# Student Fee Review Board

# Meeting Minutes

March 2, 2015

1. Call to order

Lance LiPuma called to order the regular meeting of the SFRB at 5:08 on March 2, 2015 at the LSC.

1. Roll call

Lance LiPuma conducted a roll call.

1. Gallery Input
2. Presentations

* The Career Center
  + Presenter: Jeremy Podany (Director)
  + I’d like to say thanks to some of the leadership for being here. I’m not going to talk too much about the mission, but I will show you a ninety (90) second video*. [Shows Video. Csueffect.colostate.edu is where this can be found.][Move into PowerPoint].* It was really neat to be part of that video and was a part of a collaborating via six (6) different offices on campus. But we have some things we need to work on.
  + Let’s talk about the budget and where we are headed. There about twenty-two (22) full time and twenty-six (26) part time staff. We have a wide footprint with three-hundred fifty (350) presentations a year, which equates from 7,000 to 10,000 students. 2013 to 2014 has 1,325 employers hiring Rams at graduation. Six hundred fifty (650) of those employers came to campus and did about 3,000 interviews. Let’s talk about budget history. If any of you have been here for a while, you’ll remember some of the holy smokes moments three years ago. Fiscal Year 2013 had a huge annual deficit. We were going to run out of money, and we knew that we had to change the way we were doing things. So we didn’t ask for any student fees and still managed to decrease the deficit. We have a zero (0) annual deficit. And we have the increase in fees in because we eliminated our spending and increased the self-generated revenue that we have. So I feel like we are in a really healthy start.
  + We didn’t ask for anything last time and now we want to. We have a 1.65 to 1.7 million dollar budget, so we are one of the larger multi-faceted ones. This fits right in line with our mission: career education for students, employer development, and then ending up with connecting the two parties. And those are our first three budget spenders so it’s perfect. Our ask this year is seventy (70) cents, and in non-mandatory we have the combination between ALVS and the Career Center shared position and then also the vision for Career Communities. Our vision for Career on campus is that every student has career education, career connections, and a career community. Right now we are great at education and connection, but the community (coming from informal conversation) doesn’t happen as much. Here’s our model right now: we have a hybrid liaison model with a shared staff to every academic college and the alumni association. Combine that with our employer connections team (which encompasses staff and events), and we bring it together under one mission. These teams are our drivers. Every one of our liaisons does something, but to do so for every one of our students in each college becomes really difficult. Veterans alone are about 1,200 students, which is one of the reasons we really want that veterans role.
  + The other problem that we face is that there isn’t an industry focus: if I’m an art major and want to work in information technology, how do I know that? So our model is great for the college connection but is flawed in that we need to have an industry understanding. There also aren’t a lot of informal places to talk; we have formal ones. But I was talking to Key Community Freshman students and they said they would love a forum to talk to staff, alumni, and entrepreneurs about a certain industry. What is it like to work in a startup, the cooking industry, etc.? To solve this problem, we want the extra connection for the veterans, and we also want the broader community vision. This platform of Career Communities isn’t creating another team; it’s creating another space. Career Communities are an industry-focused, social- and relationship-driven, online/in-person, informal/formal, personal connection platform. [Shows list of career communities]. These are industries, not disciplines. We don’t want a “majors” perspective; we want the industry perspective. If you’re Political Science as a major, you don’t say “where is the Political Science community?” Because you can focus on the industry and not your major. And you could join multiple career communities; you can be heavily involved or not. In the last two years, nearly one hundred (100) CSU students from every college on campus went to work in a start-up. We have to ask how they learned these skills. You need to look at a broad span of majors that can directly relate to a community versus those that don’t as directly relate. Unless someone is a quadruple-major, how can they learn all they need? We think a community platform can provide this. Stanford is already doing this, and I have a close connection there who I am communicating with. We think there is an under-preparedness. Barb Richardson would oversee the whole thing, and then we are asking for the Lead Operations Coordinator Position.
  + A couple of notes: we would add, this first year, an extra $40,000 in other asks to make this happen, because this is the most that we want to ask but we will need more to do it. There will be start-up fees, etc. In Fiscal Year 2017 we think it would be forty-nine (49) cents, and it would be a two-year phased increase. I think it’s a five year vision at least.
  + Questions:

