

## 1. CALL TO ORDER

Call to Order – 9:30 AM

## 2. TERRITORIAL ACKNOWLEDGMENT

We acknowledge that this meeting is being conducted on the unceded territories of the Coast Salish peoples; which, to the current knowledge of the Society include the Squamish, Musqueam, Stó:lo, and Tsleil-Waututh people.

## 3. ROLL CALL OF ATTENDANCE

### 3.1 Board Composition

President.....	Larissa Chen
VP University Relations.....	Arr Farah
VP External Relations.....	Christine Dyson
VP Student Services.....	Vacant
VP Student Life.....	Curtis Pooghkay
VP Finance.....	Hangue Kim
At-Large Representative.....	Paul Hans
At-Large Representative.....	Mudi Bwakura
Faculty Representative (Applied Sciences).....	Alan Lee
Faculty Representative (Arts & Social Sciences).....	Blossom Malhan
Faculty Representative (Business).....	Pritesh Pachchigar
Faculty Representative (Communications, Art, & Technology).....	Prab Bassi
Faculty Representative (Education).....	John Ragone
Faculty Representative (Environment).....	Thadoe Wai
Faculty Representative (Health Sciences).....	Raajan Garcha
Faculty Representative (Science).....	Jimmy Dhesa

### 3.2 Society Staff

Chief Executive Officer.....	Martin Wyant
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### 3.3 Guests

Campaign, Research, and Policy Coordinator.....	Pierre Cassidy
SFSS Administrative Assistant.....	Zoya Nari
Council Liaison.....	Alam Khera
AVP – Students.....	Tim Rahilly

### 3.4 Regrets

Faculty Representative (Education).....	John Ragone
Faculty Representative (Science).....	Jimmy Dhesa

## 4. RATIFICATION OF REGRETS

### 4.1 MOTION BOD 2017-01-30:01

#### Prab/Thadoe

*Be it resolved to ratify regrets from John Ragone (Academic) and Jimmy Dhesa (Illness).*

**CARRIED**

*Blossom Malhan entered at 9:35am.*

*Alan Lee entered at 9:35am.*

*Pritesh Pachchigar entered at 9:35am.*

## 5. ADOPTION OF THE AGENDA

**5.1 MOTION BOD 2017-01-30:02**

**Mudi/Paul**

*Be it resolved to adopt the agenda as presented.*

**CARRIED**

## 6. MATTERS ARISING FROM THE MINUTES

**6.1 MOTION BOD 2017-01-30:03**

**Mudi/Pritesh**

*Be it resolved to receive and file the following minutes:*

- Board of Directors 2017-01-23

**CARRIED**

## 7. NEW BUSINESS

**7.1 TANK FARM AWARENESS – MOTION BOD 2017-01-30:04**

**Christine/Prab**

*Whereas the Advocacy Committee has reviewed the relevant documents and provides the following recommendation to Board.*

*Be it resolved to approve the Tank Farm Awareness Proposal for up to \$350 from line item 820/20.*

**CARRIED**

- Simple letter writing campaign for students and community members, taking place April 6 to 10, 2017.
- Based on surveys conducted in Fall, findings suggest that students are aware of issue.
- The main issue expressed is the lack of safety plan in place.
- Only costs are printing postcards.
- Health and Safety presentation from SFU suggested that no SFU plan exists.

**7.2 SFSS GENERAL ELECTION VIDEOS – MOTION BOD 2017-01-30:05**

**Arr/Prab**

*Whereas the Advocacy committee has reviewed the relevant documents and provides the following recommendation to the Board.*

*Be it resolved to approve the Ballistic Arts SFSS General Election Videos Proposal for up to \$6,890.00 from line item 820/20.*

**CARRIED**

- Awareness campaign about the role of Board in the Society and upcoming SFSS General Elections
- Contracting out for the purpose of sustained value of the video.
- 2 videos: one is branded, one is not.
- Any contract to be signed should adhere to the thresholds levels.
- Last year's campaigns were headed by the IEC rather than the Board.
- The reason for contracting out, rather than doing the video in-house or as a contest for students, is timeline and professional level
  - For future work, we should enquire into student led projects rather than external vendors.

### **7.3 Fall Kickoff 2016 Report – MOTION BOD 2017-01-30:06**

**Curtis/Blossom**

*Be it resolved to file the SFSS Fall Kickoff 2016 Report, as it reads on January 30, 2017.*

**CARRIED**

*Tim Rahilly entered at 9:58am.*

*Erin Biddlecombe entered at 9:58am.*

## **8. PRESENTATION**

### **8.1 SFU Sexual Violence & Misconduct Policy – Presenter: Tim Rahilly**

- Intended to be a discussion between SFU and SFSS, aimed to broadly speak about the issue of sexual violence and misconduct.
- Catalyst for this presentation regards the scope and jurisdiction of the policy.
- Policy still in draft form and slated for approval by SFU Board of Governors this March.
- Policy intended to apply to students, staff, and faculty.
- Jurisdiction is limited to events under the auspices of the university, includes SFU off-campus events.
  - Jurisdiction also includes instances where there is a power dynamic, where a member of these three groups has authority over another.
  - Non-university, off-campus events are not covered.
- Society spaces are leased from the University, and the policies of the University do not apply in those spaces.
- Question – Is there an interest in collaboration to see these goals met for both the University and Society?
  - There is no interest in getting involved the operations of the Society.
  - There have been instances in the past where such issues have taken place on Society spaces and there was nothing the University could do under the circumstances.
  - There could be a policy developed by the Society where the University is invited to contribute as a third party.
- Questions Period

