, link to other videos, articles or social media platforms. You are able to engage with followers by enabling commenting on your video. YouTube is a very easy medium to use in sharing videos hosted on other platforms. YouTube has a mobile application on both iOS and Android; however, videos must be mobile-friendly to be accessible through the app. Keep in mind that turning out quality video productions can be time consuming, and without the proper equipment and technical expertise, video productions can be underwhelming and counterproductive.

Instagram

Instagram is a widely used photo and video app. The application allows users to either take photos/video or upload existing images/video. Typically, videos are three to 15 seconds in length. Instagram allows for some surface-level image editing through the application of filters and options such as tilting and zooming in on images. Instagram also offers the ability to comment, as well as tag other followers. The use of hashtags is common on Instagram and they are used to tie back to a specific event, cause or thought. This app is user-friendly and compatible with sharing on other platforms, such as Facebook and Twitter.

Pinterest

Pinterest is an image-driven social media platform. It has a mobile application, making it easily accessible. Pinterest serves as a socially driven catalog that is typically not time sensitive, allowing for the sharing and storage of graphics. Effective utilization of Pinterest is achieved when the imagery is used to link back to the direct source of content. A challenge with using Pinterest is competition offered by other visually driven content apps like Instagram.

HootSuite

HootSuite is a social media management tool that allows you to utilize multiple platforms through one convenient

YOUR SOCIAL MEDIA PRESENCE IS AN EXTENSION OF YOUR ORGANIZATION/OFFICE AND YOUR POSTS WILL IMPACT THE REPUTATION OF YOUR INSTITUTION.

dashboard. The interface of the program is not entirely intuitive, but it is powerful in managing content, allowing the management of five profiles for free. HootSuite is ineffective if your intent is to manage a singular social media account.

TweetDeck

TweetDeck is also a social media management tool, similar to HootSuite. TweetDeck is an easy way to monitor Twitter Chat through the use of the search tool. TweetDeck also allows for you to respond to tweets within the interface and capture them for Twitter Chat Summary. TweetDeck is limited in being able to update only Twitter and Facebook profiles and pages.

Developing Content

- **Consider any brand/logo standards that may be in place for your organization, department or institution.** Your social media presence is an extension of your organization/office and your posts will impact the reputation of your institution.
- **Aim for high-impact graphics.** Use graphics that will intrigue your followers. The intent is to interest them enough to stop and want to learn more.
- **Consider your mission.** Don't try to be everything to everyone.
- **Do your research!** A simple Google search can help you avoid using a hashtag that may be counterproductive to your cause.

There's an App for that

- **Canva** – Design social media graphics that are compatible with various platforms by utilizing Canva's templates for graphic design and photo editing. Canva is free with some paid options and is available online and as a mobile app through iOS.
- **Phonto** – This is a free font app for adding text to images that is available for iOS and Android.
- **FotoRUs** – This is a free photo-editing app that is excellent for quick and simple collage creation and is available for iOS and Android.

Trouble-shooting

- **Wrong Account** – Always check before posting to ensure that you are logged into the correct account, especially if the device you are using is linked to multiple accounts (i.e. your personal Instagram, your organization's Instagram, etc.).
- **Incorrect information** – Look into the options available for editing content after it has been posted. The decision to edit or delete and repost should be made on a case-by-case basis.
- **Bad timing** – Monitor posts and comments regularly to ensure that insensitive or controversial content is quickly addressed.
- **Disruptive Behaviors and Comments** – Think critically and develop responses for when/if followers act disrespectfully on your platform. Be proactive by establishing a plan to address social media disruptions. Ensure that all responses are aligned with your organization's mission and goals.

Tips

- Arrange an approval queue for posts and schedule time for regular social media monitoring.
- Run official group posts by one or two members, advisors, student staff, etc., to get their feedback on how posts read and to see if any revisions are necessary. The more eyes on a post, the more inclusive your posts can become from varied perspectives.
- Create and utilize themed days or contests to maintain engagement during times where your content development may be in a lull.
- Search out and follow other organizations similar to yours on social media; you may just see a post that inspires a new idea!
- Don't be afraid to be innovative and creative; dare to be different!

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Good Leaders Ask Great Questions

By John C. Maxwell

Reviewed by **Gayle Spencer, PhD**
University of Illinois at Urbana-Champaign

This book helped me to re-frame some of the practices I use as a leader and what I am doing to help others have transformative leadership experiences. It also reminded me of the importance of reflecting on how you are doing as a leader. It was an easy read and would be helpful to anyone who wants to reflect on their leadership capacity.

RECENTLY I HAVE BEEN REFLECTING ABOUT WAYS TO IMPROVE AS A LEADER and help others I work with have transformational leadership experiences. In my opinion, the hardest thing to do as a leader is finding ways to help others think deeply about what they are doing, helping them focus on what is important, and gaining understanding about what is currently happening in their situation. It also allows me to listen to others, and not just direct or tell them what I think as a leader.

I was intrigued by this book because asking questions is an important part of what a leader does. By asking the right questions, you empower others to help you learn and know what is important for your organization. You also help them grow in their roles in your organization.

Chapter One

Chapter One made the case for the importance of questions when in leadership roles. One area I found interesting was the suggestion to make time and learn from others. Maxwell suggests identifying others from whom to learn. By having a cup of coffee or lunch with them, you can “pick their brain” and see how others have succeeded or failed.

Questions he suggests asking:

- What is the greatest lesson you have learned?
- What are you learning now?
- How has failure shaped your life?
- Who do you know whom I should know?
- What have you read that I should read?
- What have you done that I should do?
- How can I add value to you? (p. 11)

Chapter Two

In Chapter Two, Maxwell looks at questions we should ask ourselves as leaders. I found this important because we should take time to reflect on who we are and where we are in our leadership life.

Often, we are so busy we don’t take time to reflect on how we are doing, which is critical to a leader’s success.