1. Scott: In the Salary and Benefits, the FY15 Approved was much higher than the FY15 Projected. Why?   
   *Answer: Great question. So twenty-two (22) full time staff and twenty-six (26) part time, so whenever staff leave that creates the gap in salary. It happens multiple times with student staff, and our Agriculture liaison we lost two (2) weeks in. And we had a hold on that so we couldn’t rehire. The Liberal Arts liaison just left. But what that allows us to do is to look at inflated operational areas.*
2. Scott: So the extra money goes where?   
   *Answer: Normally it goes into reserves but if we are looking at different things, and a line item is short, then we will spend it in operations.*
3. Andrei: The FY15 Approved versus FY15 Projected revenue increase was huge. Where does that jump come from?   
   *Answer: We got gifts/grants totaling 32,000 dollars, and we had a sold-out career fair. It’s one-time money.*
4. Kelsey: I have a question about Budget Assumptions in student enrollment in summer for off-campus students, which if you look is the last bullet in the grey box. Previous Enrollment for every other fee area so far has been two hundred (200), and for yours it’s one hundred and fifty (150). So where is that number coming from?   
   *Answer: Is it really two hundred (200)? I would love if it was that. We might have pulled that from an early draft, the actual thing in the box might be an early draft. Let us get clarity on that. That’s a good catch. We will find out if we based that off of one hundred and fifty (150) or two hundred (200).*
5. Nick: Besides Stanford, does a similar system exist at peer institutions that are about the same size and are comparable? *Answer:* *There’s a real problem nationally with industry education. If anything has started, it is either unknown or new. There is an industry clusters program for information learning at some places. I would love twenty (20) to thirty (30) more career staff on campus to pop up. I think there is 11.25 extra staff that pop up and help with that. But whether or not they have an industry focus (since students go to multiple industries) isn’t clear. We are aware that this is a form of newer thinking: this will be innovative and cutting-edge. And we will probably be presenting at conferences with Stanford.*
6. Lance: Give us breakdown of seventy-seven (77) cent mandatory increase. *Answer: That is almost exclusively in salary/benefits. There is also a bit for tuition increase for Graduate students, debt increase, and insurance went up a small amount. A few staff members were hired on at the beginning of the year and we had to pay more to get them.*
7. Lance: For your Career Communities, what are the benchmarks you’ve set up for the next Fiscal Year? How will you roll it out and implement it, and what are the steps of the students seeing it?  
   *Answer:* *Good question. We have a culture of innovation in our office, so one of the first things we do is listen to students. We have to listen a little bit deeper as to what the data and trends are saying. We have done a lot of that, but we also listen to students. We need an online space, and might be able to link it to our already existing job search dataspace. We do tours and connect events and we would bring them round the communities. We need informal meet-ups with alumni, employers, and students; things like getting over coffee to connect in person, and connecting online. We should take advantage of the technology in culture and map in in career communities. We want engagement and we want iy varied between heavy and medium. Maybe there are multiple engagement points. “What am I interested in?” should be a question that can be answered by the students.*
8. Yousef: Have you talked to employers if they have reservations about this platform? Bringing so many majors in could be chaotic. *Answer: Employers want specialized treatment and niche populations.* *So right now they approach it in the career fair. They are begging us to help us fix this problem and are really a fan of it. The platform won’t take a lot of staff.*
9. Rioux: So I’m looking at your cover letter. If you don’t receive what you requested you will spend $117,000 out of the initiative to go across with it anyway. Am I seeing that correctly?  
   *Answer: It’s not that we will, it’s that we would* have *to. I’m coming here asking for you to fund it, but the $117,000 is not sustainable. I would have to struggle with whether or not to do that. I don’t want to get down to 4% in the reserves.*
10. Andrei: Piggyback off of that question: would the $117,000 be annual or startup?   
    *Answer: The startup cost will be pretty minor, maybe about two thousand (2,000) dollars out of the forty thousand (40,000) dollars we are spending. This would be for things like research, focus groups, and testing. So it would be more like a $115,000 annual kind of thing.*
11. Lance: If there are any questions about the position that would be split between the Career Center and ALVS, now would be the time.