- What are the consequence of the Society developing a policy in terms of application?
  - Legal counsel should be involved as details are critical.
  - It would be possible for the University to sanction on your behalf.
  - University is not currently pursuing jurisdictional authority in this regard.
  - There may be reasonable grounds given the new student society building.
- Why aren't Society leased spaces included in University jurisdiction?
  - By virtue of the way in which the lease has been executed, the SFSS has control over their leased spaces. This includes office spaces, MBC atrium food court, Rotunda, Food & Beverage spaces and lower MBC spaces.
- If the student society adopts the University policy, would the SFSS be involved in disciplinary process?
  - This presentation is only meant to open up the question to look into possibilities, future discussions will pertain to details based on the Board's decision.
  - Tim suspects there wouldn't be an interest to participate in the disciplinary process.
- If we were to review lease terms, does that apply to GSS?
  - GSS would not be included simply by virtue of the SFSS, but we would seek to collaborate.
  - We would want to make sure our jurisdiction is applicable, as there is a real risk of accused taking legal action against the University.
- How does the policy contemplate groups that exist outside of us and university proper (ex. UniverCity)? Are there other Universities and student societies that are further along in discussing this issue?
  - UBC has not answered. Others has responded that student societies are outside of scope.
  - Issue of jurisdiction follows from lease agreements and may be different from leasee to leasee at other post-secondary institutions.
  - University has no desire to control another organization's employee, such as SFSS staff. Their concern focuses on students.
  - Policy has two aspects:
    - Accommodation regarding studies – this is always available to student.
    - Reporting and investigation – this becomes a jurisdictional issue.
  - Purpose here is simply to open up question, whereas solutions will be further discussed based on feedback and direction given.
    - Do you wish to nominate a director to act as point of contact?
- Is there a Lower Mainland working group on University side? Is there an interest in bringing one together? This is a significant piece of work.
  - Tim noted SFU remains interested to work with the Society.
  - Research universities of BC are working together on education and prevention.
    - Legal counsels for institutions are also working together on shared definitions.
- To do the work, the Society would have to bring in resources as well. It may be

worthwhile for us to see contributors to the cost. This seems like a good reason to engage collaborative with multiple student societies.

- As outcome to policy, Tim noted SFU has been reviewing the student conduct policy – not so much behavior aspect, but in terms of procedures around this item. SFU currently has a complaint driven system with tribunal process which is not consistent with best practice regarding sexual violence and misconduct accusations.
- On another note, Tim noted SFU is hoping to have an event to contest the American travel ban. SFU would be interested in collaborating with the Society if there is interest.

*Tim Rahilly left at 10:34am.*

*Erin Biddlecombe entered at 10:34am.*

## 9. DISCUSSION ITEMS

### 9.1 Granting Committee Update

- Presented by Applied Science Representative.
- Update is to inform Board, prior to presentation to Council and student union groups.
- Recommendations come from granting committee and front-line staff experience.
- Rubric remains within staff purview, with Board input.
- Only change since last discussion is approval thresholds from the respective groups.
- Summary description of attached report:
  - Issues around accessibility required a great deal of consideration – accessibility issues can go through SFSS' Accessibility Fund Committee
  - There was an interest in determining what would stand as evidence of projections included in proposal.
- Evaluation criteria will be measured on a scale (perhaps 1-10).
- Attendance criteria should be clear that SFU student-centric events will be better graded.
- Significant staff support is currently presented as a failing – this should be adjusted.
- This proposal does not include an opportunity to allow groups other than clubs and student unions to apply for grants.
- This document is intended as a reference, not a submission to groups. This is not intended as a guideline.
- Submissions will be evaluated on the basis of history of submissions, completed post-project final reports and success.
- Attendance criteria tries to accept that the evaluation criteria will be a sliding scale depending on context and group in question.
- Request to include liability and safety plan criterion.
- Timeline is 10 calendar days.
- Request to make approval thresholds explicit.
- Staff would be happy to walk Board through examples if there is interest in the existing process and practices. This would be helpful for anyone thinking of presenting to Council.

### 9.2 SFSS Board Stipend Guidelines

- VP Finance seeking further guidance from Board regarding work reports.

- Desire to mitigate risk of copy-pasting.
- This document lists deduction schedule, but there are no guidelines to which the deduction schedule can refer.
  - Need for evaluation criteria regarding evaluation.
- Conversation about semester reports.
- This is a very recurrent topic – Why? What is the issue?
  - What is the purpose of Board reports?
  - A conversation about reporting standards for Board work seems appropriately delegated to Governance.
- Governance Committee chair will raise issue and requests FAC chair attend.

## 10. REPORTS FROM SOCIETY

### 10.1 Reports from the Council Liaison

- Liaison not present, update will be presented at subsequent meeting.

## 11. ANNOUNCEMENTS

- Strategic Plan Volunteer Callout for SFSS Membership Survey 2016

## 12. ATTACHMENTS

- Advocacy Tank Farm Awareness Proposal.pdf
- Ballistic SFSS General Election Videos.pdf
- Fall Kickoff 2016 Final Report.docx
- Proposed Granting Evaluation Changes.pdf
- Proposed Granting Evaluation Presentation.pdf
- Board of Directors 2017-01-23

## 13. ADJOURNMENT

**MOTION BOD 2017-01-30:07**

**Mudi/Alan**

*Be it resolved to adjourn the meeting at 10:47 AM*

**CARRIED**

## 14. CALL TO ORDER

Call to Order – 11:05 AM

## 15. NEW BUSINESS

**MOTION BOD 2017-01-30:08**

**Mudi/Blossom**

*Be it resolved to sign the Memorandum of Agreement and Understanding between ASEQ (Studentcare) and SFSS, as it reads January 25, 2017. Be it further resolved to have the document signed by the President, Larissa Chen, and CEO, Martin Wyant.*

**CARRIED**

## 16. ADJOURNMENT

**MOTION BOD 2017-01-30:09**

**Pritesh/Paul**

*Be it resolved to adjourn the meeting at 11:06 AM*

**CARRIED**

**Tank Farm Awareness Proposal**

January 2017



**Simon Fraser Student Society**

## **Overview of campaign**

**Objective:** To spread awareness about the lack of a safety plan for SFU and the increased risk of the Tank Farm Expansion

**Desired outcome:** For 500 students to sign postcard letters

**Dates:** February 6th to 10th (active tabling)

## **Campaign goals**

- 1) Get students to sign postcard letters to the Prime Minister addressing the lack of a safety plan for SFU**

*Implementation:*

Sharing of letter via social media, as well as in person opportunities for students to sign hard copies.

- 2) Gain additional support from community members**

*Implementation:*

Share digital version of letter online for community members to fill out. Encourage them to send letter to the PM's office as well.