Questions to ask yourself:

- Am I investing in myself? (A question of personal growth)
- Am I genuinely interested in others? (A question of motivation)
- Am I grounded as a leader? (A question of stability)
- Am I adding value to my team? (A question of teamwork)
- Am I staying in my strength zone? (A question of effectiveness)
- Am I taking care of today? (A question of success)
- Am I investing my time with the right people? (A question of return on investment) (pp. 28-45)

Chapter Three

Chapter Three discusses questions you can ask team members. I found this very helpful because, sometimes, when we are busy, we don’t take the time to ask the right questions. We should be in the present and in the moment, trying to understand how things are going in the organization. Maxwell points out the importance of listening, as it shows you care and value that person. The chapter concludes with a list of questions you should be asking each team member:

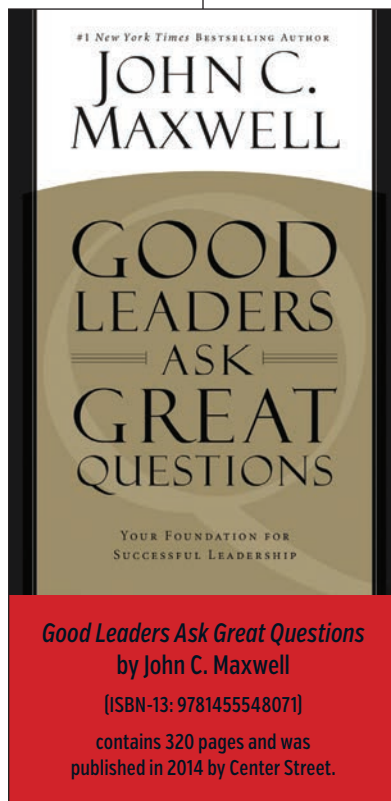
- What do you think?
- How can I serve you?
- What do I need to communicate?
- Did we exceed expectations?
- What did you learn?
- Did we add value?
- How do we maximize this experience?
- What do I need to know?
- How do we make the most of this opportunity?
- How are the numbers?
- What am I missing? (pp. 56-75)

Chapter Four

The focus of Chapter Four is what a leader must do to be successful. The areas I found the most useful were identifying blind spots and sustainability as a leader.

The four most common blind spots:

- A singular perspective (yours)
 - Insecurity
 - An out-of-control ego
 - Weak character (pp. 89-94)
- Sustainability can be maintained by



tapping into four areas:

- Passion (gives you energy and credibility)
- Principles and values (staying true)
- Practices (doing the right thing day after day)
- People (building a great team) (pp. 95-98)

Chapter Five

Chapter Five discusses how leadership works. The two aspects that were highlights for me were the ultimate purpose of leadership and the greatest challenges leaders face.

Simply put, the ultimate purpose of leadership is to make others better. How can you help others? Maxwell suggests:

- Listening to their stories and asking questions.
- Making their agendas your priority.
- Believing in them.
- Discussing ways to accomplish their visions and creating plans that fit them.
- Helping them until the vision is accomplished. (pp. 124-126)

The greatest challenges when leading are making tough choices and uncomfortable decisions. What kind of decisions are these?

- Courageous decisions: What must be done.
- Priority decisions: What must be done first.
- Change decisions: What must be done differently.
- Creative decisions: What might be possible.
- People decisions: Who should – and should not – be involved. (pp. 127-128)

Chapter Six

Chapter Six discusses how to get started in leadership. While parts of this chapter seemed common sense to me, there were a couple of nuggets I found useful. When starting in a new leadership role, one must work on relationships, earning people's trust, putting people in the right roles, creating clear expectations, and determining people's capacity. It is important to lead and let others produce. This all ties into learning to delegate the right work to the right people.

Chapter Seven

Chapter Seven covers what people struggle with the most: resolving conflict and leading challenging people. The best advice from this chapter is that everyone deserves a shot at succeeding, but they don't deserve repeated chances. The two questions you must ask as you deal with challenging people are:

- Can they change? This deals with ability.
- Will they change? This deals with attitude. (p. 175)

Most issues involve attitude, not ability. People must be able and willing to change for success. Maxwell suggests

strategies for dealing with myriad problems you may face with challenging people. Finally, he discusses how to save broken relationships. He points out that while many relationships are worth saving, some can't be saved.

Chapter Eight

Chapter Eight focuses on ways to succeed under poor leadership. Several examples of different types of poor leadership and strategies to engage with that leader are offered. The best advice concerns how to succeed with a leader who is difficult to work with. Maxwell suggests proceeding by:

- Considering whether you might actually be the problem.
- Determining whether you have specific evidence to support your opinion.
- Assessing your influence and credibility with your leader.
- Thinking through every possible outcome.
- Making a decision to act.
- Speaking with your leader privately.
- Meeting, outlining your complaint, and seeking a collaborative solution.
- Determining whether you should stay or if it's time to move on.
- If you decide you can stay, giving your best and publicly supporting your leader. (pp. 204-210)

Chapter Nine

Chapter Nine discusses successfully navigating leadership transitions. While many topics are covered, the most useful and interesting discussed are: when to move on to a new position; creating change in an organization when there is resistance; changing your mindset from a producer to a leader; developing a succession plan; transitioning out of a leadership role; and principles that enable a failed leader to again be successful.

If you have lost a leadership position, before you return to leadership, you should consider the following:

- An evaluation: What went wrong?
- Your emotional strength: Can you bounce back?
- Your Evolution: Can you make the adjustments necessary for future success? (p. 246)

These considerations will help guide you in your next leadership role.

Chapter 10

The concluding chapter looks at how to develop leaders. This is fitting, as throughout the book, the journey is about you becoming a better leader. As you serve in leadership roles throughout life, you begin to understand the best impact a leader can make is to help others become better leaders.

WE SHOULD BE IN THE PRESENT AND IN THE MOMENT, TRYING TO UNDERSTAND HOW THINGS ARE GOING IN THE ORGANIZATION. MAXWELL POINTS OUT THE IMPORTANCE OF LISTENING, AS IT SHOWS YOU CARE AND VALUE THAT PERSON.

While discussing how to help others, Maxwell offers this quote: “Leaders are dealers in hope.” – Napoleon (p. 269). This is so true. Maxwell suggests that one of the most rewarding aspects of leadership is seeing people with hope believe in themselves, develop themselves, and develop into effective leaders (p. 269).

If you find people you want to develop as leaders, you should:

- Find evidence they want to grow.
- Identify their strengths.
- Increase their confidence.
- Give them a place to practice.
- Coach them to improvement.
- Keep increasing their responsibilities. (pp. 269-273)

Recommendation

Overall, this book met my expectations, and I recommend it. While some of the information seemed basic, it never hurts to think about who you are as a leader and how you lead. Many of the questions helped me think about how I can frame discussions with others, particularly by thinking about questions that can make for meaningful and rich conversations. It helped me to re-frame some of the practices I use as a leader and what I am doing to help others have transformative leadership experiences. It also reminded me of the importance of reflecting on how you are doing as a leader. This book was an easy read and would be helpful to anyone who wants to reflect on their leadership capacity.