Jeremy: The liaison model is really helpful. Because not everyone can do everything. It’s a huge deal for us.

Rioux: So that person hired half-and-half would also be acting as a career supporter?  
*Answer:* *Yes.* *They would be the lead operations person for the career communities. Half is campus-wide and half is niche for their focus.*

Rioux:So basically, the co-funded thing hinges on having the career communities as well? By that, I mean: would you have able to have the liaison person without the career communities?   
*Answer: They are intrinsically tied to each other. The career communities is a vision, the ALVS is a population, but they are doing similar work.*

Rioux: The liaison that this money would create could not exist without the career communities, because that is half their job?   
*Answer: Yes.*

1. Lance: So if we came back to you and asked you to separate the two non-mandatory apart, for the fifty-eight (58) cents and forty-two (42) cents, could you do that?   
   *Answer: Whew. That would be really hard. We would have to do a pilot, but I’m not as interested in that and would rather go big or go home.*

* University Center of the Arts
  + Presenter: Walt Jones (Chair of Theatre and Dance)
  + Hi everyone. I brought a student with me, Devyn Anders, she designs sets and costumes, and this is Mike Solo, who is the Publicity and Marketing Manager. I think of him as the ASCSU liaison.
  + When I was ten, I snuck out of the house on a Saturday morning and walked to the circus. I hit behind the poles until I learned against it a little too un-carefully and it rolled towards these guys who looked towards me. They let me hang out there. What I remember most about the circus was that you go to watch the tightrope walker fall, and the lion tamer become lunch; and it doesn’t happen much, but that’s why you go. There are a lot of human accidents you see, and I know my attraction to theatre at that time was because of that. I would see amazing experiments off-Broadway in places that could easily catch fire and somehow it made what I was watching a lot more interesting. I know that I was looking for the pulse of “right now.” I’m an avid movie-goer and I still am, but media is in the can. Even live things have a ten (10) to fifteen (15) second delay so that it can be stopped and fixed. You can’t do that at the circus. Also I remember that the movie theatres had clocks when I was a kid that were fluorescent, so you could watch time go by but you still knew what you were watching could not be live and could not have any accidents (unless the projectionist broke the film). I think this is reflective of the difference between the live and media arts. In theatre/concert, you want to be with people who are experiencing the same thing you are, in a crowd. In a movie theatre, you want to be alone. It’s in the dark and it’s anonymous. In live music, dance, and ballet, you are there to see the sweat and to know time is moving forward *right* now. In film, sweat is applied or mopped very carefully from an actor’s face, depending on what they want. In the theatre, it is not so. This is what I aspired to: theatre that mattered and was different every time you saw it. It is always a different experience. It’s why actors ask what night you saw it, because they think their nights tend to be awful. They typically blame it on the audience, but it’s not true; you, as an actor, give the worst assessment of what a good show was. A very small handful lived up to what I thought they could be.
  + Where else can you try something that might be an epic failure? We have done that and taken that risk at the UCA, but we need to go further with it. It is challenged by the availability of the pocket-sized entertainment form that everyone has. You are competing with tens of thousands of options, so we need to distinguish ourselves and make people come. That was partly the reason for the Free Ticket Thursday program years ago. It’s not because we don’t care about income; it’s about that we want the audience to see what we do and let us know what we can do better. The main step is attracting them into the theatre.
  + We have not been totally successful, but thanks to you we have been able to try. We should be here to take chances, and it’s thanks to the SFRB. The arts have a tough time competing, because the number of donors is pretty small. Here we don’t have to beg for donors because you recognized years ago that the arts are important. Unfortunately there’s not a lot of data about art in education and its importance, but it is important. It’s more important to see and be a part of something that shares your beating heart. We have asked for modest increases over the year to provide you with opportunities that may have an effect like the circus did on me in the year of 1976 or 1977*. [Shows four minute clip of shots from things the UCA has done].*
  + Budget assumptions: We are looking at $1.77 increase per student for the Fall/Spring terms. That would be 2.9% for the mandatory salary/fringe and a 5.5% for a new shop hire. That includes also a 6.8% increase for material supplies as well. Are there any questions about those areas?
  + Questions

