

# **SAB Major Concert Risk Analysis, Matrix, Mitigation Plan, and Opportunities**

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## 1. Risk Categories

**Explanation of Potential Risk Categories:** There are several types of risks that should be considered when planning an event. Some of the types of risks to think about are described below:

- **Physical:** Physical risks include potential threats to the physical well-being of participants. Physical risks can include such things as food poisoning, injuries that may result from the activity or event or travel to and from the event, or physical harm that can result from the behavior of other participants. Ask yourself:
  - What is the seriousness of the risk associated with this event/activity?
  - How are we being proactive to ensure harm is prevented to participants of this event/activity?
  
- **Reputation:** Reputation risks are those things that may result in negative publicity for your organization, Truman, your advisor and/or the venue where you are holding the event. Examples might include a publicity campaign containing offensive materials, activities that do not support the mission of your organization, events that are perceived negatively by potential members, activities that cause community members to complain to Truman's administration, or planning mistakes that reflect poorly on the leadership of your organization. Ask yourself:
  - What does our event/activity say about individuals that are participating in it?
  - What does our event/activity say about our organization (this includes your National Headquarters if applicable) as the sponsor?
  - How are our organizational values being enhanced through this event/activity?
  - How will our event/activity impact Truman State University's reputation?
  
- **Emotional:** Emotional risks involve the potential of your event to result in emotional distress for any participant in the activities. Examples of emotional risks might include harassment, emotional trauma, extreme fear or anxiety, offense or disgust, rejection or discrimination that occur as a result of the event. Ask yourself:
  - What feelings (i.e. fear, anger, sadness, exclusivity, etc) may be evoked by the sponsorship of this event/activity?
  
- **Financial:** Financial risks are potential negative consequences of the event that can negatively impact the fiscal stability of your organization and/or other organizations supporting your event. Examples might include misuse of organization funds, few attendees than are needed to cover costs, poor accounting procedures, theft, and unanticipated expenses. Ask yourself:
  - Do you have the finances to cover the cost of this event/activity?
  - Should you pre-sell tickets or items to ensure you can cover expenses?
  - If your event/activity is a fundraiser, does it violate Missouri gambling policies?
  
- **Facilities:** Facility risks are risks to the facility in which you are holding the event or risk inherent at the facility itself. Facility issues might include fire codes, maximum capacities, audio-visual issues, heating and cooling, damage to the facility during your event, and parking issues. Additional risks involved might be behavior of other users of the facility, facility structural concerns, and weather challenges. Ask yourself:
  - Is your activity taking place in the proper location?
  - Are we utilizing the appropriate equipment?
  - What resources do we really have available to us for this event/activity?
  - Do we have inclement weather plans?
  - Who in the organization is responsible for making the call if a change in plan is necessary?

2. Activity : Description

**Talent Acquisition**

Survey, Research, Inquiry, Slate, Contracting of talent

**Promotion**

Communication external to the board to announce the event and attract students, Truman, and Kirksville Community members.

**Talent Hospitality**

Planning of Hospitality and details of taking care of talent and staff that will be on site day of show.

**Event Logistics Plan**

Venue Details, Production, Equipment, Reservations, 3rd party services,

**Staffing/ Security Planning**

Security plan for board members, contracted student orgs, DPS, Ambulance, Entrance, Crowd Control, Emergency preparedness,

**Load In/Set Up**

Production and Equipment load in and setup and preparation of venue

**Show**

Duration of actual event when guests are in attendance for the show

**Meet and Greet**

Board and Guest direct interaction with artists for pictures, signatures, etc.

**Strike/Load Out**

Tear Down of all equipment and production, cleaning of venue, sending talent off

### 3. Risk Identification/ Analysis

#### 3.1 Talent Acquisition Risks:

##### Physical Reputation

- Utilizing feedback of students accurately.
- Portraying accurate information with research results.
- Honesty with budgetary information and date availability.
- Honesty of contracting information.
- Bringing particular artists and sponsoring them on behalf of SAB and the University.

##### Emotional

- Artist content.
- Communication to students during this process.
- Not announcing prior to offer/contract/agreement of artist to not get student hopes up.
- Board Member effort in this portion vs successful outcome.

##### Financial

- Commitment of SAB Concerts allocated budget and student fees to support talent.
- Ensuring that agreements/purchases are value minded/ that we are good stewards of student funds - production, agency.
- Money to sponsor the survey.

##### Facilities

- Utilizing research and reviews of artists to make sure they are respectful of the rules and policies of the university.
- Securing Pershing arena or another venue prior to any agreements.
- Ensuring that rider specifications can be accommodated by venue.

#### 3.2 Promotions Risks:

##### Physical

- Posting publicity on campus.
- Making publicity items - stakes, table tents.
- Chalking
- Weather.
- Publicity tables.

##### Reputation

- False claims/ inaccurate information.
- Publicizing without approval.
- Obscene imagery/content.
- Illegal posting (without reservation/ approval).
- Last minute.
- Insensitive communication.

