

## Final Application (Preview) for the 2018-2020 Student Activity Fee Funding Cycle

Q1.1 What is the official name of the organization?

**Cornell Concert Commission**

Q1.2 Please select the option that best describes this organization's status with regard to the Undergraduate Student Activity Fee (USAF).

- Organization by-line funded during the 2016-2018 USAF cycle seeking to apply as a returning applicant. (1)
- Organization not by-line funded during the 2016-2018 USAF cycle seeking to apply as a new applicant. (2)
- This organization is not applying for funding from the USAF. (3)

Q1.3 Please select the option that best describes this organization's status with regard to the Graduate and Professional Student Activity Fee (GPSAF).

- Organization by-line funded during the 2016-2018 GPSAF cycle seeking to apply as a returning applicant. (1)
- Organization not by-line funded during the 2016-2018 GPSAF cycle seeking to apply as a new applicant. (2)
- This organization is not applying for funding from the GPSAF. (3)

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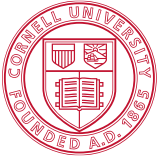
Q20 Please enter the final (USAF) dollar request per student of this organization for the 2018-2020 funding cycle. **\$14.00**

Q21 A mission statement and overview of the organization (PDF Upload)

Q22 Constitution, Bylaws, and any other governing documents of the organization (PDF Upload)

Q23 A written organization profile containing at least: Officers of the organization during the 2016-2017 and 2017-2018 academic years Number of members by semester Description of activities, programming, and events conducted during the 2016-2017 and 2017-2017 academic years, including detailed attendance data for every event in which over \$100 of USAF funding was used (PDF Upload)

Q24 A summary of the request for funding containing at least: Complete and detailed of all financial statements for the 2014-2015, 2015-2016, 2016-2017, and 2017-2018 academic years Financial projections and proposed budgets for the 2018-2019 and 2019-2020 academic years (PDF Upload)



**Cornell University**  
**Office of the Assemblies**

Q25 An analysis of the current academic year's financial statements showing hypothetical spending on each budget item in an organization's financial statements if the organization received 10%, 25%, and 35% less funding than its current allocation. (PDF Upload)

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Q26 Please enter the final GPSAF dollar request per student of this organization for the 2018-2020 funding cycle. **\$5.76**

Q27 A mission statement and overview of the organization (PDF Upload)

Q28 Constitution, Bylaws, and any other governing documents of the organization (PDF Upload)

Q29 A written organization profile containing at least: Officers of the organization during the 2016-2017 and 2017-2018 academic years Number of members by semester Description of activities, programming, and events conducted during the 2016-2017 and 2017-2017 academic years (PDF Upload)

Q30 A summary of the request for funding containing at least: Complete and detailed of all financial statements for the 2014-2015, 2015-2016, 2016-2017, and 2017-2018 academic years Financial projections and proposed budgets for the 2018-2019 and 2019-2020 academic years (PDF Upload)

Byline Funding Review: 2018-2020



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## MISSION STATEMENT

“It is the mission of the CCC to select, promote, and produce all aspects of popular concerts at Cornell.” (Article II, Constitution of the Cornell Concert Commission). The Cornell Concert Commission’s mission is to provide the student body with popular and diverse musical entertainment that reflects the varied musical interests of all students, with each event being financially sound.

The Cornell Concert Commission, in accordance with Student Assembly guidelines, maintains a policy of preference towards Cornell students in regards to ticket prices and availability. For every show, Cornell students are offered a lower ticket price than the general public. Typically, CCC tries to offer students an average of a \$5.00 decrease in ticket price as compared to the general public price. This decrease is only available with proof of the student’s enrollment, whether it is showing a Cornell ID at the Box Office on the day of the concert or logging in through Kerberos on CornellConcerts.com. In this manner, Cornell students can see how they are directly benefiting from their contribution to the Student Activity Fee. In addition, our ability to subsidize shows allows a significant decrease in ticket prices for all concert patrons when compared to the prices at other venues.