ABOUT THE REVIEWER



Gayle Spencer, PhD, is currently Director of the Illinois Leadership Center at the **University of Illinois at Urbana-Champaign**. Previously, she served as an Associate Dean of Student Life and adjunct faculty member for the School of Leadership Studies at Kansas State University. Spencer has also worked at Western Illinois University as a Graduate Assistant; the University of Houston (TX) as Activities Advisor; and the University of Notre Dame as the Assistant Director of Student Activities/Programming. Spencer earned a doctorate in student counseling and personnel services from Kansas State University, a master's degree in college student personnel from Western Illinois University, and a bachelor's degree in business administration from the University of Nebraska at Omaha. Spencer was a member of the NACA® Board of Directors from 1999-2004 and served as its Chair in 2002-2003. She served as the 1999 NACA® National Convention Program Committee Chair and also chaired the NACA® Diversity Task Force. In addition, she served in many leadership positions in the former NACA® Illiana and South Central Regions, coordinating conferences for both regions and serving as the Illiana Regional Coordinator. Spencer is currently representing NACA on the Council for Advancement of Standards [CAS] for Higher Education National Board of Directors.

The Leadership Development Book Review Series provides reviews of books that share information useful to student activities and campus engagement practitioners and the students they serve. If you would like to recommend or review a book, contact *Campus Activities Programming*® Editor Glenn Farr at glennf@naca.org.

Welcome Back Students!

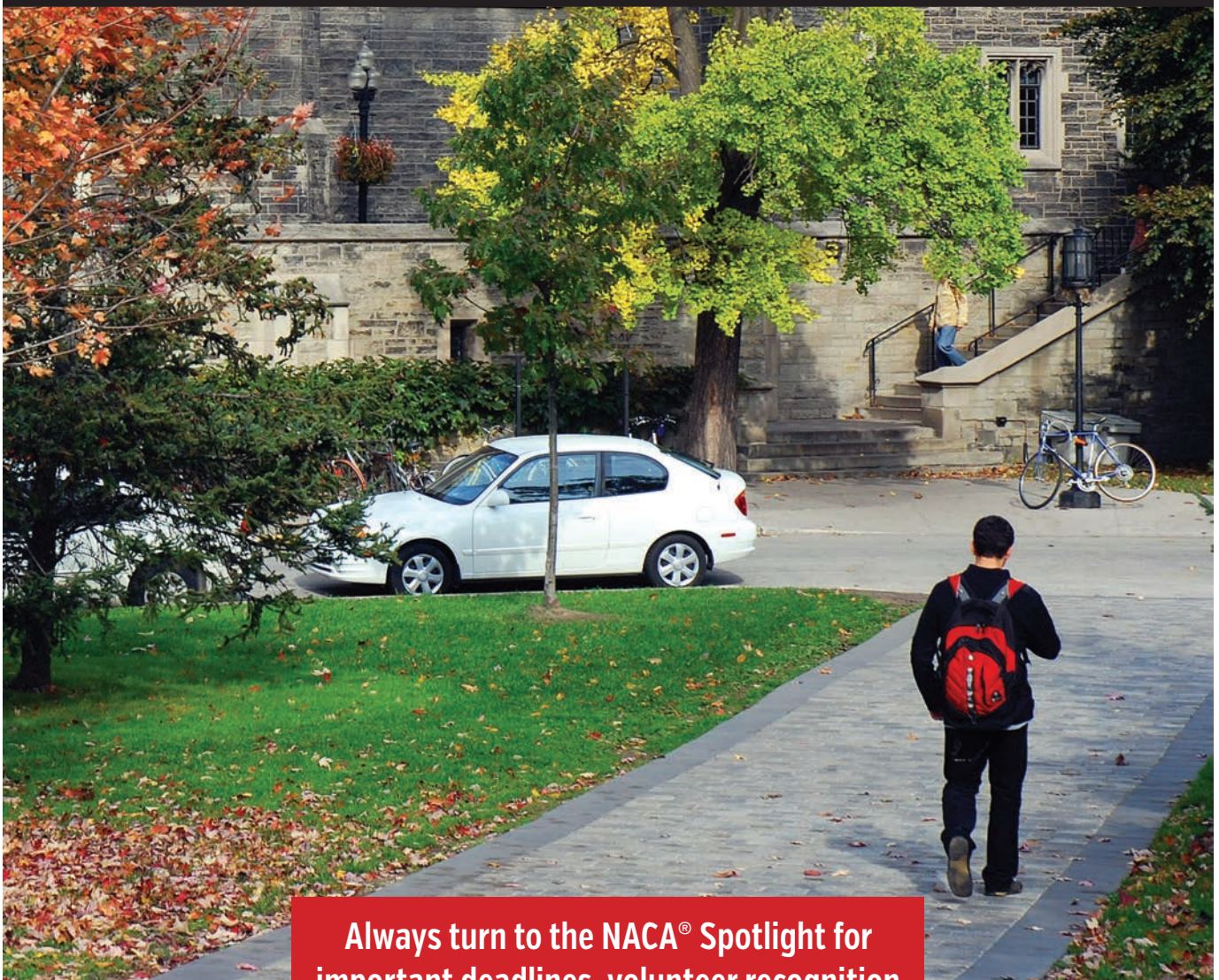
Ms. Monroe
240.313.5309
marie@evocollege.com

*I will book fresh talent. I will book fresh talent. I will book fresh talent.
I will book a squeaky clean british comedian. I will book painting on water
workshops. I will book dueling electro-hiphop violinists. I will book live
shadow dancing troupes. I will book a comedienne that is the dark-haired
brooklyn version of amy schumer. I will book a hawaiian pop-infused hiphop
artist. I will book a hugely popular youtube acoustic musician. I will book an
award-winning female poet. I will book a comedian that looks like the indian
ross gellar from friends. I will book the next jess stone. I will book a college
lifehack speaker. I will book a breakdancing magician. I will book the next
black eyed peas. I will book a comedian that is the hipster yet cool version of
steve unkel. I will book russell simmons favorite poet. I will book a feminist
in pornography speaker. I will book a pop-locking scientist. I will book the
craziest roommate comedy duo ever. I will book the next john legend.*

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NACA® SPOTLIGHT



Always turn to the NACA® Spotlight for important deadlines, volunteer recognition and more about YOUR Association.

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DUKE UNIVERSITY (NC)

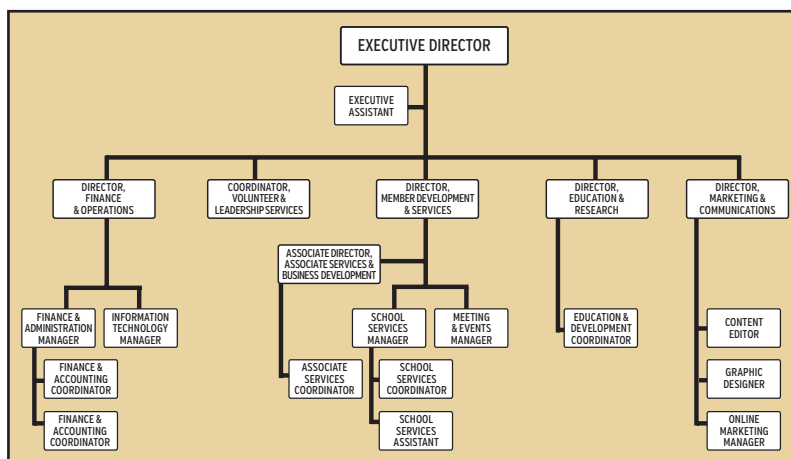
NACA® Office Realigned to Improve Value, Customer Service for Members

To better meet member needs, the NACA® Office has undergone a staff realignment.