##### Emotional

- Triggering content/imagery.
- Promotion to all audiences, not targeting/segmenting to the point of segregation/exclusion.
- interactions with students at publicity tables and during word of mouth interactions.
- Friendly communication via social media.

##### Financial

- Spending appropriately to attract sufficient audience to cover costs.
- On-time purchases/requests.
- staying within publicity item budgets.
- Ticket cost

##### Facilities

- Following university publicity policies.
- Damage to facilities from creating or posting publicity items.
- Publicity table/event locations - following guidelines/policy.

### 3.3 Talent Hospitality Risks:

#### Physical

- Travel/Transportation of artist/equipment
- Natural disaster/weather/venue.
- Food allergies.
- Personal threat/attack.
- Providing privacy and security for personnel and equipment.

#### Reputation

- Accommodating contract/ rider requests and communicated needs to the best of our ability.
- Ensuring media represents event positively and accurately.

#### Emotional

- Positive interactions between event personnel and students.
- Creating a comfortable environment for work to occur.

#### Financial

- Staying within budget
- On-time purchases/requests.
- Last minute requests.
- Sharing or covering costs when appropriate.
- Merchandise

#### Facilities

- Providing clean and welcoming green rooms.
- Documenting green room condition before and after - damage/condition responsibility
- Facility policies followed.

### 3.4 Event Logistics Planning Risks:

#### Physical

#### Reputation

- Last minute communications/ reservations.
- Making unrealistic requests or communicating inaccurate info.
- Dropping the ball on promises or contractual agreements
- Lack of adequate preparation
- Working with athletics

#### Emotional

- Considering audience and stakeholders when planning and sending communication
- Stress on planning committee.
- Generating excitement to audience and to activities board.
- Disagreements between stakeholders

#### Financial

- Ensuring plans and contractual agreements/request fit in budget
- Securing services in adequate time to receive any discounts/ avoid late fees

#### Facilities

- Ensuring plans fit within venue policies/guidelines
- Communicating with stakeholders regarding venue details and production plans
- Hazers
- Ensuring reservations of equipment occur on time to acquire necessary supplies.

- Access to venue - venue staff and keys

### 3.5 Staffing/Security Planning Risks:

#### Physical

- Partial coverage
- Prohibited items enter venue
- Backstage open
- Unprepared
- No crowd control plan/equipment
- Lack of training/clear direction
- EMT unable to access venue
- Unable to identify security/staff
- Guests Unaware of risks - strobes, hazers, latex
- Threat to talent personnel or equipment

#### Reputation

- Inadequate preparation of staff/security to address issues and provide customer service
- Slow entrance
- Late show start
- Unruly crowd
- SAB's inability to handle complexities of this scale of event
- Holding up contracted agreements - service organizations
- Last minute changes

#### Emotional

- Feeling of unsafe environment
- Unsure of who to go to when issues arise
- Overwhelming environment
- Frustration or confusion with lack of preparedness, instructions, clear plans
- Upset workers for not being able to see/hear concert - shift placement
- Frustration with unclear audience rules - crowd surfing - over mojo

#### Financial

- Lawsuit
- Need for extra security
- Inadequate acquisition of supplies
- Paying contracted organizations/services on time
- Costs of preparing materials - signage, apparel, etc

#### Facilities

- Unruly crowd damaging venue
- Crowd on top of basketball court
- Clear entrances and exits
- Limited access to other venue premises
- Bathrooms

### 3.6 Load-In/Setup Risks:

#### Physical

- Injury to board members during truck unloading and equipment setup
- Injury to board members when covering basketball court.
- Injury to board members when preparing green rooms.
- Injury to equipment if not handled properly - backline
- Electrocutation
- Injury when dealing with crowd control equipment

### Reputation

- Visual aesthetics of venue/production equipment and proximity of audience to stage
- Ease of access for guests
- Relationship with production company - board as stage hands
- Preparedness for talent
- Following venue policies
- Disagreements with stakeholders/agents/artists
- Alterations to show advance

### Emotional

- Tiring for board members
- Board members working with production company/roadies/talent
- Dealing with needs/last minute requests from talent
- Deferring to supervisor's judgement calls
- Dealing with changing plans/ agreements

### Financial

- Working with expensive equipment
- Injury costs
- Acquisition of essential equipment - last minute - forgotten/broken or backline
- Last minute requests
- Hazers - fire dept call
- Disagreements leading to disputes/perceived wrongs

### Facilities

- Following venue policies
- Access to premises
- Hazers
- Shore/Venue Power
- Damage due to mishandling of equipment
- Classrooms
- Green rooms

## 3.7 Show Risks:

### Physical

- Auditory injury
- Exposure to strobes, hazers, latex
- Fighting
- Moshing, Crowd Surfing
- Attendees getting too close to equipment
- Tripping on cords or floor covering or bleachers
- Navigating dark venue
- Equipment failure
- Improper use of equipment - changeover
- Inadequate security checks
- Attendees under the influence
- Crowd mass chaos
- Entry/Exit points
- Natural Disaster/Fire

### Reputation

- Artist delay or no-show/refusal to perform
- Offensive material
- Injury to attendee in crowd
- Misrepresentation of artist/show/ content
- Poor customer service
- Poor guest experience