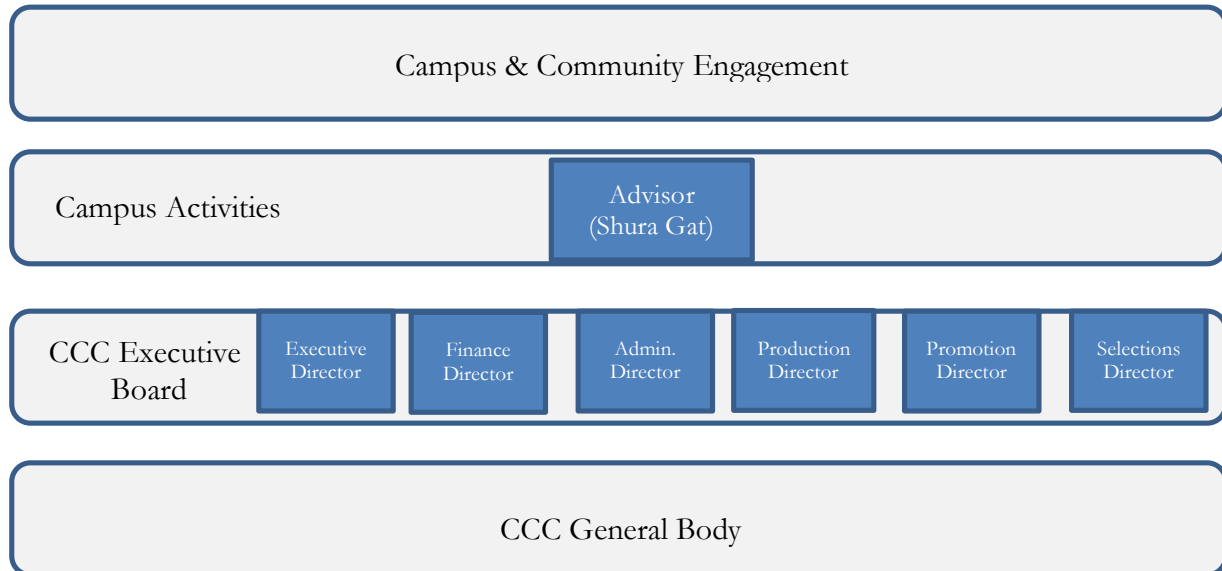
Cornell students are also given priority for ticket availability. Tickets go on sale for Cornell students one to two days prior to being available to the general public. In the case of seated concerts, Cornell students are offered the highest scale seats.

Finally, part of the mission of the Cornell Concert Commission is to assist other student groups in bringing musical acts to the Cornell campus. Approximately 3-5% of CCC’s budget is dedicated to offering co-sponsorships to any student group, aiming to bring musical talent onto campus for events open to the entire student body. These groups apply for funding by means of an online application. Then each group is required to give a presentation to the executive board, during which their proposed estimated budget is reviewed and questioned. If the executive board votes to co-sponsor the group, that group’s leadership then presents before and is questioned by the general body. Ultimately, the final vote to co-sponsor an event is decided by the general body.

All of these aspects are important goals for CCC and we aim to continue these practices in future years.

## ORGANIZATION PROFILE

### Organizational Chart



### Membership

CCC has large student membership, currently standing at 150. Well over 70 members are active and attend every meeting. The remaining members still retain their voting membership by attending a meeting every other week. Executive Board and General Body meetings are held weekly on Mondays and Thursdays respectively. In addition, general members are also actively encouraged to attend weekly Executive Board meetings to better understand the jobs and responsibilities of the executive board.

The Executive Board consists of Cornell students elected annually by a plurality of the general membership. The Board manages all aspects of each concert; further and more specific job details are listed in the Constitution under Operating Procedures, Part 1, Section 1.

A large membership base ensures that a proper cross-section of the student body with a diverse musical palate is active in selecting bands that will appeal to the highest possible number of Cornell students. General members also play a critical role in the successful promotion of the event and labor-intensive work requisite for day-of production. All participation is entirely voluntary. The CCC general body fosters a welcoming and fun-oriented community that has produced lifelong friendships and ties to Cornell University.

Every semester, CCC sponsors multiple social events for its members, including bowling at Helen Newman Lanes and an annual end-of-year barbeque on the Arts Quad. These activities help foster a sense of community within the organization. Since these types of activities are such a success, we plan on making sure they are available in years to come.

### The 2017 CCC Executive Board

Executive Director	William Donnelly	Wjd68@cornell.edu
Finance Director	Julia Katz	Jek342@cornell.edu
Administrative Director	Pravir Samtani	Ps795@cornell.edu
Production Director	Sean King	Spk52@cornell.edu
Promotions Director	Simon Fines	Shf48@cornell.edu
Selections Director	Paris Korman	Psk84@cornell.edu
Advisor	Shura Gat	Shura.gat@cornell.edu

As stated in Article IV, section 7 of the CCC Bylaws, the Executive Board is elected annually every November by a plurality vote of the General Membership to serve a one-year term from January to December. Elections are always competitive and newly elected executive board members shadow the outgoing board for at least one concert. Both Undergraduate and Graduate/Professional Students are always welcome to run for any board position. In 2008, we amended our Constitution such that in order to run for a position, one must have been an active member of CCC for a minimum of two semesters. Descriptions of the duties of each office are found in the CCC Bylaws.