## **Outreach Plan**

**In person outreach:**

- Tabling in AQ, for students to sign hard copies
- Drop box in the SFSS Board office and General office, for students to leave hard copies they have printed

**Social Media:**

- Sharing of letter
- Email to council
- Email community letter to other groups concerned about the approval

## **Budget**

Item	Cost	Quantity	Cost per Student	Total Cost
Printed	\$0.30 per	500	\$0.30	\$150

Postcards	postcard			
Miscellaneous				\$200
<b><i>Entire Campaign</i></b>				<b><i>\$350</i></b>

**Resource requirements**

- Table bookings
- Table Cloths - SFSS
- SFSS advocacy t-shirts (for those tabling)
- Postcards
- Boxes for letters to be dropped in

**Staff Requirements**

- Communications department - Sharing letter on social media
- Copy Centre - Printing postcards
- General Office - Directing students to drop boxes



video PRODUCTION + graphic DESIGN + web DEVELOPMENT

# VIDEO PROPOSAL

**BALLISTIC ARTS MEDIA STUDIOS INC.**

[www.ballisticarts.com](http://www.ballisticarts.com)

#110 – 250 Schoolhouse

Coquitlam, BC, V3K 6V7

[Office] 604 553 1081 [Fax] 604 553 1227

[engage@ballisticarts.com](mailto:engage@ballisticarts.com)

**Project Name:**

Simon Fraser Student Society  
General Election Video(s)

**Client Name:**

Sindhu Dharmarajah

**Date:**

January 24, 2017

CLIENT

**Sindhu Dharmarajah – Simon Fraser Student Society**  
Maggie Benston Centre 2250, Simon Fraser University  
8888 University Drive, Burnaby, BC, V5A 1S6  
778-782-6565 - communications@sfss.ca

Section one.

# 01. PROJECT PLAN

## SFSS General Election Video(s)

### SFSS – General Election Video(s)

#### Pre-production

- o A design interview will be provided to address marketing audience issues to optimize the design to suit your demographic.
- o Concept presentation
- o Script creation + up to 2 revisions.
- o Complete storyboard + up to 2 revisions.
- o Project management, casting of voice actors, coordination of sound studio, and managing copyright free music included.

#### Production

- o Ballistic Arts director at sound studio with talent.
- o Includes 1 hour of sound studio time and sound engineer.
- o Includes 1 voice actor.

#### Editing

- o Up to 1 days of editing post-production and motion design.
- o Motion graphics video up to 30-seconds + up to 2 revisions.
- o Includes 1 track of copyright free music.

#### Delivery

- o Final video will be supplied in an HD MP4 file

**SFSS – ONE 30-sec Motion Graphics Video**

**\$4,670.00**

**SFSS – ONE 60-sec or TWO 30-sec Motion Graphics Videos**

**\$6,890.00**

- o Additional logos, pictures, and videos for use in video to be provided with permission by Client.
- o Character animation not included.
- o Client to provide external hard drive and courier charges.

Client approval initials here:

# Ballistic Arts – Our Portfolio

## City of Burnaby – Municipal Election 2014 Video



### Challenge:

Incorporated as a municipality in 1892, Burnaby is the third most populated urban centre in British Columbia with a population of 223,218 in 2011. With an upcoming municipal election in Winter 2014, the city asked our Burnaby-based studio to write and produce a compelling, motion graphics video to raise awareness and interest to vote. Key messages are to be where, when and how citizens can make their vote count.

### Solution:

Ballistic Arts' design and video production teams crafted a 1 minute motion graphics video that is positive, vibrant and fun. A combination of illustrations and photography of Burnaby appeals to new voters and youth alike, explaining how each vote affects how citizens of Burnaby live, work, play and learn. The scope of the upcoming municipal election is outlined, along with the many advanced voting and voting locations. The video was also used as part of local government awareness week in British Columbia from May 18-24th, 2014.

Video can be viewed here:

<https://www.youtube.com/watch?v=k74iCop8DnM>

Client approval initials here:

# Ballistic Arts – Our Portfolio

## CVRD Recycling Video Production



### Challenge:

Cowichan Valley is a Regional District that is located on the southern part of Vancouver Island between the cities of Victoria and Nanaimo. It's magnificent old-growth forests, alluring beaches, and meandering rivers attract many outdoor adventurers each year. The CVRD has a 15 member Board that provides a broad range of Regional, Sub-regional, and local services to its residents. As a local government, the CVRD Board of Directors also deals with local issues on a region-wide perspective.

### Solution:

The Ballistic Arts video crew constructed a video that illustrates the importance of recycling in Cowichan Valley and explains which types of items are accepted in the district's curbside recycling program. Our short and concise video emphasizes that plastic bags are not accepted in the program because they tangle up the sorting machines. The typography that was used in the video was limited to the fonts that are consistent with CVRD's brand standards. Our video uses primary colors that are based on the zerowastecowichan.ca website to provide consistency with the district's Zero Waste campaign. Dots and curve line textures were also used throughout the motion graphics video to create depth.

Video can be viewed here:

<http://ballisticarts.com/portfolio/case-study/cvrd-recycling-video/>

### Testimonial:

Thank-you! This project has been a great experience for us as well. It's wonderful to work with a team of such hardworking and talented people.

~Lindsey Haist, Environmental Tech

Client approval initials here:

# Ballistic Arts – Our Portfolio

## British Columbia Pharmacy Association – Fish Can't Say No to Drugs



### Challenge:

The British Columbia Pharmacy Association is a not-for-profit association that represents the interests of more than 850 pharmacies and 3,000 pharmacists throughout the province. They promote an improved understanding of pharmacy practice among government policy makers, third-party payers and other stakeholders as well as the media. The Ballistic Arts video team created an amazing motion graphics video that promotes the positive role community pharmacy plays in the safe disposal of medications.

### Solution:

The BC Pharmacy Association asked us to create a video that would encourage British Columbians to return their unused and expired medication to their local pharmacy. Recent studies suggest that the fish in our area are on drugs - Prozac, Benadryl, Xanax, and even Cocaine! Thanks to tainted wastewater, those drugs and dozens of others are showing up in the tissues of young salmon. Our video production team created a unique and informative motion graphics video that will be a part of BCPA's newest campaign. The main character of our video is depicted as a drug dealing shark who gets his supply directly from our home sewage pipes. The mockumentary style video features a friendly animation style and a bright colour scheme to keep the audience engaged.