- Changing stakeholder expectation

#### Emotional

- Overwhelming environment
- Unclear audience rules
- DPS handling issues
- Changing expectations
- Triggering/inappropriate content
- Stressful environment
- Strained communication - quick/ difficulty in harsh environment

#### Financial

- Performance fees
- Malfunction of equipment
- Disgruntled guests - refund tickets
- Lawsuits
- Emergency

#### Facilities

- Venue wear and tear - large crowd
- Spills
- Damage to basketball floor
- Following venue policies
- Hazers
- Premises access
- Bathrooms
- Entrances and Exits

### 3.8 Meet and Greet Risks:

#### Physical

- Threats to talent/agent/personnel
- Vetted guests/meet and greet winners
- Secure venue

#### Reputation

- Student interaction with talent
- Misrepresentation of SAB/University
- Inappropriate photos/language/communication
- Secure venue
- Timeliness
- Access for contest/promised meet and greets

#### Emotional

- Overwhelming experience
- Exposure to talent
- Talent changing their mind

#### Financial

- Costs of contest
- Lawsuits

#### Facilities

- Secure venue

### 3.9 Load-out/Strike Risks:

#### Physical

- Injury to board members during truck loading and equipment teardown
- Injury to board members when un-covering basketball court.
- Injury to board members when cleaning green rooms.
- Injury to equipment if not handled properly - backline
- Electrocutation
- Injury when dealing with crowd control equipment
- Fatigue
- Rushing
- Unfamiliar assistants- contracted help

#### Reputation

- Relationship with production company - board as stage hands
- Preparedness for talent
- Following venue policies
- Disagreements with stakeholders/agents/artists
- Alterations to timeline

#### Emotional

- Tiring for board members
- Board members working with production company/roadies/talent
- Dealing with needs/last minute requests from talent
- Deferring to supervisor's judgement calls
- Dealing with changing plans/ agreements

#### Financial

- Untimely/incomplete payments
- Lawsuit
- Damage to equipment

#### Facilities

- Not leaving venue as it was found
- Cleanliness
- Access to restricted areas
- Following venue policies
- Damage to basketball floor
- Damage due to mishandling of equipment
- Classrooms
- Shore/Venue Power

#### 4. Risk Matrix

Score your risk categories on a scale from 1 to 5, where 1 means "there's little to no chance something will go wrong" and 5 means "something will most likely go wrong."

Discrete (Non-weighted) risk scoring:

Activity	Physical	Reputational	Emotional	Financial	Facilities	Activity Average
Talent Acquisition		2	2	4	4	3
Promotion	2	2	2	2	2	2
Talent Hospitality	4	2	2	2	2	2.4
Event Logistics Plan		3	2	2	4	2.75
Staffing/ Security Planning	5	4	3	3	4	3.8
Load In/Set Up	5	3	3	4	4	3.8
Show	5	4	4	4	4	4.2
Meet and Greet	4	2	2	2	4	2.8
Strike/Load Out	4	3	2	3	4	3.2
<b>Category Average</b>	<b>4.14</b>	<b>2.78</b>	<b>2.44</b>	<b>2.89</b>	<b>3.56</b>	<b>Total Activity Average: 3.1</b>

## 5. Mitigation

### 5.1 Talent Acquisition Mitigation

#### Physical

#### Reputation

- Honest and transparent reporting and use of student information and collected data on survey preferences
- Posting survey feedback in public location such as website.
- Complying with Sunshine Law requests
- Proper review of agreement and consultation with other universities on past experiences
- Further student and administrative feedback opportunities. Consultation of CSI Advisor.

#### Emotional

- Diligent research about past shows at colleges, acquiring testimonials.
- Providing up to date process notes when available. Not releasing confidential information.
- Requirements of written approvals/ contract execution prior to information release.
- Frequent updates from concerts committee and advisor on project status.

#### Financial

- Diligent financial research with agent and testimonials from other universities.
- State bidding processes for production services.
- Securing multiple quotes for costs of goods and services requiring selection rationale.
- Utilization of survey results and student feedback in consideration when possible in making agreements.
- University budgetary approval hierarchy (Student, CSI Advisor, CSI Director, Dean, Legal Counsel, Comptroller)

#### Facilities

- Diligent research about past shows at colleges, acquiring testimonials.
- Early communication regarding dates and availability of venues/stakeholders.
- Securing documents in a timely manner and sharing them with appropriate stakeholders - using hierarchy.

### 5.2 Promotions Mitigation

#### Physical

- Consulting Advisor on concerns.
- Proper use of equipment.
- Following campus policies, guidelines, and best practices.
- Reservation of backup or alternate publicity options.

#### Reputation

- Reviewing campus policies, asking questions where appropriate.
- Following approval hierarchy/milestones prior to printing/publishing.
- Creating and following publicity/marketing plan approved/advanced by proper authorities (Advisor and agents).
- Consultation of University professionals/agents regarding appropriate/copyrighted content and acquisition of necessary permissions/licenses.
- Double-checking reservations and making backup reservations.