### History

Created in the fall of 1971 by a group of students interested in bringing nationally known bands to perform on campus, the CCC has continued to provide quality music programming to Cornell. Over the years, the organization's popularity has grown in size along with its membership. Although most shows were held in Barton Hall, other venues were used for various sized performers, such as Bailey Hall and even an attempted use of Schoellkopf Field. CCC can rightfully claim a place in rock history as The Grateful Dead's May 8, 1977 performance is celebrated as their best live performance recording. Over the past 44 years CCC has brought a diverse assortment of musical acts, which include:

Paul Simon	October 1973	Barenaked Ladies	February 1997
The Beach Boys	November 1975	Bob Dylan	November 1999
Bruce Springsteen	November 1978	The Strokes	September 2006
The Grateful Dead	May 1981	Furthur	February 2010
Ray Charles	November 1984	Lupe Fiasco	April 2011
Elvis Costello	May 1987	Avicii	September 2012
Phish	November 1992	Modest Mouse	April 2015

## ACTIVITIES, PROGRAMMING, AND EVENTS IN THE CURRENT CYCLE

Traditionally, CCC has been known for selecting performers from across the musical spectrum, including everything from indie rock and jazz to club mash-up artists and rap icons. The musical selection over the last 2 years has continued this vein; including performances in the genres of rock, alternative, punk, jam, and hip hop. On campus today, shows are held in the large space of Barton Hall, the more intimate space of Bailey Hall, and the open area on the Arts Quad. With artists performing in front of the Arts Quad's classic collegiate backdrop, the Free Show welcomes back the student body, celebrates the beginning of the year, and introduces freshman to the beginning of their Cornell experience.

Over the last 2 years, CCC has co-sponsored 18 different events with student groups to assist other organizations in bringing musical acts to the Cornell campus. In addition to co-sponsorships, the Cornell Concert Commission was a partner with the African, Latino, Asian, and Native American Program Board (ALANA) in producing Minority Concert Fund Advisory Board (MCFAB) concerts. For example, a CCC and MCFAB collaboration produced Gucci Mane just this past year.

Our organization also has a long history of sending members of our executive board to attend the National Association of Campus Activities conference in order to improve leadership skills and learn about the facets of running large-scale concerts. Every year, CCC makes arrangements to try and send leaders to represent Cornell University at NACA. Besides sampling college-circuit performers and networking with the thousands of student programmers, advisors, and vendors present, these students attend educational sessions on topical issues such as working with a limited budget, improving general member retention, risk management, and professional event management.

### TICKET PRICING/SUBSIDY EXPLANATION

Expected attendance for each show is generally budgeted to be around 70% of the total capacity (1000 for Bailey and 3500 for Barton) and the expected ratio of attendance between students and general public is 3:1.

Ticket prices are calculated simply by multiplying the average ticket price by the expected attendance in order to cover the Talent fees. Student prices will be below the average ticket price, and general public will be above it. Over the past two years most concerts have roughly performed as expected, but some shows have yielded lower subsidies as a result of higher ticket revenues and some shows have demanded higher subsidies as a result of fewer ticket sales than anticipated.

The Cornell Concert Commission typically produces one free show per year on the Arts Quad. There is no ticket revenue for this show, so all costs must be paid for by the allocation. Current approximations estimate that Talent should cost between \$20,000 and \$30,000 and all other costs should total \$25,000. Therefore, the total cost of a free show is \$45,000-\$55,000.

Attached to the main budget is a list of all co-sponsored concerts CCC has funded over the past two years. Currently, \$6,000 per year (\$3,000 per semester), up to \$10,000 per year, is set aside solely for co-sponsorships.



**CO-SPONSORSHIPS**

2014-2015 Co-Sponsorships

Date	Description	Amount
Sep - 14	Cosponsor - EzRoots	\$500.00
Sep - 14	Cosponsor - SPICMACAY	\$500.00
Sep - 14	Cosponsor - JAM	\$300.00
Oct - 14	Cosponsor - ASHA	\$500.00
Feb - 15	Cosponsor - NXNC	\$500.00
Mar - 15	Cosponsor - Persian New Year	\$500.00
Mar - 15	Cosponsor - SPICMACAY	\$500.00
Apr - 15	Cosponsor - Filthy Gorgeous	\$1,000.00
	<b>Total</b>	<b>\$4,300.00</b>

2015-2016 Co-Sponsorships

Date	Description	Amount
Sep - 15	Cosponsor – Pakistani SA	\$300.00
Sep - 15	Cosponsor - JAM	\$500.00
Oct - 15	Cosponsor - ASHA	\$500.00
Oct - 15	Cosponsor - SPICMACAY	\$500.00
Mar - 16	Cosponsor – Art of India	\$455.00
Mar - 16	Cosponsor - Melodramatics	\$500.00
Mar - 16	Cosponsor – NxNC (JAM)	\$500.00
Apr - 16	Cosponsor - Filthy Gorgeous	\$500.00
May - 16	Cosponsor – Persian Student Org	\$500.00
Sep - 16 (Fall 16)	Cosponsor – SPICMACAY	\$500.00
	<b>Total</b>	<b>\$4,755.00</b>