1. Andrea: Why was there a thirty thousand (30,000) dollar decrease in self-generated revenue?  
   *Answer: Because we give up a lot of seats. But we expect that to even out because of* The Hobbit.
2. Rioux: Why do you need the extra money?  
   *Answer: Because experts said that the number of productions should be at about three hundred thousand (300,000) dollars and we have about one hundred thousand (100,000) dollars*.
3. Rioux: If the Dean approves the cost of an additional staff person then it shows that you would be asking for more production support; and an extra thirty thousand (30,000) dollars for production and materials; if that will all be useful and why isn’t it in the request?   
   *Answer: Because we didn’t want to stagger you with the request. So we are thinking about a multiple year phase-in. And we are asking others to contribute to that too.*
4. Ally: When will you hear from the dean?  
   *Answer: Four of us have tried to ask her, and the answer is that we will find out when we find out. So we don’t have even a hint. They noticed we had asked for a position from you, and we ask that not as a way to double-dip but just because we don’t know the answer yet.*
5. Kelsey: Would any of this money go to any other department besides the Theatre department?   
   *Answer: Yes. Theatre, Music, and Dance*.
6. Katrina: I’m curious about something on FY15 Approved and FY15 Projected. I’m looking at general/administration costs of about ten thousand (10,000) dollars in savings, and carrying down to other operating expenses there is forty thousand (40,000) dollars. So that is fifty thousand (50,000) you didn’t spend; where did that end up going?  *Answer: Whereas the budget at this moment the looks rosy, at the end of the year it will not. It’s frontload requests, and when asked about them it looks better than it really is.*
7. Rioux: Will you elaborate on this technical position you are asking for?   
   *Answer: We have a need in the shop because we have only three (3) positions. Other places usually have closer to eleven (11). This person, depending on experience, would determine where they would fit in the shop because we have needs in all areas. There is any number of things they could be so we will cast the net really widely. Master carpenter is the biggest need we have but a crafts theatre person who could take on the responsibility of strange things that are not falling into any category would also work. The scenic and props area could benefit.*
8. Kelsey: Would you have any benefit from an unpaid intern?   
   *Walt: Oh yes we have lots.  
   Mike*: *What you may not be able to see so well is how interconnected this really becomes. I manage between six (6) to twelve (12) internships for real actual duties in the theatre. My experience led me from a BFA, to video productions, to a Masters in Scotland, to coming back to CO; so we are bringing real-world applicable skills to the arts. So if I understand the purpose of the board and having the fees used properly and efficiently, then that is what the UCA is about and we are fulfilling that purpose. When Walt talks about materials and necessities, these are things that students need in order to do their jobs. It’s not just physical things; it can be for multi-media as well. Such as in game design and 3D development, so it can be integrating multimedia into the program. We are placing interns into real jobs after they leave our facilities. A lot of our graduates end up doing something adjacent to what they do, and they get taken into many different opportunities. So the internships are important to us, and we want to increase the visibility and opportunity for that. The people that took me aside said that classes are great but the real-world opportunities are what got them the job. The more we are able to provide, the more we can give those internships.*
9. Kelsey: So if there wasn’t the job, couldn’t you have the intern do the same work?   
   *Mike: It would take a very technically-based person to do so. I don’t think it’s out of the question, but it’s a qualification issue in terms of safety and seriousness. It is an option, but it’s more of an issue of finding the right person I think.   
   Walt:* *We get a lot of requests from students about internships, and there is no student we have turned down in terms of finding where they fit and how they fit.*
10. Luke: Are the majority of the frontloaded increases mostly for Hobbit?   
    *Answer: Oh no, Hobbit was already funded by last year.*   
    Luke: So can I have an idea of what the frontloading is?   
    *Walt: We do big semester plays, and we have a workshop going on. We have a connection from someone I met at a play.  