#### Emotional

- Following campus policies, guidelines, and best practices.
- Consulting Advisor on concerns.
- Offering open lines of communication for feedback.
- Utilizing reaction/interaction data to guide social media communication.
- Only providing cleared/approved information.

#### Financial

- Following given/approved budget and publicity plan.
- Following Board/campus guidelines on request deadlines and utilizing proper approvals.
- Using survey data regarding student feedback about pricing

- Consulting middling agent and other universities on admission costs.
- Allocating contingency funds within the budget for re-prints.

#### Facilities

- Following campus policies, guidelines, and best practices.
- Consulting Advisor on concerns.

### 5.3 Talent Hospitality Mitigation

#### Physical

- Ensuring that travel/transportation/lodging is clearly outlined in contracts and can be provided by 3rd party providers when possible. Using buyouts when appropriate. Following university and state guidelines when applicable.
- Consulting campus professionals (business office and DPS) on appropriate policies.
- Requiring talent to provide COI naming SAB and Truman as additionally insured.
- Following rider guidelines regarding food and consulting Sodexo on food when appropriate. Advancing meals with agent/artist when appropriate.
- Notifying proper authorities of concerns ahead of time.
- Drafting Risk Management plan and consulting campus professionals when appropriate.

#### Reputation

- Facilitating open communication and multiple opportunities for advance in order to accommodate contract/ rider requests and communicated needs to the best of our ability.
- Obtaining necessary approvals for media content to ensure media represents event positively and accurately.

#### Emotional

- Security/Staffing presentation to board prior to event to cover communication expectations and board resources/policies when dealing with issues. Clarifying what types of issues correspond to what available resources.
- Adhering to Hospitality chair's hospitality plan.
- Consulting advisor when necessary.

#### Financial

- Budgetary approvals by board hierarchy and university hierarchy.
- Purchases made through normal university processes in appropriate time.
- Following WBS schedule to notify stakeholders of upcoming requests.
- Following agreed to contract details regarding costs.
- Following contract guidelines relating to merchandise. Offering appropriate control of merchandise funds.

#### Facilities

- Consulting/ collaborating with Venue staff for preliminary venue preparation.
- Documenting green room condition with photos before and after cleaning to appropriately report- damage/ condition.
- Consulting stakeholders and advisor regarding concerns.
- Following facility policies communicated at time of reservation and advance.

### 5.4 Event Logistics Planning Mitigation

#### Physical

#### Reputation

- Utilize WBS schedule and notify stakeholders of upcoming requests. Make preliminary and backup requests. Check in with reservations to ensure that things were not overlooked.
- Follow stakeholder policies regarding requests/reservations. (no less than 2-weeks in advance of task delivery).
- Utilize hierarchy to gain detailed approval of contracted information and consult stakeholders when unsure of contractual requirements.
- Consult advisor when necessary.

#### Emotional

- Acquire feedback when appropriate in the form of lines of open communication and surveys regarding concert/event experience both before and after the event occurs.
- Develop and follow event action and resource/responsibility plan for task delegation. Consider resource leveling techniques in order to not overload committee members.
- Follow marketing and promotion plan to provide regular updates and input when applicable regarding the event.
- Provide regular updates on project process at board meetings.
- Follow contract guidelines regarding disagreements. Consult advisor regarding potential breach and cure.

#### Financial

- Follow university contracting guidelines.
- Utilize university approval hierarchy.
- Consult board and university stakeholders to acquire accurate budgetary requirements.
- Following Board/campus guidelines on request deadlines and utilizing proper approvals.
- Follow WBS timeline and use ASAP scheduling on quotations and purchasing when available. Acquire multiple quotes when appropriate.

#### Facilities

- Consult stakeholders regularly through project phases to ensure that details and expectations are communicated and that project is on track.
- Consult campus policies.
- Clarify special requests in the contracting phase such as Hazers and consult stakeholders about availability and special requirements in order to support unique requests.
- Follow stakeholder policies regarding requests/reservations. It is preferable that all reservations would occur during the inquiry phase. (No less than 2-weeks in advance of task delivery).

### 5.5 Staffing/Security Planning Mitigation

#### Physical

- Develop and follow a security and staffing map. Advance map with workers in presentation before the event. Assign specific individuals to specific locations.
- Conduct a bag check at the entrance to the venue. DPS will supervise the entrance.
- Utilize physical barricades and 2 layers of staffing to restrict access to greenrooms. Keep greenrooms locked when applicable.
- Reserve crowd control equipment and double check upon week of show advance.
- Provide written guidelines for security staff and communicate this info in pre-event presentations. Invite DPS to co-present.
- Pre-Designate EMT location within venue and parking access.
- All security in labels brightly colored event staff apparel.
- Ensure prior communication regarding use of hazardous materials and visible posting at entrance to the venue.
- Advance any specific security concerns to DPS. Follow Security guidelines. Post additional DPS security and escorts when threat levels elevated.