2016-2017 Co-Sponsorships

Date	Description	Amount
Feb - 16	Cosponsor – Fanclub Collective/ JAM	\$350.00
Mar - 17	Cosponsor - SPICMACAY	\$650.00
Apr - 17	Cosponsor – Filthy Gorgeous	\$1,000.00
May - 17	Cosponsor – SPICMACAY	\$500.00
	<b>Total</b>	<b>\$2,500.00</b>

## SUMMARY OF REQUEST

Cornell Concert Commission is looking to increase our current funding:

**SA: \$14.00** per student

**GPSA: \$5.76** per student

In the past, we have received \$12 per student from the SA. The level of funding no longer allows CCC to successfully carry out its mission. Although we are able to put on multiple shows for large Cornell crowds in Barton and Bailey, we have had to raise ticket prices dramatically. In 2011, homecoming concert tickets to Icona Pop were only \$13.50. Only four years later in 2015, Passion Pit tickets were \$22.50

CCC takes seriously its commitment to increase the access of Cornell students to high quality musical performances. In doing so, we have worked closely with a variety of campus organizations on the co-sponsorship of performance events, and have been able to provide an outlet for students to interact with and support the greater Ithaca community through shows with the State Theater, all of which will be bettered by additional funding.

We aim to put on 3 Barton shows, 3 Bailey shows, and one free concert on the Arts Quad, as well as take advantage of other co-sponsorship opportunities this coming cycle. Cornell Concert Commission exists to benefit Cornell students, and the previous allocation of \$12 has historically allowed us to do so. However, due to rising entertainment costs, production costs, more stringent safety requirements, and inflation, the expenses related to putting on a concert are significantly larger than they were in the past. In addition to changes in the national industry, we have an unforeseen challenge on campus, as well. One of the most vital parts of CCC's operations, former advisor, Joe Scaffido, was promoted to a new role in the university. He was uniquely qualified to assume extensive responsibilities regarding all aspects of concerts, particularly communicating with talent agents and negotiating contracts. In order to complete those parts of the concert planning process, we have needed to hire a middle agent to interface with the talent agencies and the current advisor. All of these increased costs make an increased budget necessary in order to pay for the talent that Cornell deserves to see while keeping shows inclusive and accessible.

Students expect a unique product from us, and unfortunately, the generous level of funding that we have received from the SA in the past no longer allows us to provide this due to the aforementioned changes in the music industry. When students have the expectation of something and then don't get it, we are unable to move tickets and both students and members of CCC become frustrated and disappointed.

It's worth mentioning the much larger than average rollover from the previous year of over \$60,000. This is highly unusual. CCC typically tries to stick to the budget and have a healthy padding of about \$10,000 - \$20,000 to balance out over and underspending through the funding cycle. But \$60,000 is excessive and unprecedented. It is due to date constraints and Barton Hall's renovation. We were only able to have one low-budget free Arts-Quad show, an intimate but successful Bailey Show, and a single Barton show. Usually we hope to have at least three Barton shows per school year, two to three Bailey shows, and a free arts quad show.

CCC hopes that the SA and GPSA can see that we spend our money wisely. Event planning is an unsure and tumultuous business, and we try our best to give the students the most value they can get for their tickets. To put our practices into perspective, we can look at the subsidy per head for a show like Passion Pit where the subsidy per head was around \$7. After talking to other students on concert programming committees at NACA, we found that the average subsidy per person at other school's ranges from \$20-\$30, going all the way up to \$50. Supporting the arts is more important than ever, and making concerts more

accessible and part of Cornell life can only lead to positive things. Though we know our allocation is generous, an extra \$26,000/year will allow us to bring the next level of talent while also keeping ticket prices low, allowing us to engage and entertain Cornell's entire campus.

### FINANCIAL EXPLANATION

The following is a summary of the Cornell Concert Commission's financial statements for the complete academic years 2015-2016, 2016-2017, and projected 2017-2018. We will clarify terms and subjects that may not be self-explanatory.