“We have taken a good look at our products and services, as well as the end users and customers we serve as members of NACA,” said NACA® Executive Director Toby Cummings. “The realignment in our organizational structure should provide better customer service, increased expertise and time to deliver member value, and logical service areas that help us leverage the talented resources we have in our member volunteer leaders.”

With the reorganization has come a realignment of duties and responsibilities for a number of staff members, as well as the creation of two new positions:

- Director, Member Development & Services
- Coordinator, Volunteer Leadership Services



NACA® Office Chart

NACA® OFFICE STAFF

Find contact information for NACA® Office Staff members listed below online at: <http://naca.ws/1Lqcvy7>.

Executive Director
Toby Cummings

Executive Assistant
Cherie Prince

ACCOUNTING
Director of Finance & Operations
Brenda Baker
Office operations/coordination, finance, human resources

Finance & Operations Manager
Bill Ackmann
Budgets

Finance & Accounting Coordinator
Angela Andrews
Accounts receivable

Finance & Accounting Coordinator
Judy Bailey
Accounts payable

VOLUNTEER SERVICES
Coordinator of Volunteer Leadership Services
Laura Jeffcoat

Regional and national volunteer support, volunteer programs and recruitment, volunteer training management

MEMBERSHIP DEVELOPMENT
Maureen Taylor
Director of Member Development & Services
Membership retention and recruitment, meeting planning activities/management, event and on-site research

ASSOCIATE SERVICES
Gordon Schell
Associate Director of Associate Services & Business Development
Event exhibit and CAMP [Campus Activities Marketplace] opportunities, showcase opportunities, Block Booking, sponsorships, associate member inquiries

Christine Condon
Associate Services Coordinator
Block Booking resources and assistance, event exhibit and CAMP [Campus Activities Marketplace] booth assignments, showcase opportunities assistance, associate member inquiries and on-site point of contact for volunteers and delegates

SCHOOL SERVICES
Dionne Ellison
School Services Manager
Educational session submissions/process/review, school institutes, presenter contracts

TBD
School Services Coordinator
School institutes assistance, on-site event registrations, and on-site point of contact for volunteers and delegates

Veronica Pinkett-Barber
School Services Assistant
Member/non-member/featured speakers' registration, event registration cancellations/refunds, membership inquiries

MEETINGS & EVENTS
Kerrie Sneed
Meetings/Events Manager
Event/on-site contracts, event logistics, speaker logistics, volunteer and staff travel/meals

EDUCATION & RESEARCH
Telesia Davis
Director of Education & Research
Featured speaker selection, professional institutes, internship program placement/coordination, organizational partnerships, assessments/evaluations

Morgan Grant
Education & Development Coordinator
Webinars, digital library, Foundation fundraising, Graduate Interns, scholarships

MARKETING & COMMUNICATIONS
Latrice Williams
Director of Marketing/Communications
Branding, media relations/inquiries, advertising, publications, website

Glenn Farr
Content Editor
Campus Activities Programming®
content/coordination, electronic newsletters

Jason Jeffers
Graphic Designer
Publications, layout/design, event signage, promotional pieces, logo design

Wes Wikel
Online Marketing Manager
Website, social media, blogs/online forums, video production/multi-media

Bill Spilman
Advertising Sales Representative
Advertising contracts for *Campus Activities Programming®*, digital advertising, regional conference programs, and the National Convention Program



Taylor, Jeffcoat Join NACA® Office Staff

In conjunction with the NACA® Office Staff realignment, **Maureen Taylor** has joined the staff as Director of Member Development & Services and **Laura Jeffcoat** has joined as Coordinator of Volunteer Leadership Services.



Taylor will work closely with volunteer leaders and staff on membership retention and recruitment efforts. She is also responsible for setting a strategic direction and processes for membership retention and growth in the Association. She oversees all meeting planning activities and research for

NACA® regional conferences, the National Convention and other NACA® events.

Taylor previously served as Director of Marketing and Member Services with the SC Association of CPAs. Her background includes more than 20 years of experience within the non-profit industry, including experience in non-profit management, marketing, grant writing, volunteer and team development, and event planning.



Jeffcoat is responsible for supporting and managing the Association's volunteer program. She serves as the primary NACA® Office contact for volunteer support and management, both regionally and nationally, and with appropriate volunteers, is responsible for all aspects of the volunteer program, from recruitment through transitioning.

Jeffcoat has a background in volunteer and association experience through her career with Habitat for Humanity and, most recently, the Girl Scouts.

Take Advantage of this NACA® Member Benefit: Job Opportunities from The Placement Exchange

NACA partners with The Placement Exchange to promote job opportunities within the field of higher education that are relevant to NACA® membership. Sign in at www.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 <https://www.theplacementexchange.org>.



Tell Us about Your NACA® Volunteer Experience

Tell us about your volunteer experience by completing the new Volunteer Transition Report, available at <http://naca.ws/1GfINbT>. Submit this form within two weeks of completing your volunteer term or following the conclusion of an NACA® event. Please upload any documents, handouts, forms, etc. that would be helpful for next year's volunteer. Your feedback will assist us as we seek new ways to develop and improve the volunteer experience! Questions? Contact **Laura Jeffcoat, Coordinator of Volunteer Leadership Services**, at LauraJ@naca.org.



Volunteers are responsible for much of what you see and experience at the National Convention or your regional conference, such as this Black History Month display at the 2015 NACA® National Convention.

Upcoming NACA® Foundation Scholarship Deadlines

The NACA® Foundation offers various scholarships (<http://naca.ws/1IKP2qM>) that are available to undergraduate and graduate students, student leaders, professional staff and associate members on an annual basis. Scholarship nominations are solicited each year. Advisors, please share this information with your students and encourage them to apply today!

- **NACA® Mid Atlantic Associate Member Professional Development Scholarship:** Apply by Aug. 1.
- **Barry Drake Professional Development Scholarship:** Apply by Aug. 1
- **Markley Scholarship:** Apply by Sept. 1.

Direct any questions to **Morgan Grant** at morgang@naca.org.