Video can be viewed here:

<http://ballisticarts.com/portfolio/case-study/bc-pharmacy-association-fish-cant-say-no-drugs-animated-video/>

Client approval initials here:

Section two.

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## 02. POLICIES:

### TIME-FRAME:

Changes in the delivery date may affect the price. However, circumstances that delay approvals for the quote, drafts and mock-ups not caused by Ballistic Arts Media Studios Inc. (Ballistic Arts) will affect this delivery date. Ballistic Arts reserves the right to change the delivery date if such circumstances arise.

### RE-ACTIVATION FEE:

If Client leaves project (Project plan) inactive for a period of 14 (fourteen) days without any communication to Ballistic Arts, any previous timeline estimates become void. After 30 (thirty) days without any communication to Ballistic Arts, the Project plan will be considered dormant. A dormant Project plan will be considered closed until Client reactivates it. Monies previously provided are non-refundable. Dormant Project plans are subject to a re-activation fee before new procedures are considered.

### PAYMENT & CANCELLATION POLICY:

For Project Plans under \$3,000: Payment is to be paid in full prior to commencement.

For Project Plans over \$3,000: 50% of the agreed-upon amount is to be received prior to the Project Plan start. 50% will be paid at an agreed upon halfway point in the Project Plan. The cancellation of the signed agreement must be provided in writing. A cancellation fee of 25% the Project Plan price or work done to date (whichever is greater) will be incurred if the agreement is signed and then cancelled.

The above-indicated prices do not include taxes. Client will be notified if Ballistic Arts finds it necessary to incur additional charges for additional Project Plans. Additional service charges are to be approved by the Client prior to commencement of further treatment.

If Client has not signed contract in 30 days, pricing may be considered void.

### TERM, SUSPENSION & TERMINATION

Client acknowledges and agrees that Ballistic Arts may restrict, suspend, or terminate any or all service(s) in this agreement, without liability if the Client:

- Breaches the agreement, including non-payment;
- Harass, threaten, and/or abuse employees or agents of Ballistic Arts;
- Fraudulently or improperly seek to avoid payment.

Ballistic Arts retains the right to terminate services if we reasonably believe that there is an emergency or extreme circumstance that would warrant such action. Ballistic Arts agrees to provide Client ample written warning, in the form of electronic communication, the intent to terminate service(s) before such actions are to take place and that a fair settlement of payment of service(s) rendered will be negotiated.

### CONDITION OF INSTRUCTIONS

Upon receipt of but not limited to, original copy or manuscript(s), graphic(s) and photograph(s), should it be evident that the condition of the instructions differ from that which had been originally described and consequently quoted, the original quotation shall be rendered void and a new quotation issued.

Client approval initials here:



## ADDITIONAL REVISIONS

Additional revisions represent work performed in addition to the original specifications. Such additional work shall be charged at current rates and be supported with documentation upon request. No additional payment shall be made for changes required to conform to the original assignment description.

## PREPARATORY MATERIALS

Preparatory work performed at the Client's request, such as, however not limited to, sketches, drawings, composition, and materials will be charged at current rates if not included in quote already, and may not be used without the consent of Ballistic Arts. Preparatory work is solely for the Client to review and cannot be used as final work for public or private display.

## PRODUCTION SCHEDULES

Production schedules will be established and adhered to by Client and Ballistic Arts, provided that neither shall incur any liability or penalty for delays due to, and not limited to, labour disputes, energy failure, equipment breakdown, delays of supplier(s) or carrier(s), action of government authority and other causes beyond the control of Client or Ballistic Arts. The final delivery date(s) will be subject to renegotiation if Client does not adhere to the production schedule.

## DISCLAIMER OF WARRANTIES

Ballistic Arts hereby disclaims any and all implied warranties of merchantability and/or warranties of fitness for particular purpose. In no event shall Ballistic Arts be liable for any person and/or entities consequential and/or incidental damages.

## PRE-AUTHORIZATION

Ballistic Arts agrees to undertake the operation cost(s) of equipment and personnel used for the sole purpose of producing work(s) in accordance with this contract using equipment Ballistic Arts will supply. Ballistic Arts then agrees to deliver the work(s) in the format(s) as agreed to in the contract.

Client hereby agrees that Ballistic Arts will strictly be liable only for the full amount of payment as agreed to in the contract. In the case that Client is not satisfied with the final product or believe that the full extent of service(s) required were not fulfilled Client is entitled to and only entitled to a full refund of the entire amount of payment(s) solely for this work.

Client is solely responsible for securing the rights to the use of any and all content(s) to be used in the work(s), and not limited to, logo(s), trademark(s), photograph(s), title(s), and name(s) that are associated with Client.

Further, that Ballistic Arts is responsible only for the production of the work(s) as requested by Client and that this is the full and complete relationship between Ballistic Arts Media Studios Incorporated and Client.

The work(s) are created in accordance to the specification(s) provided by Client and hereby releases Ballistic Arts Media Studios Incorporated from any further consideration(s) and action(s) relating to the works) and its content(s).



Client approval initials here:

## INDEMNITY AGREEMENT

Client indemnifies and holds Ballistic Arts Media Studios Incorporated harmless for any actions or statements on the part of Client to any party whomsoever.

Client further agrees to indemnify and hold harmless Ballistic Arts Media Studios Incorporated for claims of any nature whatsoever pertaining to the services and goods provided. This includes the loss of customer furnished proofs and materials, missing projected deadlines set for the completion of work, and loss of any information stored in Ballistic Arts Media Studio Incorporated's computers. Additionally, this Indemnity Agreement includes claims relating to any software or other copyrightable materials furnished by Client, and from any and all copyright claims and/or misappropriations of trade secrets and/or any claim of theft of proprietary information.