#### Reputation

- Provide presentations and written communication with duties and guidelines prior to event.
- Adhere to entrance plan. Commit extra staffing to entrance to accommodate high traffic times.
- Follow day of show schedule and build in some contingency time immediately before show start.
- Utilize venue lighting in the event of an unruly crowd. Make sure DPS officers are visible and security staff remains in their assigned positions.
- Adhere to security/staffing plan. Consult experts and CSI advisor when applicable.
- Utilize show advance and DOS meetings to ensure contracts are executed and understood. Encourage contracted student organizations to have backup workers ready.

#### Emotional

- Communication pre-show and announcement about security/available resources (reach out to those in event-staff shirts/with glow sticks and DPS)
- Make sure all workers have proper identification (shirt, tag, and glow stick) and that extras are on hand.
- Clearly label exits and clear path.

- Clear risk management plan and security/staffing plan with advisor during show advance meetings.
- Put workers on shifts and clearly communicate what time shift change is at the second location for each worker.
- Clearly post audience rules at entrance and include info in pre-show announcement.

#### Financial

- Ensure all external contracted parties have their own COI and name Truman as additionally insured. Require legal counsel review of contract.
- Explore waivers with tickets.
- Request that DPS notify local PD of event in case backup is needed or have off-duty officers on-call. Contract backup student security org that only works as a fill in in the event that other contracted orgs become unavailable. (Blue Key, Cardinal Key, DSP or Fraternity)
- Ensure supplies are purchased and delivered with enough time to make secondary orders.
- Submit requisition upon completion of contract for organizations.
- Security and staffing should have their own allocated budget as part of the event and may utilize miscellaneous funds in the event that additional supplies are needed/in case of emergency.

#### Facilities

- Ensure documentation takes place of incident and that DPS is immediately involved in the event that a damage report needs to be made. Hold students accountable to the student conduct code.
- Cover basketball court.
- Event staff at major entrances/exits should be tasked with keeping pathways clear of audience in the event that an evacuation is necessary.
- Event staff should be posted at perimeter of venue and any access point into/out of venue to contain audience.
- Bathrooms should be monitored regularly by venue custodial staff.

## 5.6 Load-In/Setup Mitigation

#### Physical

- Require board members and contracted student organizations to sign waivers and have emergency contact info on hand.
- Make safety equipment such as gloves available and require appropriate clothing such as sneakers/boots and jeans. Make a presentation during board meeting about proper lifting and being aware of surroundings during load in. Clarify specifically what board members may assist with. Introduce board members to production crew/staff. Board members should only be assisting under instruction and supervision of production crew, CSI advisor, and Pershing staff (for covering floor).
- Backline should only be handled by contracted staffing/artists or under their direct supervision.
- Live wires should be identified on job site and should be handled by properly trained contracted staff. Tie-ins to shore power should be handled by university electrician only.
- Provide specific instruction and cautions when dealing with equipment when applicable.
- Create concert setup instructions document/presentation for board.

#### Reputation

- Create or request a stage diagram in the venue to ensure that equipment will fit/ be appropriate. Utilize middle agency and advisor to communicate specific details regarding production equipment setup. Emphasize goal of getting audience as close to stage as possible while maintaining a safe distance for security staff.
- Develop an access plan and reserve seating for handicap attendees or those with mobility difficulties. Ensure entrance pathways are clear.
- Introduce production staff and ask them to cover guidelines for student staff/stagehands.
- Advisor should give a confidentiality and talent presentation to instruct board members on proper behavior/manners.
- Venue policies should be shared in advance info. Consult custodian when necessary.
- Consult advisor when disagreements occur and utilize contracted agreement when applicable.
- Ensure that changes are advanced with proper stakeholder representatives and are mutually agreed upon.

#### Emotional

- Build breaks into board staffing. Use contracted student organizations to cover during overload and break times.
- Advisor should give a presentation to instruct board members on proper behavior/manners and expectations.
- Concerts committee should not be assigned to specific security/staffing positions so that they are free to accommodate last minute requests and changes. Contract should guide the extent to which these changes can be made.
- DOS advance between stakeholder representatives. Advisor should clarify with board members that Advisor will have final say on behalf of the University when a judgement call must be made.

#### Financial

- Make a presentation during board meeting about proper lifting and being aware of surroundings during load in. Clarify specifically what board members may assist with. Introduce board members to production crew/staff. Board members should only be assisting under instruction and supervision of production crew, CSI advisor, and Pershing staff (for covering floor).
- Production setup should occur the night before the show. This allows for equipment to be tested with enough time to secure a backup. Backline should come from the artist directly or a 3rd party contracted service in order to defer the cost. All reasonable attempts at assistance will be made by university to secure appropriate backline in an emergency.
- Use of hazers will be advanced with DPS, Kirksville Fire Marshall, and Building manager under the supervision of the Production Company. Hazers will only be used after appropriate approvals. Additional student organizations may be brought on to serve as 'fire walkers' during the show. Approvals will mitigate financial reparation necessary regarding damage.
- DOS advance between stakeholder representatives. Advisor should clarify with board members that Advisor will have final say on behalf of the University when a judgement call must be made.