There is one additional criteria that we must make note of:

*We understand that it is necessary to include the honoraria paid to each artist in order to have a complete financial statement, but we do not make this information available to the public. We would appreciate it if the Student Assembly and all other parties who may read this report keep its contents confidential. Any talent costs will need to be redacted before public release. Thank you.*

- The first column lists the months and years of the shows.
- The second column lists the headlining artists, opening performers, the venue used, and ticket prices. Ticket prices for students and general public are listed separately.
- The third column lists both the number of tickets sold and the capacity of each venue followed by the breakdown of student, general public, and comp tickets. Barton Hall has a fire code limitation of 5200 capacity, but only 5000 tickets are sold due to production necessities and complimentary seats requested by the artists. Occasionally, an artist will contractually set the maximum number of available tickets below 5000.
- The fourth column contains the gross income from ticket sales for each concert.
- The fifth column lists the expenses for each concert, separated into five categories:
  - Talent is the honoraria paid to the combined artists
  - Production is the cost producing the concert, including costs for the stage and lights.
  - Promotions is the cost of promoting the concert, which includes poster costs, printing fees, tabling costs and newspaper ads or radio mentions
  - Hospitality is the cost of taking care of the performers' needs as outlined in the riders along with the cost of food and drinks for volunteers on day of show
  - Ticket is cost of ticketing fees associated with using university tickets, the scanning system, and with the credit card fees
- The sixth column contains the subsidy paid by CCC. This value is the difference between the expenses and the gross income. The subsidy is taken out of the funds allocated by the Student Assembly and Graduate and Professional Student Assembly.

## **BY-LAWS OF THE CORNELL CONCERT COMMISSION**

Cornell University

### **Article I - Name and Affiliation**

The name of the organization shall be the Cornell Concert Commission, herein referred to as C.C.C.

C.C.C. is a unit of the DOS, funded by the Student Assemblies.

### **Article II - Object**

The Cornell Concert Commission is an organization of and for Cornell University students, whose purpose is to provide the Cornell community with popular and diverse, contemporary musical entertainment which is both financially sound and responsive to the community's needs and desires.

It is the mission of C.C.C. to select, promote, and produce all aspects of popular concerts at Cornell.

### **Article III - Members**

#### **Section 1: Membership**

- a) Membership in C.C.C. is limited to full-time students of Cornell University.
- b) Any person desiring membership in C.C.C. shall become a full voting member, eligible to vote on all C.C.C. activities upon attendance of three consecutive C.C.C. meetings.
- c) Any member, upon missing two (2) consecutive meetings, shall lose their status as a voting member of C.C.C. If a member feels that their absence was due to reasons beyond their control, they may appeal to the Executive Board. Reinstatement as a full voting member shall require a majority vote of the Executive Board, or completion of the membership requirements outlined in part b.

#### **Section 2: The General Membership**

- a) The General Membership shall consist of all regular members of C.C.C.
- b) The General Membership shall meet once per week except when Cornell University is not in session.

#### **Section 3: Rights and Privileges**

- a) The General Membership shall be empowered to recommend to the Executive Board by a plurality vote of all members present:
  1. The particular artist to be sought for each show
- b) General Members shall be entitled to participate in Executive Board elections.
- c) The General Membership shall be empowered to disapprove, by a vote of two-thirds (2/3) of the members present at general body meetings, any action taken by the Executive Board in the areas set forth in Article IV, Section 2. Any actions made by the Executive Board that are overturned by the General Membership, shall be immediately reversed by the Executive Board, except where prohibited by legal implications beyond the control of the Executive Board.
- d) Every voting member of the C.C.C. is eligible to sign up for a crew for any C.C.C. show, on a show-by-show basis.
- e) There is no obligation to sign up for any given crew for any given show; however C.C.C. members are expected to be responsible for providing the necessary crews as specified by artist contract riders.

## Article IV - Executive Board

### Section 1: Composition

- a) The Executive Board of C.C.C. shall consist of an Executive Director, Production Director, Selection Director, Finance Director, Promotion Director and Administrative Director; one person shall serve in each position.
- b) A staff Advisor, appointed by DOS shall be a non-voting member of the Executive Board.

### Section 2: Rights and Duties

- a) The Executive Board shall be empowered to make decisions and pass motions regarding all issues concerning C.C.C.
- b) The Executive Board shall be empowered to make all technical and detailed decisions involving the actual production of all C.C.C. events.
- c) The Executive Board shall be empowered by a majority vote to: 1) Select the particular artist(s) to presented to the general body 2) Extend the initial offer to the artist
- d) All actions taken by the Executive Board must be reported to the General Membership at the next General meeting.
- e) In a situation which prohibits an Executive Board meeting, the Executive Director shall attempt to conduct an immediate vote of the Executive Board. If this is not possible, the Executive Director shall use all available resources to act on behalf of and in the name of C.C.C. in conjunction with the Staff Advisor. Any such action must be reported first to the Executive Board and then at the next General Membership meeting. Any actions taken by the Executive Board without the consent of the General Membership may be voted on by the General Membership at the next General Membership meeting, if any objections are made.
- f) The individual duties of each officer shall be defined in the Operating Procedures attached to these By-Laws, and shall be subject to annual review by the Executive Board.