## PROOFS

A proof form will be supplied with the proof and must be initialed by Client. In the case that the proof was delivered electronically a return electronic mail will be considered a confirmation from Client. If revised proof(s) are desired, request must be made when proof(s) are returned. The maximum number of additional requests for proof(s) is 2 on top of the first delivered and can push back the delivery date of the final product. A reasonable variation in colour between colour proofs and the completed job shall constitute acceptable delivery. Ballistic Arts Media Studios Incorporated cannot be held responsible for errors under either or both of the following conditions: if Client has failed to return proof(s) with indication of changes or if Client has instructed Ballistic Arts Media Studios Incorporated to proceed without submission of proof(s).

## BUDGET

The budget provided by Ballistic Arts Media Studios Incorporated will detail all expenses to be reimbursed by Client for the purpose of completing this assignment. Any changes required to the budget must be written, this including electronic mail, and submitted to Ballistic Arts Media Studios Incorporated 15 (fifteen) days prior to the completion of the assignment or the use of the material(s) and/or labour directly affected by the change required. Ballistic Arts Media Studios Incorporated reserves the right to reject any change(s) by Client to the original budget if the change(s) affect work already completed by Ballistic Arts Media Studios Incorporated. Any changes required by Ballistic Arts Media Studios Incorporated to the budget must be written and submitted to Client, this including electronic mail, 15 (fifteen) days prior to the completion of the Project Plan. Client reserves the right to reject any change(s) to the original contract except for material cost(s). Before any work is to begin on the part of Ballistic Arts Media Studios Incorporated the first payment is required and Client hereby agrees that the first payment is non-refundable. For material costs over \$100.00 (one hundred dollars) a down payment of 50% is required.

## PAYMENT TERMS

Deposit invoices must be paid immediately prior to the commencement of a Project Plan. All other invoices shall be paid immediately upon receipt. Claims for defects, damages, or shortages must be made by Client in writing within a period of 30 (thirty) days after delivery of all or any part of the order. Failure to make such claim within the stated period shall constitute irrevocable acceptance and an admission that they fully comply with terms, conditions, and specifications.

Client approval initials here:

### THIRD PARTY SHIPPING

In the event any material necessary for the production of Client order must be shipped to a third party for additional work, Ballistic Arts Media Studios Incorporated will incur no liability for losses incurred in transit or due to the delay of the shipper of the third party.

Client has read and accepts the Policies, Ownership Agreement, and Terms and Conditions of this Contract. In witness whereof the parties hereto have agreed to and execute this agreement as of this \_\_\_\_\_ day of \_\_\_\_\_, 20\_\_.

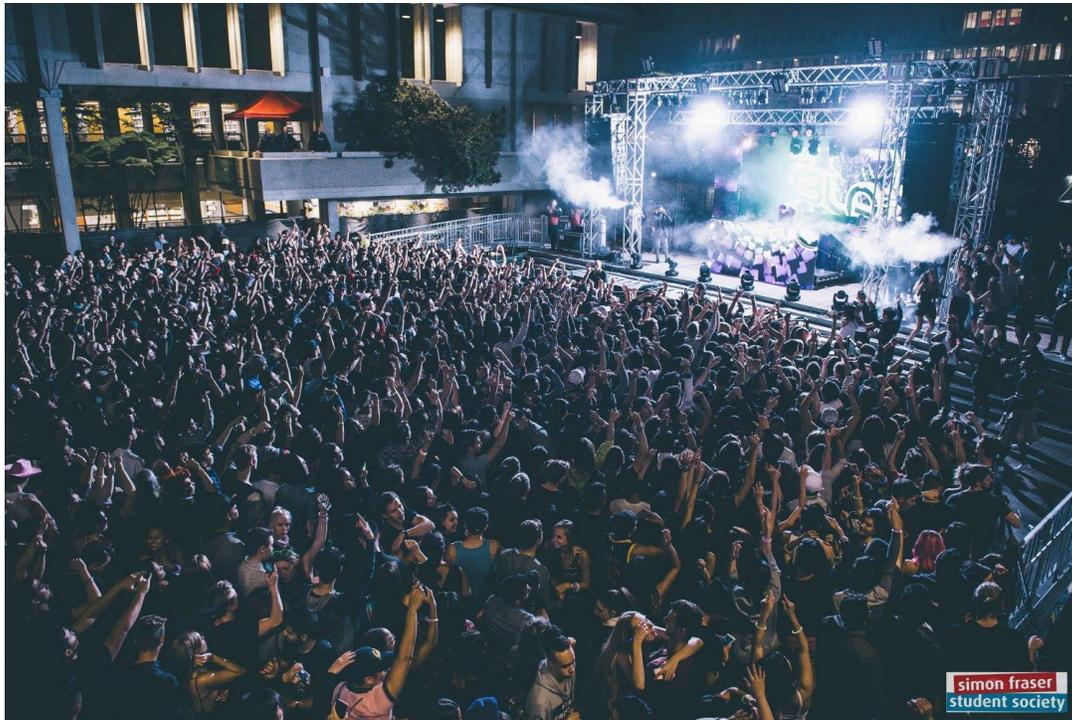


Ballistic Arts Media Studios Inc.  
ted LAU  
CEO & Creative Principal

Simon Fraser Student Society  
Sindhu Dharmarajah

Client approval initials here:

# FALL KICKOFF 2016



**REPORT PRESENTED**

*JANUARY 16, 2016*

**PROJECT MANAGER**

*Curtis Pooghkay*

**DIRECTORS**

*PAUL HANS  
DRAKE HENRY*

*MUDIWA BWAKURA  
BUK NIKOSI  
BLOSSOM MALHAN  
PRITESH PACHCHIGAR*

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## EXECUTIVE SUMMARY

### MESSAGE FROM THE TEAM

On behalf of our entire executive team, thank you to the Simon Fraser Student Society (SFSS) Board of Directors, SFSS staff, Blueprint Events, Simon Fraser University (SFU) Student supporting and giving us the opportunity to plan and host the **2016 Fall Kickoff Concert**.

This incredible project allowed for the collaboration of many hardworking individuals and amazing stakeholders in pursuit of a common goal; to provide SFU students with a memorable campus experience. We were able to hit the milestone of having the highest SFU student attendance. With the highest profile of artists to ever play at our Fall Kickoff Concert.