- **Scholarship for Student Leaders:** Apply by Nov. 1
- **Zagunis Student Leader Scholarship:** Apply by Nov. 1
- **Tese Caldarelli Memorial Scholarship:** Apply by Nov. 1

Participants Share Perspectives on Learning – and Fun!

Each spring and summer, NACA® offers experiential learning opportunities for students and professionals through 10 Institutes, each designed, in different ways, to provide participants with experiences and skills to help them further excel as campus leaders. Through team building, effective training and inspiring programming ideas, participants leave Institutes highly motivated to build better programs on their campuses.

Institutes offered this year included:

- **Huge Leadership Weekend:** May 28-31, John Newcombe Tennis Ranch (TX)
- **Programming Basics Institute:** June 4-7, Washington University in St. Louis (MO)
- **S.P.I.R.I.T. Institute:** June 5-7, Clemson University (SC)
- **Summer Leadership Event at Walt Disney World® Resort:** June 21-24, Walt Disney World® Resort (FL)
- **Concert Management Institute:** June 23-26, Marquette University (WI)
- **Student Organizations Institute:** June 29-July 2, University of Denver (CO)
- **Student Government West:** July 9-12, Colorado School of Mines
- **International Experiential Learning Institute:** July 12-15, Suffolk University (MA)
- **Student Government East:** July 16-19, The Richard Stockton College of New Jersey
- **National Leadership Symposium:** July 20-23, University of Louisville (KY)

Beginning in this issue of *Campus Activities Programming®* and continuing in subsequent issues, we will feature responses from Institute participants about what they learned and how the Institutes benefited them professionally and personally.

Huge Leadership Weekend: May 28-31, John Newcombe Tennis Ranch (TX)

The Huge Leadership Weekend (HLW) is a three-day educational and recreational retreat for student leaders and higher education professionals. It is designed to provide students development and growth in a variety of areas that will assist them in enhancing their collegiate experience as student leaders. It also strives to serve new and seasoned professionals in a dynamic environment that fosters communication, discussion and cognitive enhancement on a focused topic or interest.

HLW is comprised of two workshop tracks:

- **Leadership Academy:** This track is for student leaders with various levels of leadership experience and helps them gain and improve on skills necessary to their roles as student leaders on their respective campuses.
- **Professional Development Workshop:** Created for college professionals working in student activities and/or leadership development, this track includes workshop presentations designed to enhance skills for working with students in leadership roles and to introduce new developments, hot topics and other related skills. Graduate students are encouraged to participate.

Response from HLW Participants

Based on response from various participants, the 2016 HLW Institute met its goals:



"I think the best part about Huge Leadership Weekend was being able to bond, create friendships and spend time gathering and exchanging ideas with other student leaders from different institutions around the country," said **Haydee Reyes**, a sophomore member of **Fort Hays State University's (KS)** University Activities Board. "I learned not only the five Practices of Exemplary Leadership, but also how to implement them in the organizations I am part of when I get back to my university. I definitely recommend HLW to any student leader who wants to obtain more skills in order to become a better leader and wants to create a positive change in the world."



"HLW was a great experience," said **Jacob Ternes**, Coordinator of Student Involvement and Greek Life at **Fort Hayes State University**. "I really valued getting to connect with students and professionals from across a variety of institutions. While I was helping mentor and guide the students, I learned at least as much from them and the other staff members. I would highly recommend this Institute to students and staff and I hope to return next year!"





“Participating in the professional track for NACA’s Huge Leadership Weekend (HLW) has been one of the best advisor tracks I’ve attended,” said **Paulina H. Mazurek**, Assistant Director,

University Events and Student Programs, at the **University of the Incarnate Word (TX)**. “The discussion ... helped [me] think about my career development from a different angle [and] better understand what areas I need to develop to evolve my career in student affairs. The small group setting was perfect to complement the different professionals who attended.”



“As Institute staff, we volunteer our time and effort towards this weekend, not because of what the students get out of it, but *how they show us* what they get out of it,” added **Dan Puccio**, Associate Director of Student Affairs at

Penn State University-York, who served as Coordinator-elect for HLW. “Through all of the conversations, group hugs and cheers, students from across the country bonding together, notes in student and staff mailboxes exclaiming the impact someone had on them in just a couple days – all of these things are why we all love Huge Leadership Weekend and what made this year’s institute another HUGE success.”



“I was not sure what to expect when I arrived at this Institute, but I got so much more out of it than I had expected,” said **Sarah Mihal**, Assistant Director of Student Activities, Involvement and Leadership at **Washington & Jefferson College (PA)**. “It was exactly what I needed to reboot and refresh professionally.

I really enjoyed moving through the program with the same group of professionals and getting to know them. The environment fostered thought-provoking conversation that sparked new ideas for me to take back to my campus.”



Delegates show they are open for change in a group exercise.



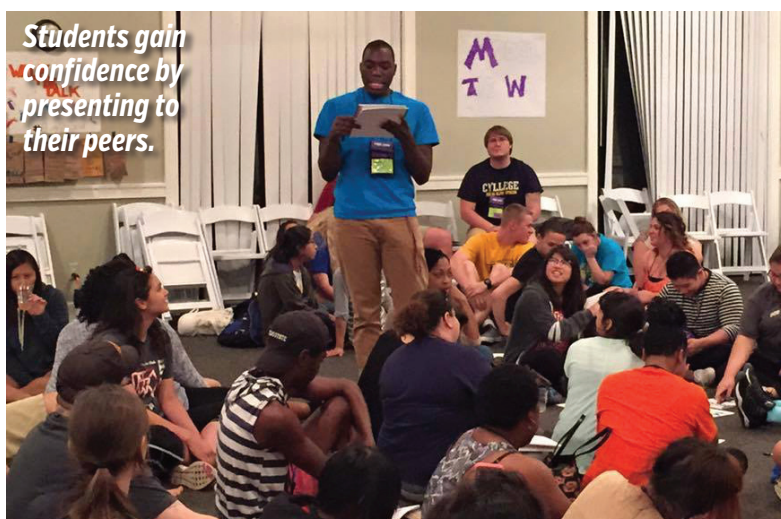
“The Professional Development Workshop at the NACA* Huge Leadership Weekend was fantastic!” said **Janelle Hanson**, Coordinator of Student Development at **Oklahoma State University-Oklahoma City**. “As professionals, we tend to always put our students’ needs before our needs and this workshop allowed us to focus on ourselves and meeting the needs of our profession. It was a very introspective and enlightening workshop. I would recommend it for any student affairs professional.”