### Section 3: Meetings

- a) The Executive Board shall meet once per week in addition to General Membership meetings, except when Cornell University is not in session.
- b) The Executive Director shall be empowered to call special meetings and closed meetings.
- c) All meetings shall be open to the General Membership and other interested members of the Cornell Community, unless declared otherwise by the Executive Director.

### Section 4: Voting

Only Executive Board members shall be allowed to vote at Executive Board meetings.

### Section 5: Quorum

All Executive Board meetings shall require a quorum of at least two thirds (2/3) of the voting Executive Board members to be present in order to be official.

### Section 6: Term of Office

- a) All members of the Executive Board shall be elected to serve for a one year term, unless elected under alternative methods as laid out in Section 8.
- b) Outgoing Executive Board members must train their successors before they leave office.

- c) Terms begin by the last day of exams of fall semester following elections. From the time new Board Members are elected until they take office, they shall serve as assistants to the current Board members, in preparation for their coming terms of office.

#### Section 7: Nominations and Elections

- a) All those interested in running for Executive Board Positions shall fill out an application at least one week before elections, as provided by the Executive Board. All those who apply shall then go through a screening process by the Executive Board Screening Committee.
- b) The Executive Board Screening Committee shall consist of all Executive Board Members not running for reelection plus an equal number of General Members minus one (1) with sufficient C.C.C. experience appointed by the Executive Board. Total membership of the Screening Committee must be an odd number.
- c) The Screening Committee shall be empowered to refuse, by a majority vote, all those applicants they believe to be unqualified for the position sought. All those that meet the Screening Committees standards shall be placed on the ballot.
- d) If there are insufficient applicants for any Executive Board position, the Screening Committee shall be empowered to solicit individuals from the General Membership of C.C.C. to fill the positions. This may only be done after the screening process if there are no qualified applicants for a position.
- e) Elections shall be held prior to the last show of the fall semester.
- f) The members of the Executive Board shall be elected by a plurality of the vote by secret ballot of those voting members of C.C.C. present. On the day of elections, each candidate shall make a brief statement to the General Membership regarding their qualifications for the position sought. General membership is encouraged to discuss the candidate, how the interview went, and their qualifications both with and without them present.
- g) In the event of a tie, the Executive Board shall break the tie by a majority vote.
- h) In the event of an Executive Board tie, the Executive Director shall break the tie.
- i) Upon being elected, each new Executive Board Member shall review their individual duties (as stated in the Operating Procedures of the By-Laws).

#### Section 8: Vacancies

- a) In the event that a position on the Executive Board becomes vacant, the selection process for a replacement shall be one of two types:
  - 1) A special election will be held immediately, following the same procedures as outlined in Article IV, Section 7.
  - 2) In the event that an election cannot be held in time, the Executive Board may appoint a replacement.
- b) The Replacement Board Member shall serve out the remainder of the term.

#### Section 9: Impeachment

- a) Any elected Executive Board member who does not reflect the interests of C.C.C. by having missed two (2) consecutive meetings, or any reason witnessed by the remaining Executive Board members shall be subjected to impeachment proceedings.
- b) The procedure for impeachment is as follows: A motion stating the charge(s) for impeachment of one or more members of the Executive Board must be made in writing to the Executive Board. The motion is then tabled until the next Executive Board meeting to allow time for the accused member(s) to prepare a defense. At the next Executive Board meeting the charge(s) will be repeated

and the accused will be allowed to state his or her defense to the charge(s). Discussion from the floor will only be allowed after the charges have been read and the accused has given his or her defense.

The Board, excluding the accused member, shall then vote on impeachment, with a two-thirds (2/3) vote needed to carry the motion. If convicted of impeachment charges, a new replacement Executive Board member shall be chosen immediately according to Article IV Sec 8

## Article V - Committees

### Section 1: Formation

The Executive Board shall establish or dissolve all subcommittees as it deems necessary, or as suggested by the General Membership.

### Section 2: Chairpersons

- a) Subcommittees shall report directly to the Executive Board.
- b) Subcommittee Chairpersons shall be appointed by and responsible to the Executive Board.
- c) Subcommittee Chairpersons must be members of the General Membership.

## Article VI - Operating Procedures

- a) The Executive Board may adopt operating procedures to provide more detailed information regarding how these By-Laws shall be implemented.
- b) The Executive Board may revise the Operating Procedures as stated below, in order to fulfill the purpose of C.C.C. as stated in Article II.
- c) Revisions of the Operating Procedures shall require a two-thirds (2/3) vote of the Executive Board to be adopted.