### INTRODUCTION

On September 25th, 2016, the Simon Fraser Student Society (SFSS) successfully hosted its 4th annual Fall Kickoff concert in SFU Burnaby Convocation Mall. The management and volunteer team dedicated hundreds of hours for the production of the event. The concert resulted in over 1900 attendees, whilst hosting world renowned international DJs and musicians. The project was managed by a student-led committee, and financed by the SFSS Large Scale Fall Kickoff Committee.

The astounding amount of dedication and time invested towards hosting this event was organized by 1 project manager, 5 directors, over 100 volunteers and of course, the students! The Fall kickoff was a successful event which came \$14000 under budget. This was the first time the SFSS board of directors decided to invest funds in a project of this scale.

Throughout the process, we worked closely with various members within our organization, as well external parties. The success of the event is credited to our volunteers, SFSS Board of Directors, SFSS Events and Promotions Committee, SFSS staff (General Office, Communications Department, Finance Department, Copy Centre), SFU Student Services, StudentCare, SFU Schedule, Chillabit, Dipt, , our supportive sponsors and all student groups that were involved. We understand the time and effort required to host such a large-scale event and it would not be possible without the support of all these parties and stakeholders.

Although the 2016 Fall Kickoff had a favourable outcome, there were challenges that our team faced. Based on our experience, there are always things that we can improve. There were a few challenges that will be outlined later in this report.

Overall, the concert was successful, as indicated through our metrics outlined further in the report. Students campus-wide were extremely pleased at the production and implementation, evidence through in-person comments and social media testimonials. Our team strived for excellence to continue and add onto the success of previous Fall Kickoff.

## LOGISTICS

**VENUE:** SFU Burnaby Campus Convocation Mall

**DATE:** Friday, September 25, 2015 5:00pm – 10:00pm

**PROJECTED ATTENDANCE:** 1300 students

**ACTUAL ATTENDANCE:** 1970 students

### STAGE 1 (PRELIMINARY PLANNING)

June: Finalized team (1 project manager & 6 directors confirmed)

Finalize venue, fencing, production company, requirements from SFU, partnerships with sponsors, medical services and event day itinerary

### STAGE 2 (MARKETING PLAN & TICKET SALES)

Late August: Marketing plan released & soft launch for ticket sales

Sold 600+ tickets without announcing artists, proving the Fall Kickoff event has become a well-known brand among current and new students

### STAGE 3 (VOLUNTEER TRAINING)

Finalized volunteers & completed extensive training

100+ volunteers stratified into teams, each with a team lead

### STAGE 4 (PRE-EVENT & EVENT DAY)

September 24: Fencing & Production Company set up infrastructure

September 25: EVENT DAY

No major issues, set-up completed quickly

Artists arrived at 4:45pm and were started at 5:00pm

Volunteers, security guards, medics, sponsors and production were ready for concert

### STAGE 5 (POST-EVENT)

Contacted all stakeholders and thanked them for their contribution to the event

Provided all volunteers with certificates and recommendation letters per request

## TIMELINE

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### MAY 29 – JULY 2

- MAY 29 1<sup>st</sup> proposal made to board at retreat
- JUNE 9 2<sup>nd</sup> draft of proposal made at EPCOM meeting
- JUNE 18 Service callout sent out to talent & production companies
- JUNE 26 3<sup>rd</sup> and finalized proposal presented at Board of Directors meeting
- JULY 7 Finalized production company
- July 8 Board approved Fall Kickoff budget
- Develop digital marketing plan
- Establish ticketing procedure
- Call out for coordinators and finalize management positions
- Call out to student groups about pre-sale tickets

### JULY 3 – AUG 2

- Confirm artists with school
- Finalize artists
- Present artist contracts to BOD meeting (in-camera session)
- Confirm artist contracts with BOD
- Ensure that tickets are easy to acquire online
- Marketing/HR team needs to begin making sales at events around campus
- Contact SFU risk management and confirm venue, production staging, security, facilities, emergency first aid and vendors
- Contact radio, school paper, print media
- Contact poster printer
- Call out for volunteers for event
- Confirm merchandise
- Confirm branding awareness
- Training sessions with volunteers

### AUG 3 – AUG 31

- Confirm receipt of fully executed contracts, or set deadlines for contract receipt and send written notice of these deadlines
- Confirm venue
- Confirm production
- Confirm catering
- Confirm volunteering
- Confirming security
- Confirm first aid (emergency transportation)
- Confirming volunteers
- Confirm any quirks (emcee, presentations, merchandise, fireworks)
- Create all access passes/working passes/ other necessary credentials

- Confirm artists' entourage
- Confirm hospitality and lounging areas
- Marketing video launch

### SEPT 1 – SEPT 6

- SEPT 4-7 WEEK OF WELCOME
- Potential artist launch
- Line-up announcements
- Launch tier 1 ticket sales
- Reconfirm with facilities and production company
- Reconfirm cheque processing
- Reconfirm crew availability
- Reconfirm all logistics
- Check ticket sales and adjust ticketing places
- Mass volunteer training

### SEPT 7 – SEPT 13

- SEPT 8 School starts
- SEPT 8 Launch Tier 2 ticket sales
- SEPT 10 SFSS Welcome Back Pub Night
- Reconfirm logistics and travel
- Confirm internet access, obtain guest codes if necessary (hospitality)
- Marketing push
- Adjust ticket availability and marketing plan
- Social media launch

### SEPT 14 – SEPT 20

- SEPT 10 Launch tier 3 ticket sales
- SEPT 12-15 SFSS Burnaby Club Days Fall 2015
- Volunteering with tabling
- Mass volunteering training

### SEPT 21 – SEPT 27

- SEPT 21-22 Production companies arrive
- SEPT 25 CONCERT
- Final check in with tour manager, production manager
- Confirm dressing room availability and clean rooms
- Confirm availability of facilities
- Charge all phones and walkie talkies
- Finalize runner information

## MILESTONES & METRICS

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### Highest SFU Attendance

75% were SFU Students

### Significantly Under Budget

Amount Approved: 38500

Amount Spent: 23500

### Online Ticket Sales system

We were able to partner with blueprint for online ticket sales that drastically decreased Fall Kickoff traffic in the general office. We used the program crowdtorch

### First Contract with a Production Company

We had the first official contract with blueprint events with terms that were legally binding.