    Mike: It’s about staying in front of the cost as well. The cost of the real world increases, and so our cost increases. A lot of it is multi-media based and that equipment is not cheap. Being able to stay up front and be competitive is very good for CSU as a whole and the students themselves.*
11. Andrei: How many people annually visit your plays and how many of those are paying?  *Answer: We have probably about twenty thousand (20,000) people come to the shows, half are students and CSU community, the other half is public. The tickets that we give away are a moving target, because if we look at an upcoming weekend and there are more tickets to give away then we do it, we give them. On the converse side, if the shows look like they are selling out, as the run goes forward those free ticket sales drop. Getting people in there to see it is more important than ever. Even though paid ticket revenue looks like it is going down, it will even out because we expect* The Hobbit *to really attract a lot of people.*
12. Andrei: Do you have exact numbers of the number of tickets you give away for free?   
    *Answer: No, because the target is floating. I can get an actual number and send it to you, if you’d like.*Andrei: Yes please.
13. Yohana: You want to expose students to different cultures, so what specific theatrical pieces would reflect the diversity on our campus?  *Answer: Well, all of the classical plays can do this –Shakespeare is not really about England and is instead about the human condition, so we can bend it to fit the nationalities for the current culture.*  
    Yohana: Do you have any specific examples?   
    *Walt: No, I can’t say that we have them. And I wouldn’t say that we would do them because I don’t know if we have the people who would deliver them to what they deserve. That’s why we do classical; because we can bend the story. Specific plays… we literally don’t have the people to deliver that. You know what I mean? You kind of have to know who will fit the role before you announce that you are doing it. We need the cultural and emotional experience.*   
    *Mike: The way I see it is all very integrated, and we brought on our Classical Conversation Series last year. Three out of eight are international performers from around the world; the purpose is for the students to work with musicians. It’s important to remember that a lot of these are integrated for students to work with professional-caliber artists. Our dance program has Taiwanese dancers coming in a few weeks. So it’s across the spectrum. And once again it’s a real-world professional environment, and that’s what I’m working on as a personal point of pride and I think we are taking into consideration other cultures.*
14. Brandon: Back into the budget: why are you expecting travel to be so much more for this year?  *Answer: Because there are guest artists who come: one from China, the director of The Hobbit, designers, etc. We used to have no travel expenses but now we want to bring as many as we can afford in order to give people in CO the experience of a broader aesthetic than we do. We want to give the public and students the opportunity.* *And it does help them to see the guest artists because it is a branch out of perspectives*
15. Brandon: You are expecting $16,500 again next year, why? *Answer: Because it takes into account what we are planning but if we get funding we are asking for then we will make room for those outreach connections; and if they don’t, we won’t.*
16. Brandon: Looking at savings for Operating Expenses and General Administration costs: there is a reduction of $18,000 in Operating Expenses and about $12,000 in General Administration costs. Why?  
    *Walt: General Administration costs is internship effectiveness, because we don’t have to pay a professional to the things they can cover. This year we had to because the shop staff was too little and had to do some over-hiring. We had to bring in people for when two of our plays overlapped. A lot of it is up to the minute, and things get moved around.  
    Mike: We are also moving print publications to a digital format, which will save four thousand (4000) to five thousand (5000) dollars. And again, creating a digital magazine provides more intern opportunities and reduces publishing costs. Everything is going digital so that’s how we are shaving off some of our costs*.

* Lance: Looking at the time constraints we face for the night, I will entertain a motion to adjourn, have dinner, and then have the rest of the night be over with. [Seconded]

1. Dinner- Sandwiches
2. Adjournment

Lance LiPuma adjourned the meeting at 6:48PM.

Minutes submitted by: Michelle Sogge

Minutes approved by: [Name]