## Article VII - Amendments

Amendments to these By-Laws shall require a two-thirds (2/3) vote of the Executive Board and a majority vote of the General Membership.

## Article VIII-Parliamentary Authority

All meetings of C.C.C. and the Executive Board shall be governed by the consensus.

## Article IX-Ratification

Ratification of these By-Laws shall require a two-thirds (2/3) vote of the Executive Board of C.C.C., and the approval of the SA. Upon ratification, the provisions of these By-Laws shall become binding upon all members of C.C.C. These By-Laws shall be made available to all members of C.C.C.

## Operating Procedures

### Part 1-Executive Board Responsibilities

#### *Section 1: The Executive Director*

- a) Is the official spokesperson of C.C.C.
- b) Shall chair all General and Executive Board meetings.
- c) Shall meet regularly with the advisor to C.C.C.
- d) Shall oversee the Executive Board.
- e) Shall communicate with the Dean of Student Activities, other DOS boards, and other Cornell University organizations.



- f) Shall, with the Staff Advisor, oversee all agreements between C.C.C. and outside organizations.
- g) Shall be responsible for overseeing the appointment of subcommittee chairpersons.
- h) Shall assume or appoint the roles of delinquent or absent Executive Board Members as necessary.
- i) Shall negotiate the contract with Willard Straight Hall for rental of office space.
- j) Shall maintain an up-to-date list for C.C.C. office at the WSH desk.
- k) Shall act as stage announcer for C.C.C. productions, if necessary.
- l) Shall handle complaints and suggestions offered by the Membership and the general public.
- m) Shall administer C.C.C. by-laws.
- n) Shall co-chair the Minority Concert Fund Advisory Board (MCFAB) along with the appointed co-chairperson from ALANA, as stated in the By-Laws of MCFAB
- o) Shall deal with all area Concert Boards regarding reciprocal Complimentary tickets and pay-for tickets.
- p) Shall assist in financial settlement with the Artist's accountant when necessary.
- q) Maintain and record messages for Audix.
- r) Shall check C.C.C. e-mail as necessary and respond to general inquiries.
- s) Run security on day of show.
- t) Oversee elections.

### *Section 2: The Production Director*

- a) Shall approve budgets for all prospective shows, including co-promotion.
- b) Shall order, and arrange all equipment, personnel, and services needed for all C.C.C. productions.
- c) Shall contact the Cornell University Police, Environmental Health and Safety, and EMS for staffing at C.C.C. productions, as needed, and other support services, as needed.
- d) Shall distribute all venue passes on the day of the show.
- e) Shall appoint all production assistants and crew heads and shall, with their cooperation, select all crews.
- f) Shall be ultimately responsible for the security of the venue, the dressing rooms and all backstage areas.
- g) Shall control audiences' access to the venue, including line control in conjunction with the Selections Director.
- h) Shall be responsible for all aspects of load-in, load-out, and clean-up.
- i) Shall maintain contact with Artist's tour staff and outside promoters as necessary.
- j) Shall examine all contracts and riders immediately upon receipt, shall make appropriate changes in them, and deliver them to the Staff advisor for final approval.
- k) Shall fulfill all production requests made by Artist's personnel, and contract rider terms.
- l) Shall chair production meetings.
- m) Shall handle the ordering of crew shirts.
- n) Shall collect all production receipts and provide them to Finance Director prior to the day of show.
- o) Shall maintain all C.C.C. production equipment.
- p) Shall assist in financial statement with the Artist's accountant when necessary.
- q) Shall provide the Promotion Director with all artist passes and complimentary ticket lists.

### *Section 3: The Selection Director*

- a) Shall be primary contact between C.C.C. and all outside Agents and artist's representatives.
- b) Shall be responsible for familiarity with current music trends.



- c) Shall, with the help of outside Agents, be responsible for generating suggestions for potential concerts.
- d) Shall assist in extending all offers for all desired shows and preparing the budgets.
- e) Shall keep abreast of current record sales, current Artist availability's, and viable suggestions made by the General Membership prior to the show decisions.
- f) Shall be responsible for obtaining venue clearance for C.C.C. events, in conjunction with the advisor and the Executive Board.
- g) Shall be responsible for determining the current music interests of the Cornell Community through semi-annual interest surveys.
- h) Shall run ticket-taking, lobby security, line control, confiscation and delegation of someone to run sales of T-Shirts, concessions, and other merchandise at all shows.