“Huge Leadership Weekend was the best leadership development conference/retreat that I have ever attended,” said **Adam Crouch**, President of Associated Students of **Washington State University**. “I learned how to be effective and how to empower others, regardless of leadership style, learning style, and/or communication style. I would highly recommend it for any student leader interested in taking their leadership skills to the highest level!”



The Twitter hashtag for the Huge Leadership Weekend.



Students gain confidence by presenting to their peers.

Don't Miss Out on NACA® Member Information, News and Registration Deadlines for Upcoming Events

Now is the perfect time to update your contact roster with NACA. This is essential for registering for upcoming events and also for NACA to provide pertinent information to the correct sources. Please update your contact information and remove staff and students who are no longer affiliated with your department. If you are the primary contact for your school or organization, use the following instructions to update your member profile.

Update Your Information

- Simply sign in (<http://naca.ws/1C16ZJM>) and go to My Profile.
- You can edit your information and upload a photo of yourself.
- Your upcoming event registrations will be listed below your school's or company's profile.

Update Your School or Business Contact List

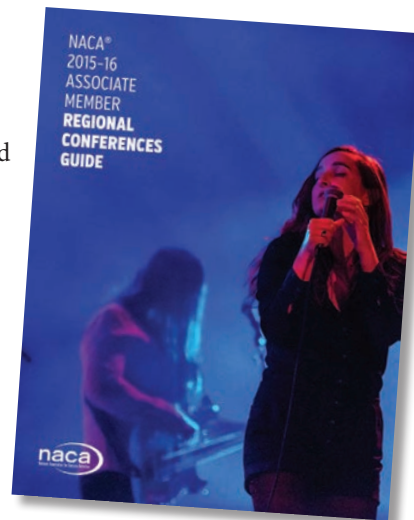
- Below your profile is the school/company profile. Select View/Edit Details and then scroll down to see Our Contacts.
- If you need to edit a specific contact's information (email, title, etc.), click Edit.
- If a contact is no longer part of your company, institution or student activities, click Remove.

After adding new contacts, Edit their information and confirm that they are part of your organization. If you do not do this, they do not receive membership benefits.

2015-2016 Associate Member Regional Conferences Guide Now Available!

The **Associate Member Regional Conferences Guide** contains all the information you need to purchase exhibit space, apply to showcase and register delegates for NACA's upcoming regional conferences.

Take time now to become familiar with all event policies. Review them and keep them on hand. You will be responsible for knowing policies and following them. You're spending your money, so be sure you understand where it's going and how the process works. Our website includes links to the *Guide*, as well as links to purchase your booth space and submit to showcase. It's all in one handy location (www.naca.org/RegionalConferences).



Dates, Locations for Future Conventions, Regional Conferences

Dates and locations have been confirmed for NACA's future National Conventions and regional conferences. Mark your calendars now!

2015 REGIONAL CONFERENCES

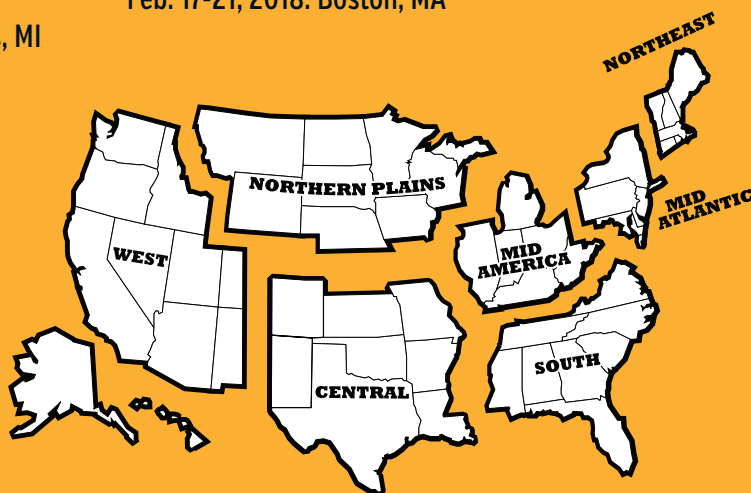
NACA® South, Oct. 1-4, Chattanooga, TN
NACA® Central, Oct. 15-18, Tulsa, OK
NACA® Mid Atlantic, Oct. 22-25, Buffalo, NY
NACA® Mid America, Oct. 29-Nov. 1, Grand Rapids, MI
NACA® Northeast, Nov. 5-8, Hartford, CT
NACA® West, Nov. 12-15, Spokane, WA

2016 REGIONAL CONFERENCES

NACA® Northern Plains, April 7-10, Madison, WI
NACA® South, Sept. 29-Oct. 2, Charleston, SC
NACA® Mid Atlantic, Oct. 13-16, Lancaster, PA
NACA® Central, Oct. 20-23, Arlington, TX
NACA® Mid America, Oct. 27-30, Covington, KY
NACA® Northeast, Nov. 3-6, Hartford, CT
NACA® West, Nov. 10-13, Ontario, CA

NATIONAL CONVENTIONS

Feb. 20-24, 2016: Louisville, KY
Feb. 18-22, 2017: Baltimore, MD
Feb. 17-21, 2018: Boston, MA



Step Up and Be Published!

If you've ever had a secret desire to be published, it's time to let the secret out. Article openings are still available for the issues of *Campus Activities Programming*® listed below. Check this list to see if any topics align with your expertise or pique your interest, then write to Editor Glenn Farr at glennf@naca.org. You might just be starting a rewarding new adventure in print.

MARCH 2016

[Article Deadline: Nov. 19, 2015]

- Concert Management
- Risk Management
- Assessment

APRIL 2016

[Article Deadline:
Dec. 11, 2015]

- Leadership Development
- Professional Development
- Graduate Student Issues
- Work/Life Balance

MAY 2016

[Article Deadline: Jan. 14, 2016]

- Budgets (for the following year)
- Low-cost Programming
- International Programing (for foreign students, study abroad, etc.)
- Orientation (for the following year)
- Retreats (end of year, beginning of next year)

Standing category articles to be included throughout the year: **Leadership Fellows** articles, **The Graduate Experience** (written by or written by others for graduate students) and **Curtain Call** (associate member writers).



In Case You Missed These ...

Campus Activities Programming® articles often have a surprisingly long shelf life and can help you in making programming decisions or learn new skills well past the cover date. In case you missed these articles, take a look at the issues in which they are included, either in hard copy originals or online at <http://naca.ws/1FMqKq6>:

“The Awkward Threesome: Sex, Alcohol and Consent” by Robert Hackenson, Vol. 48, No. 1 (May 2015). Hackenson chronicles the relationship between alcohol use, consent and sexual assault on campus and asserts that bystander education may help prevent sexual assault.