### Best Concert Production to Date

We had the best production with our concert to date. We had the most backline and lighting ever in convocation mall.

### Highest Profile Line-Up

We had the highest profile line-up for artists ever. We had the highest total following on social media for these artists.

## CHALLENGES

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- **Pressures from previous event:** The procedures of the last event were not up to the standard of the board so changes had to be made.
- **Production company pressure:** At times it felt like the production company was applying pressure and we were already committed to the project so we had to cave on some demands.
- **Internal communication:** The limited updates between departments was problematic for our management team, especially in cases when problems emerged and other departments were uninformed. With regular discussions, key issues could have been avoided.
- **Artist Selection:** This was a challenge as we had to try and cater to the needs to all our members. We also had to take into account the views of team members on artist bookings. At the end of the day we got the best value for our dollar and booked three acts
- **Selling after party tickets:** SFU placed a restriction on selling after party tickets at the door, acting as a barrier to students who were interested, but unable to partake due to this unwritten policy. This continued to be a challenge this year.
- **Initial budgeting:** This was less of a challenge compared to last year but we still had to make some revisions with production and some other unanticipated costs
- **Receiving consensus from Board before increasing budget:** We should have consulted all Board members, both online and offline, before increasing our budget for the event

- **Sponsorship:** It was difficult to find a devoted director of sponsorship that had a ton of experience and the drive to seek sponsorship. This is a very important task and it should be streamlined to SFSS staff eventually.

These challenges and setbacks were unfortunate, but ultimately taught us how we can improve for future large-scale events. These brief explanations demonstrate the context of which these problems arose and how we can overcome and/or avoid such challenges in the future.

## Recommendations

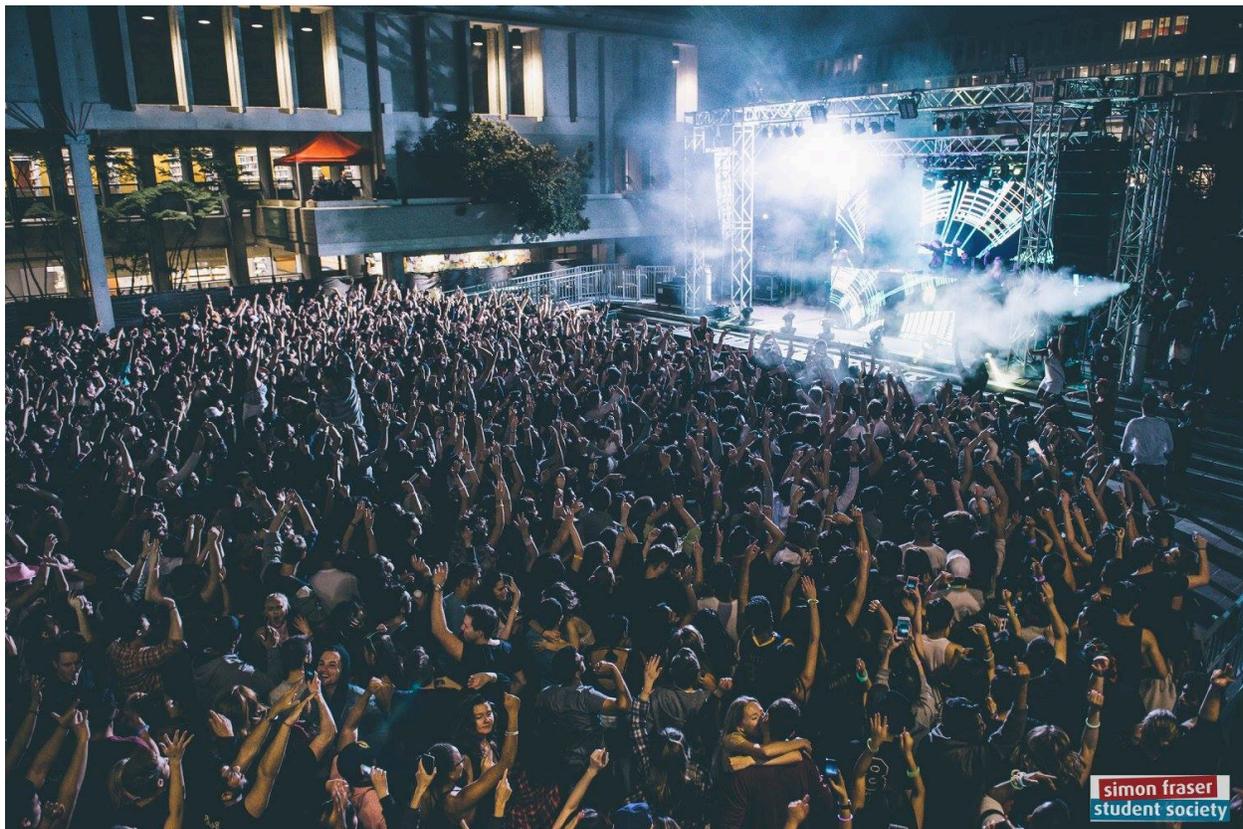
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- **Start Earlier:** This project should be approved by the outgoing board in the future so someone new is not scrambling to get the job done
- **Continue to Invest Money:** It is very unfeasible to continue to seek profit on this event. This year we gave students the best value for their dollar.
- **SFU Student Centric:** Keep the amount of SFU students attending to be as high and this concert and this was truly and SFU centric event with significantly less non-SFU students it attendance.
- **Generator:** We had issues regarding having to purchase the rental of a generator which was not budgeted for. In the future make sure that if this is needed that it is budgeted for.
- **Working with SFU:** SFU provided us a lot of support. However, their bureaucratic framework tended to slow down the process. Use a central person in charge to make sure that items get to their particular departments in the fastest way possible.
- **Keep the Artist Budget at the Same Level or Higher:** We had arguably the highest profile artist budget of all time and the quality of the event showed. We had tons of good reviews and very little poor reviews of the event.
- **Keep Working with Blueprint Events:** Blueprint Events has given us the best quality event for the two years we have worked with them. I recommend we continue to work with Blueprint as they give the best quality of services in all of Vancouver.