#### ***Section 4: The Finance Director***

- a) Shall be responsible for administering the current ticket policy.
- b) Shall arrange for ticket sales at ticket outlets, and distribute all tickets to those outlets.
- c) Shall, with the Advisor, reconcile all funds on the day of show.
- d) Shall gather all receipts and budget estimates for use on the day of show and for the Advisor.
- e) Shall coordinate financial settlement with Artist's accountant when necessary.
- f) Shall obtain daily ticket counts from all outlets, and report ticket count to the promoter or Artist's representative and the General Members as necessary.
- g) Shall present monthly financial statements and prepare a bi-annual financial statement as well as a budget for each show and maintain office budget.
- h) Shall handle all receipts.
- i) Shall be responsible for setting up and maintaining petty cash and the box office cash box on the day of show.
- j) Shall serve as C.C.C.'s financial representative to the Student Assembly and to the Graduate and Professional Student Assembly.
- k) Shall oversee the operation of the box office area.
- l) Shall oversee the administration of the ticketing website.

#### ***Section 5: Promotion Director***

- a) Shall be responsible for all aspects of promotion, including but not limited to newspaper, radio, television, posters, flyers, banners, and chalking.
- b) Shall develop a promotional budget, and deliver this budget, and all necessary receipts, to the Financial Director and the Production Director prior to the show.
- c) Shall appoint promotion assistants as necessary, including but not limited to the North Campus Liaison, Street Team Leader, Webmaster and Archivist.
- d) Shall chair promotion meetings as necessary.
- e) Shall maintain C.C.C. bulletin space in Willard Straight Hall.
- f) Shall provide signs for use in the venue on the day of the show, as requested by the Finance Director and the Production Director.
- g) Shall be responsible for handling press and photo passes and complimentary tickets on the night of the show.
- h) Shall coordinate all artist ticket buys.

### ***Section 6: The Administrative Director***

- a) Shall record the minutes of all General and Executive Board meetings, provide a weekly copy to the Executive Board, and keep them on file in the C.C.C. office.
- b) Shall keep attendance records.
- c) Shall maintain a list of local and home addresses of Executive Board members, and a list of names and email addresses of General Members of the C.C.C. and keep these on file in the office.
- d) Shall ensure that phone numbers and addresses for all Executive Board members are posted in the office.
- e) Shall be responsible for publicizing all meeting times, dates, and places.
- f) Shall organize all C.C.C. social gatherings.
- g) Shall reserve rooms for all General and Executive Board meetings.
- h) Shall register the C.C.C. as a campus organization with the Student Activities Office.
- i) Shall oversee the Hospitality Crew day of show.

### ***Section 7: The Staff Advisor***

- a) Shall be responsible for speaking with agents, artist's representatives, promoters, etc. when necessary, as determined by the Selection Director and the Executive Director.
- b) Shall sign all contracts and offers in the name of C.C.C., except those contracts that must be signed by the Director of Student Activities or some other member of the Cornell University Administration.
- c) Shall be responsible for arranging checks to be issued, picked up at Day Hall, and distributed.
- d) Shall deposit all C.C.C. funds.
- e) Shall advise the Executive Board on the technical aspects of concert production, when necessary.

### ***Section 8: General Responsibilities of the Executive Board***

All Executive Board members shall be responsible for:

- a) Attending all General and Executive Board meetings.
- b) Keeping the rest of the Executive Board informed of all developments in their area of responsibility.
- c) Establishing a minimum of weekly office hours and keeping those hours in order to receive messages, return phone calls, and carry out job responsibilities.
- d) Arriving at the venue at the Executive crew call as determined by the Production Director.
- e) Working with the other members of the Executive Board and C.C.C. to ensure that everything necessary for the presentation of successful shows is accomplished efficiently.

## **Part 2 - Ticket Policy**

### ***Section 1: General Ticket Procedures***

- a) The Production Director shall be entitled to two (2) business related complimentary tickets.
- b) C.C.C. shall set aside an appropriate number of complimentary and pay-for tickets for DOS staff members and/or university officials to be distributed in conjunction with the Staff Advisor.
- c) C.C.C. shall set aside appropriate complimentary tickets for ticket outlets.
- d) C.C.C. shall set aside appropriate complimentary tickets for the artist.

### ***Section 2: Bailey Hall Shows***

- a) Executive Board Members and the faculty advisor are entitled to two (2) personal complimentary tickets and two (2) pay-for tickets.

- b) Past Executive Board Members who are no longer Cornell students shall be entitled to two pay-for tickets.
- c) Past Exec Board Members who are still CU students shall be entitled to two complimentary tickets.

*Section 3: Barton Hall Shows*

- a) Executive Board Members are entitled to four (4) personal complimentary tickets and four (4) pay-for tickets.
- b) Past Executive Board Members who are no longer CU students shall be entitled to four (4) pay-for tickets.
- c) Past Executive Board members who are still CU students shall be entitled to four (4) complimentary tickets.