“Developing a Process for Student Organization Officer Removal” by Kaitlyn Schmitt, College of William and Mary (VA), Vol. 47, No. 8 (April 2015). Removing a student leader from office is something no one wants to consider, but Schmitt discusses some of the best and most fair ways to proceed when it becomes necessary.

“Create Your Plate: How to Achieve Student-Life Balance” by Paul Artale, University of Michigan-Flint, Vol. 48, No. 1 (May 2015). Artale asks – and answers – four questions each student should answer if they want to actually have a life while being active and engaged on campus.

“Infusing the Pay It Forward Mentality on Your Campus” by Drew Savage, University of South Carolina, Vol. 48, No. 1 (May 2015). Someone does something good for you, you do something good for someone else, and positive ripples emanate throughout your community, even throughout the world! It's a simple concept that can have a remarkably positive domino effect. Savage shares tips on how to make your campus a much kinder place.

Submit Proposals for Educational Programs Now!

Educational program submissions are now being accepted for the 2016 NACA® National Convention, the 2016 NACA® Northern Plains Regional Conference, the 2016 NACA® Mid Atlantic Festival and the Webinar Series. Visit <http://naca.ws/1SZ3gXN> for more information and mark the following deadlines on your calendars:

- **NACA® National Convention** – Sept 1, 2015
- **NACA® Northern Plains** – Nov. 3, 2015
- **NACA® Mid Atlantic Festival** – Nov. 3, 2015
- **Webinar Series** – open submission

Coming in the September 2015 *Campus Activities Programming*®

Keep an eye out for the September 2015 issue of *Campus Activities Programming*® for tips on tweaking, revamping and bringing school spirit to campus traditions, theme programming, and some good old programming basics. Also, don't miss Mark Nizer's hilarious, but painful, account of meeting Barry Manilow in Heaven in “Curtain Call.” All this and more coming your way in just a few weeks. In the meantime, you can always review back issues of *Campus Activities Programming*® online at <http://naca.ws/1FMqKq6>. And keep up with the magazine on Twitter by following @EditorGlennNACA.

NACA® News

Gardner Promoted at Maryville University



Effective June 1, **Brian Gardner**, Chair of the NACA® Board of Directors, was promoted to Assistant Dean & Director of Student Involvement at **Maryville University of St. Louis (MO)**. He now supervises Residential Life as well as Student Involvement.

Hyatt Takes Position at Mississippi State



Effective July 1, **Regina Young Hyatt**, a past Chair of the NACA® Board of Directors, became Vice President for Student Affairs at **Mississippi State University**. The first woman in this role at the 137-year-old institution, she will serve as a member of the President's Cabinet and provide executive-level

leadership and vision for the Division of Student Affairs. She will also be responsible for strategic planning for programming to support student life and success, as well as overseeing a number of functional areas, including health services, residence life, recreational sports and the Student Honor Code Office, among others.

Lloyd Named USC's New Professional of the Year



Ryan Lloyd, MEd, was one of two staff members recently named New Professional of the Year by the **University of South Carolina** Division of Student Affairs and Academic Support. He currently serves as Residence Life Coordinator for Preston Residential College and the International House at

Maxcy College. During his time at USC, he has served as a University 101 Programs Instructor and was honored last year as the Graduate Assistant of the Year and the Advisor of the Year in University Housing. He has written for *Campus Activities Programming®* on international programming and contributed a review of, and conducted a recent webinar on, Jeffrey J. Selingo's *College (Un)Bound: The Future of Higher Education and What It Means for Students*.

New Name, Status for Mary Baldwin College

Effective Aug. 31, 2016, **Mary Baldwin College (VA)** will become **Mary Baldwin University**. The college's board unanimously approved the name change in early May. Learn more at naca.ws/1K6eIya.

Campus Activities Programming® Named Best in Business

NACA's *Campus Activities Programming®* magazine was named Best in the Business in Division II for Best Magazine/Journal by the South Carolina Society of Association Executives. The announcement was made during the organization's 2015 awards presentation on Friday, April 24, in Columbia, SC. Judges praised the publication for both its content and graphic design. Pictured, left to right, are: SCSAE President David Latimer, CAE; NACA's Director of Marketing & Communications Latrice Williams; and *Campus Activities Programming®* Editor Glenn Farr.



Spilman Is New Advertising Sales Rep



Bill Spilman has joined NACA as its new Advertising Sales Representative. He is the point of contact for any associate member or non-member interested in purchasing and placing ads in all the Association's printed publications, digital and online opportunities (with the exception of NACA® *Spotlight* – see below). Spilman is working remotely from his Oneida, IL, office, where he is the owner/president of Innovative Media Solutions. Contact him at advertising@naca.org or call **803-217-3469**. Request a media kit, which includes NACA's new advertising rate sheet and contract.

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 **Geoffrey Forneret**, Director of MultiBrief Advertising, at gforneret@multiview.com or call **469-420-2629** and request a media kit.

Renew Your NACA® Membership for Continued Benefits

If you haven't already renewed your 2015-16 NACA® membership, now is the time! NACA's membership year runs May 1 – April 30. Renew today and continue to enjoy member benefits, including: **savings on 2015-2016 events; access to the Online Membership Directory; networking with other school members; professional development; webinars; 24/7 Online Block Booking; and much, much more!**

To renew online, log in at www.naca.org and click on My Profile. Questions? Contact memberrelations@naca.org.

Access to NACA's Campus Activities Marketplace (CAMP) is just one of the many benefits of continuing Association membership.



NACA® Regional Conference Sponsorships: Get Great Exposure for Your Brand

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Interested in sponsorship opportunities? Contact **Gordon Schell** at gordons@naca.org or call **803-217-3480**.

Share what's going on with you professionally and personally in the Campus News section of the NACA® Spotlight in *Campus Activities Programming®* magazine. This feature is designed for students and staff to inform others about what's going on in their lives. It's an easy way to announce a

- New job or promotion
- Marriage or civil union
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To submit information, email it to Glenn Farr, editor of *Campus Activities Programming®*, at glennf@naca.org.

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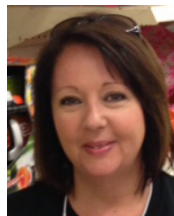
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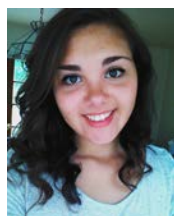


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Opportunities abound throughout the year. You don't have to attend an event to contribute to the Association. Find out more at www.naca.org or contact Laura Jeffcoat at lauraj@naca.org.