## CONCLUSION

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In conclusion, the 2016 Fall Kickoff was a success in terms of attendance budget. The event was very successful and had a huge positive reception regarding the quality of the event that we produced. We ran into huge challenges but our team was able to provide arguably the best managed Fall Kickoff to date. This event should be built on and continue to happen for years to come as it is the biggest event that we hold all year.



***“Highest Quality  
Concert Ever.”***

## RECOGNITION

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**PROJECT MANAGER (PM)** CURTIS POOGHKAY

### DIRECTORS

MANAGING DIRTECTOR

FINANCE

PRODUCTION

MARKETING

CORPORATE RELATIONS

HUMAN RESOURCES

MUDIWA BWAKURA

CURTIS POOGHKAY/PRITESH PACHCHIGAR

Drake Henry

BUK NIKOSI

PAUL HANS

BLOSSOM MALHAN

### PROJECT ADVISORS

SFSS 2016-17 PRESIDENT

FALL KICKOFF 2015 PM

ADVISOR

LARISSA CHEN

DEEPAK SHARMA

KEVIN KUMAR

### COORDINATORS

MARKETING

MARKETING

HUMAN RESOURCES

NINA SAVOVIC

SAJJID LAKHANI

PANTEYA NIAZI

## SPONSORS

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**simon fraser**  
**student society**

Maggie Benston Centre 2250  
Simon Fraser University  
8888 University Drive  
Burnaby, BC V5A 1S6

Tel 778-782-3870  
**sfss.ca**



**ihaveaplan.ca**



**THE**  
**SCHEDULE**  
SFU PARTY CALENDAR



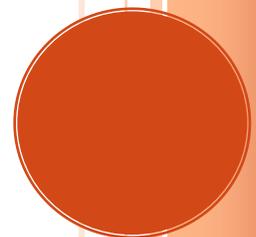
# GRANTING EVALUATION CHANGES

*Draft*

Draft overview of the new granting procedure we want to propose to streamline the process for clubs and DSU to get grant funding.

Alan Lee

Prepared for board meeting on 1/30/2017



# GRANTING EVALUATION CHANGES

Draft

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## Preface

A lot of pain points have been brought up by many stakeholders in the granting process between the SFSS General Office and the Clubs and Student Unions that they support. Gathering stakeholders from the SFSS and Board of Directors, we discussed these points and created new guidelines that we believe will make the granting process a bit clearer and easier for both parties. The idea behind the changes is to move to a rubric like system to help staff evaluate the grants and so students can more easily identify why a grant would be approved or not. By having so many evaluation categories, this allows for more flexibility for grant proposals where they can excel in some categories to make up other proposal category shortfalls.

## Criteria Overview (10 sections)

### Mandate of the SFSS

Does the grant proposal reflect a request that meets the mandate of the SFSS and/or the end policies?

### Success of previous event(s)

Has this event been held previously and has it been successful in the past? Events such as frosh, formals and regularly reoccurring events would fall into the category. This does not mean that new event ideas will be denied their grant, but other aspects will be weighed more heavily.

### Financial (reasonable cost per student)

Does the grant proposal have a projected cost per student and is that amount a reasonable cost in the context of the event. It is not financially reasonable to apply for a large grant where the costs outweigh the benefits by a significant amount.

### Mandate of DSU/Club

Does the grant meet the clubs' or student unions' mandate?

### Accessible

Is the event accessible for people with accessibility needs? Does the venue support participants with mobility needs? Do participants need communication support for the event? Is the event accessible to participants that require alternative transportation methods? Is the event affordable for students relative to the context of the event?

### Budget

Is the budget that is submitted with the grant, complete? Are all sources of revenue and expenses itemized correctly? Is there justification for the amounts projected for revenue and expenses?

## Attendance

Is there a reasonable number of expended attendees? Is the event only for SFU students or is it open to any member of the public?

## Plan

Are all aspects of the event planned and documented as part of the grant request? Does the request include a timeline, itinerary, marketing or promotional plan and volunteer commitment as necessary in the context of the event?

## SFSS Support Needed

How much time will staff need to commit to help organize the event? More staff support needed may translate to a lower score. First time events would score lower because all the overhead and work needed, any subsequent events of the same nature would score higher if successful. Reoccurring events may not always score high if the events have heavy staff involvement.

## Collaboration

Does the grant encompass other student groups as part of the request? Is it reasonable to expect that this grant could involve another student group?

## Process

It is expected that the SFSS will move to the online grant request form once the new website is completed. This will allow students to fill in all the required information as well as sections for supporting documents and notes as to justify why they should get approved for full funding if they feel their application is lacking. For grants up to and including \$1,000 the turnaround time will be about 10 calendar days while any grants that exceed that will be 20 calendar days. Once the application is processed, the remaining parts of the process will remain the same. If a student group wishes to appeal their request, they can do so through a granting appeals committee.

## Notes

- This document serves as a guideline for how to write a grant request as to create some consistency so that the overall quality in requests will increase.
- This does not mean that the guideline is an end all be all document and all requests will be up to the evaluators' discretion on scoring and overall approval amounts.

## Additional notes

- In terms of the accessible criteria, the money will come from accessibility fund if that particular event needs to accommodate those with accessibility needs.
- To fully define what is accessible for students or not, we need to talk with the center of disability to get some guidelines
- In terms of who will approve those funds, we can get AFAC to meet and approve, but if AFAC cannot meet in time, should we give staff thresholds to approve from a line item for this purpose?
- We won't be disclosing the soft limits of spending per head of a grant to the students explicitly and will try to keep that under operations. We're not hiding the limit, we're just not going to tell them there is one. This will be kept under operational procedures since that's how it works now anyway.
- An idea was floated around for the SFSS to have certain times throughout the year to accept big grants and fund certain ones depending on amount of money left for the year and how much that student group has already asked for. This allows the SFSS to keep an eye on their budget for the year and remind students that a big grant is not out of the question
- The draft will need to be revised and put under the SFSS letterhead/document style