#### Facilities

- Venue policies will be advanced at several milestones in preparation for event beginning with the venue reservation. Building staff will be on hand during event for consultation.
- Event staff at major entrances/exits should be tasked with keeping pathways clear of audience. Entry and exit signage should be clearly marked.
- Use of hazers will be advanced with DPS, Kirksville Fire Marshall, and Building manager under the supervision of the Production Company. Hazers will only be used after appropriate approvals. Additional student organizations may be brought on to serve as 'fire walkers' during the show.
- Live wires should be identified on job site and should be handled by properly trained contracted staff. Tie-ins to shore power should be handled by university electrician only.
- Building manager should be present for load in to communicate facilities concerns to be addressed by CSI advisor and Production company.

## 5.8 Show Mitigation

### Physical

- Earplugs will be provided for all event staff as well as at the entrance for all audience members. Noise level postings will be made at event entrance.
- Proper signage will be posted at entrance regarding use of strobes, latex, and hazers.
- SAB workers will identify moshing and crowd surfing. DPS officers will confront individuals. They will have an 'X' marked other hand and repeat offenders will be escorted out of the venue. This policy will extend to those that cross the mojo barricades. This will be communicated prior to event, posted at entrance and communicated in pre-show announcements.
- Mojo and bike rack will be used to contain crowd.
- Cords will be marked and rugs/cord jackets will be used to contain cords in audience area. Mole lighting will be on to light venue and increase visibility when audience is navigating bleacher seating.
- Production company and electrician will troubleshoot in the event of equipment failure.
- Load in and setup will occur the night before the event in order to allow time to acquire backup equipment in the event of equipment failure.
- Equipment use will be supervised by contracted production company.
- DPS will consult on security check procedure and will supervise these efforts.
- SAB workers will identify. DPS officers will confront individuals.



- Lights will be turned on and announcement will be made with instructions on how to evacuate/disperse.
- Entry and exit will be clearly marked.
- DPS will advise on emergency plan to be advanced prior to show. Announcement will be made.

#### Reputation

- SAB will utilize proper university channels and social media to communicate with audience regarding cancellation. Middle agent will consult and advise.
- SAB will use best judgement in artist selection. Free speech and creative content will not be limited by university. SAB will coordinate with University PR Office if a response is necessary.
- DPS will make an injury report. EMT will provide first aid or transport to hospital. Waivers for entrance should be explored.
- SAB will work with Artist/agency on show announcement and will share as much info as possible such as videos of live performances in promotion material.
- Customer service concerns will be handled by concerts committee or SAB Advisor. Ticket price refunds may be made.
- SAB will offer a method for feedback following the event onsite and via e-mail/web access.
- DOS meetings will take place between SAB and Advisor and Stakeholder representatives.

#### Emotional

- Event staff should be clearly identified in the event that an audience member needs assistance.
- Audience rules will be communicated prior to event, at entrance, and during pre-show announcements.
- Advisor or stakeholder representatives will be consulted to help clarify changes.

#### Financial

- Artists and Agencies and 3rd party stakeholders will be contracted through the university business office.
- Contracted services will be required to cover equipment malfunction under contract.
- Tickets may be refunded at concerts committee or advisor discretion.
- Ensure all external contracted parties have their own COI and name Truman as additionally insured. Require legal counsel review of contract.

#### Facilities

- Venue building staff will be on hand to advise on preventative measures and building policy and resources and assist with building care and clean spills/mess.
- No equipment will be rolled or set over wood floor. Wood floor will be covered with tarps and tape.
- Use of hazers will be advanced with DPS, Kirksville Fire Marshall, and Building manager under the supervision of the Production Company. Hazers will only be used after appropriate approvals. Additional student organizations may be brought on to serve as 'fire walkers' during the show.
- Building manager should be present for load in to communicate facilities concerns to be addressed by CSI advisor and Production company.

## 5.9 Meet and Greet Mitigation

#### Physical

- Meet and greet will be held in a secure location. Contracted event staff will assume perimeter duties following clearance of audience to allow board members to be present at meet and greet.
- Meet and greet requirement will be included in artist contract. A meet and greet plan will be developed and advance by artist's agent prior to DOS with a backup meet and greet time. CSI advisor and agent will supervise meet and greet to ensure timeliness.
- All known threats will be advanced with Agent, CSI advisor, and DPS prior to DOS. DPS will be present for Meet and Greet.
- Meet and greet winners as well as SAB board members will undergo secondary security check by DPS prior to meet and greet.

#### Reputation

- Advisor should give a presentation to instruct board members on proper behavior/manners and expectations.
- Venue security will be easily identified. DPS will be on site.
- CSI advisor and agent will supervise meet and greet to ensure timeliness.

#### Emotional

- Advisor should give a presentation to instruct board members on proper behavior/manners and expectations.
- Venue security will be easily identified. DPS will be on site.
- CSI advisor and agent will supervise meet and greet to ensure timeliness.
- Meet and greet requirement will be included in artist contract. A meet and greet plan will be developed and advance by artist's agent prior to DOS with a backup meet and greet time.

#### Financial

- Advisor should give a presentation to instruct board members on proper behavior/manners and expectations.
- Contest costs should fall under event publicity budget.
- Meet and greet requirement will be included in artist contract and covered by artist's/event insurance.