10 QUESTIONS WITH...

Jerrica Washington

**Program Coordinator, Student Involvement
Duke University (NC)**



1. Leadership/management book you are currently reading?

Getting Things Done: The Art of Stress-Free Productivity by David Allen

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

Our LDOC event was awesome! LDOC stands for Last Day of Classes and consists of a chapel climb, outdoor massages, inflatables, outdoor activities and an all-student barbecue. A concert concludes the event, followed by a pizza giveaway. Starting at 9 am and ending at midnight, it takes a lot of peoplepower and coordination. This year's event was very well executed, staffed, and received by the entire Duke community.

3. Favorite campus program in your entire career and why?

When I was a graduate student at Christopher Newport University (VA), the students hosted Life Size LIFE. The event was exceptionally innovative and collaborative, including offices and resources from around campus. The attention to detail was remarkable. Participants had a great time and learned a lot.

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

1. Carton of multicolored paper clips, rubber bands, and tacks
2. Cell phone holder
3. Post-It® Notes

5. Best teaching tool for your students?

"Real" conversations! I find that when I can relate to my students, we can have a more productive and engaging dialogue.

6. Technology that most benefits you at work?

My team recently began using Asana, a web and mobile application that allows you to manage projects with multiple people without email. It's specifically helpful when we are creating marketing and need to go back and forth with brainstorming ideas. We have also invited our programming board students to use the tool. It's a great way to assign and track their tasks to completion.

7. Most challenging aspect of your job?

Finding the balance between getting my work done and engaging in an office that's vibrant, lively, and constantly full of laughs. Thankfully, we have laptops and I am able to sit outside on nice days to play catch up.

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

Schedule things you enjoy and look forward to outside of work. For me, it's church on Wednesday evenings/Sunday mornings, volunteering, and involvement in my sorority.

9. Best programming advice you've ever received?

Recognize that today's students are living in a different time than when we [administrators] were in college. However, unless it becomes necessary, you don't have to completely reinvent the wheel. There is more to an event than simply having a space. It's all about the details. On event day, always find time to take a moment to reflect. We can get so caught up in the hustle and bustle of logistics that we often forget to reflect on our hard work.

10. Something unique about your programming board?

There are 15 committees, one of which manages a fully functioning coffeehouse (open every day from 6 pm-2 am) that doubles as a performance venue. The students have complete ownership and because of that, the building has quite a bit of character.

"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 Editor Glenn Farr at glennf@naca.org.

Fear and Attempted Robberies

By Rob Lehr



MY MAIN ANTAGONIST while filming the documentary *What Matters?* was fear, itself. From the moment we set out from St. Louis until I got home from Africa, I was consumed by a fear that grew stronger every day. The primary cause of stress between one of my partners, David, and me arose from my feeling that I was not going to come home alive, while he wholeheartedly believed God would take care of us. He was having the time of his life, while I thought danger was always a few steps away.

To deal with my fear, I chose to be ready to fight at all times in case we were faced with a dangerous situation. I dubbed myself the group's protector since David and my other partner, Dan, seemed to never think we were in actual danger. I existed in a constant state of "fight mode." After seven days of hitchhiking and sleeping in abandoned buildings, cornfields and a homeless shelter, my constant state of potential panic was beginning to wear on me.

After an afternoon of doing yard work and chores for some of Dan's relatives to justify being able to sleep at their house (our rule), we turned in. Dan and I shared a room. I went to sleep early while he went downstairs to make a phone call. A couple hours later, Dan walked into the room, where I was dead asleep. I don't remember this, but he says that, when he entered the room, I woke up and backed against the wall yelling, ready to fight whatever might be coming at me. He described me as a wild animal backed into a corner, ready to defend its life. We were only seven days into the trip and I had already developed symptoms of PTSD.

There were a handful of incidents we experienced in Europe that I believed were very close to going bad. Once on a train, when a large man stared at me and my camera bag the entire ride, I made the call to get off the train and the guys thought I was being paranoid. Another time in Switzerland, a man walked with us for an hour, trying to convince us to stay at his place. I think we all were skeptical of him, so we decided to not do it. But while Dan and David talked to him, I kept my distance, ready for the fight that never came.

Once we reached Greece, we squatted on the floor of a church. Before we left, the pastor shared a few words of caution: "You are three white males going into a place where people will

see you as an opportunity to make their lives better. There is zero statistical probability that you will get out of there without losing something." He then told about a man whose hand was chopped off with a machete so the thief could take his watch. Needless to say, his words threw gasoline on the fire of my already obscene level of fear.

After a long flight, we landed in Nairobi and the next day, we met our guides, Tony and Jack. We had a short meeting about what to expect when we visited the Kibera slum later that morning. I explained my fear to Tony, trying to justify it by telling him about our last month of travel. "You are not supposed to be so afraid," he said. "If you keep your things tightly packed and mingle with people freely, nobody will mess with you." This assured me a bit until Dan asked what would happen if we were robbed: "Would they pull a knife?" "No, mostly in Kibera they have guns," Tony said.

Any reassurance I might have felt was by then completely gone.

In the slum, we walked around meeting and interviewing people. After a month of living on the cheap, the slum amazed me. It was incredible to see all the structures its residents had built out of scrap materials and, later in my life, I drew inspiration from it by building a Nerf arena out of scraps in my backyard.

At one point, we stopped to hang out with a group of people, asking questions. Everything seemed OK until our guides told us we had to leave immediately, which we did. After reaching a safer place, Tony and Jack told us a gang of men had asked them if it was all right to rob us.

What?!??? Polite criminals ever.

Needless to say, Tony and Jack told them no, but proceeded to get us out of there in case they decided to do it anyway.

The next day, our plane crashed as we were getting aerial footage of the slum. Dan and I were hospitalized and returned home a week or so later. David and his brother continued on our planned path through Africa and Jack and Tony accompanied them for the first portion of that journey.

I am still in contact with Tony. Six months ago, he told me about an incident involving the gang of men that asked permission to rob us. During a hijacking gone wrong, the entire group was shot and killed.

I am incredibly saddened by this.

ROB LEHR, based in Springfield, MO, is an award-winning filmmaker, plane crash survivor, and one of the three-man team from *What Matters?*, represented in NACA by Contemporary Issues Agency (www.ciaspeakers.com). For more information about Lehr and the *What Matters?* film/presentation, which appeared in the Lecture Showcase at the 2015 NACA® National Convention, go to www.whatmattersfilm.com.

"Curtain Call" is a regular feature of *Campus Activities Programming*® 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.

NACA® SHOWCASES... THAT STAGE WON'T SET ITSELF UP!



Students are needed for our stage crews at all upcoming fall NACA® regional conferences. Apply to become a volunteer stage crew member at one of our regional conferences and have the opportunity to gain a rewarding experience as you help to produce a large-scale event.

For more information regarding stage crew duties and specific time commitments, check out the links to the NACA® website:

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