#### Facilities

- CSI advisor and agent will supervise meet and greet. DPS will be on site.

### 5.10 Load-Out/Strike Mitigation:

#### Physical

- Require board members and contracted student organizations to sign waivers and have emergency contact info on hand.
- Make safety equipment such as gloves available and require appropriate clothing such as sneakers/boots and jeans. Make a presentation during board meeting about proper lifting and being aware of surroundings during load in. Clarify specifically what board members may assist with. Introduce board members to production crew/staff. Board members should only be assisting under instruction and supervision of production crew, CSI advisor, and Pershing staff (for covering floor).
- Backline should only be handled by contracted staffing/artists or under their direct supervision.
- Live wires should be identified on job site and should be handled by properly trained contracted staff. Tie-ins to shore power should be handled by university electrician only.
- Provide specific instruction and cautions when dealing with equipment when applicable.
- Create concert setup instructions document/presentation for board.

#### Reputation

- Create or request a stage diagram in the venue to ensure that equipment will fit/ be appropriate. Utilize middling agency and advisor to communicate specific details regarding production equipment setup. Emphasize goal of getting audience as close to stage as possible while maintaining a safe distance for security staff.
- Develop an access plan and reserve seating for handicap attendees or those with mobility difficulties. Ensure entrance pathways are clear.
- Introduce production staff and ask them to cover guidelines for student staff/stagehands.
- Advisor should give a confidentiality and talent presentation to instruct board members on proper behavior/manners.
- Venue policies should be shared in advance info. Consult custodian when necessary.
- Consult advisor when disagreements occur and utilize contracted agreement when applicable.
- Ensure that changes are advanced with proper stakeholder representatives and are mutually agreed upon.

#### Emotional

- Build breaks into board staffing. Use contracted student organizations to cover during overload and break times.
- Advisor should give a presentation to instruct board members on proper behavior/manners and expectations.
- Concerts committee should not be assigned to specific security/staffing positions so that they are free to accommodate last minute requests and changes. Contract should guide the extent to which these changes can be made.
- DOS advance between stakeholder representatives. Advisor should clarify with board members that Advisor will have final say on behalf of the University when a judgement call must be made.

#### Financial

- All payments and requisitions should be made before event when applicable. Last minute purchase must be submitted as reimbursements in the week following the event. Per contract, artist will be paid via university check immediately following performance or by priority/next day UPS sent the next business day following the event.
- Additional costs outside of contracted services must be mutually agreed to. Invoices must be received no later than 2 weeks following the event.

#### Facilities

- Venue building staff will be on hand to advise on preventative measures and building policy and resources and assist with building care and clean spills/mess.
- SAB will make best effort to leave venue, green rooms, and classrooms in a cleaner state than they were found.
- A venue walk through will be supervised by venue staff and CSI Advisor.
- University Electrician will unplug from shore power.

## 6. Additional Risk Perspectives

General Mitigation Questions - risk responsibility.

### **-Are you willing to accept the risk of your event?**

The risk of this event can be appropriately managed with proper planning and strict adherence to university policy and contract agreements along with clear and consistent communication with project stakeholders. Risks are diffused through 3rd party providers, contracted services, and the acquisition of additional insurance. Risks are approved and institutional support is provided through university required hierarchy of approvals.

### **-Are there experts who should be consulted for the planning of the event?**

Experts will be consulted regularly through the planning process for this project. Experts include CSI Advisor, CSI Director, Middling Agency, Department of Public Safety, Production Company, and Facilities director. Advances with experts will occur throughout project milestones and will increase approaching day of show.

### **-Are there ways to modify the event to that would lower the risk, but maintain the integrity of the event?**

Considerations for modification include updating the attendee agreements made with ticket acquisition including but not limited to a printed notification of involved risks and waiver of rights for voluntary participation. Increased professional security presence. Removal of student workers as event staff and hiring of 3rd party event staff. University official (CSI Advisor) approval and physical presence required on site at all times.

### **-Are there ways to share responsibility for your event?**

Responsibility for the event will be shared with contracted partners and service providers. University will require insurance of contracted parties when applicable.

### **-Should you purchase event insurance for this event?**

University will require insurance of contracted parties when applicable. Additional event insurance may need to be purchased by the Student Activities Board through the university business office to cover this event. The University is covered by the State Legal Defense Fund.

### **-Is a contract necessary for this event?**

Contracts or service agreements will be in place whenever appropriate for all 3rd party or compensated partners.

### **-Should a participation waiver be created for this event?**

A participation waiver should be used for Student Activities Board student workers and contracted student organizations. This would need to cover load-in/setup, show security positions, and load out/strike. Additionally, a waiver of rights could be considered for ticket holders in order to acquire a ticket or gain entrance into the venue.

### **-What elements are so risky that you are no longer going to have as a part of this event?**

One risk element that cannot be overlooked is attendees arriving to the event under the influence or smuggling and consuming contraband items into the venue. A uniformed DPS office must be present at the venue entrance to oversee ticket taking and bag checking at all times. Attendees noticeably under the influence or in potential possession of contraband items cannot be allowed past the entrance to the venue.

### **-How are going to evaluate this event when it is complete?**

This event will go through the standard Student Activities board evaluation process. Additionally, surveys will be conducted prior to and following the event of expected and actual event attendees. A stakeholder survey and after action report will be concluded following the event.

### **-What are the legal implications of the event?**

Breach of contract and the potential for lawsuit are high in several aspects of this event. That is why contracts should be edited, approved, and signed by several members of the University hierarchy (Student, CSI Advisor, CSI Director, Dean, Legal Counsel, Comptroller). Contracts or service agreements will be in place whenever appropriate for all 3rd party or compensated partners. University will require insurance of contracted parties when applicable. Additional event insurance may need to be purchased by the business office to cover this event. The University is covered by the State Legal Defense Fund. Any legal implications could have deleterious financial impact as well as reputational impact for the University and Student Activities Board and may endanger future opportunities to host similar future events.

### **-Have you reviewed the applicable statutes?**

Experts will be consulted throughout the process to advise on applicable statutes particularly DPS, the University Business Office and Legal Council, the Production Company, and the Middling Agent. All information regarding adherence to applicable statutes will be included in applicable contracts.

**-What actions are you taking to minimize the chances participants are involved in illegal activities (including but not limited to underage consumption of alcohol) or exposed to the illegal acts of others (including by not limited to physical assault, harassment, discrimination, etc.) at your event?**

A uniformed DPS office must be present at the venue entrance to oversee ticket taking and bag checking at all times. Attendees noticeably under the influence or in potential possession of contraband items cannot be allowed past the entrance to the venue. Uniformed DPS officers will be in place and patrolling the venue during the event. Additional student event staff in marked apparel will be in place and will have various means of contacting DPS officers in the event of illegal activities. No student is allowed to confront illegal activities and must notify Advisor and DPS immediately. Venue rules and expectations will be posted on social media, available on the SAB website, in the University Code of Conduct, and posted at the venue in order to notify participants of the rules of participation. A waiver of rights may be used in order to allow DPS and campus officials to properly deal with participants. Advisor will be consulted in order to deal with any participant issues and will have final authority in conjunction with DPS on the remedy of participant issues during the event including but not limited to removal of the participant.

## 7. Opportunities

### Top Level Opportunities

1. Talent Acquisition
  - 1.1. Survey Talent/Genre results match with Middling Agent proposals
    - 1.1.1. Increased potential for event popularity, buzz, attendance, and attendee satisfaction.
  - 1.2. Talent under budget
    - 1.2.1. Ability to hire more talent for this project or have a larger budget for next project.
  - 1.3. Securing talent price prior to increase in popularity
    - 1.3.1. Increased potential for event popularity, buzz, attendance, and attendee satisfaction.
  - 1.4. Production cost under budget
    - 1.4.1. Ability to hire more talent for this project or have a larger budget for next project.
2. Promotion
  - 2.1. Publicity ahead of schedule
    - 2.1.1. Ability to post publicity earlier to attract larger audience. Publicity chair can assist with other event details.
  - 2.2. Successful Publicity
    - 2.2.1. Increased potential for event popularity, buzz, attendance, and attendee satisfaction.
  - 2.3. Tickets sell out
    - 2.3.1. Increased revenue generation. Increased potential for event popularity, buzz, attendance, and student/Truman community satisfaction.
  - 2.4. New forms of Publicity
    - 2.4.1. Increased potential for event popularity, buzz, attendance
3. Talent Hospitality
  - 3.1. Green Room Renovations
    - 3.1.1. Increased artist satisfaction, less cleaning and setup.
4. Event Logistics Plan
  - 4.1. Middling Agent Assistance
    - 4.1.1. Decreased planning responsibilities for Concerts committee and advisor.
5. Staffing/ Security Planning
  - 5.1. DPS or Agent takes more active role in security planning
    - 5.1.1. Decreased planning responsibilities for Concerts committee and advisor.
6. Load In/Set Up
  - 6.1. Setup Ends Early
    - 6.1.1. Additional time for Soundcheck and testing. Possibility of rest/ break. Possibility that Setup day 1 ends earlier or later start time for day 2. Ability for Production Company to focus on technical design details to improve show.
7. Show
  - 7.1. Ticket Sales/Revenue Generation
    - 7.1.1. Ability to have a larger budget for next project.
  - 7.2. Middle Agent on site
    - 7.2.1. Decreased execution responsibilities for Concerts committee and advisor.
  - 7.3. Sold Out Show
    - 7.3.1. Increased revenue generation. Increased potential for event popularity, buzz, attendance, and student/Truman community satisfaction. Increased recognition of SAB on campus and potential for increased popularity and buzz at future concerts.
8. Meet and Greet
  - 8.1. Positive Interaction
    - 8.1.1. Increased experience for Board Members and audience members/meet and greet winners.
9. Strike/Load Out
  - 9.1. Ends Early
    - 9.1.1. Day of Show duration ends. Event staff can go home earlier.