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Introduction

The Radio Theater Club has been indirectly affected by changes in the lives of some of its former members, and these changes resulted in a lack of communication from leadership, leaving members 'in the dark' for nearly a semester and a half. Communication is very important whenever a group of humans come together, and thus the purpose of this proposal will be to resolve this issue and any similar future issues, by addressing new leadership functionality, and new member roles. Additionally spoken of will be, new ways to increase retention, and more ways to find new members.

The proposal will not only resolve any confusion about leadership now, but will create a well of knowledge for every member who joins the club. No one will ever be unclear about what their role is. If there is ever silence from leadership again, the club will be able to run on its own and still gain new members. It will be able to run, even if there is only one member. The proposal aims to bring in versatility in any situation the organization may run into. The proposal will make the organization nearly invincible.

Firstly, we will discuss the problem and its cause. Then, in perhaps the most important section of this entire document, a plan is discussed and two major steps with supporting steps are revealed. My qualifications are written after that. The paper closes with a conclusion about costs and benefits of implementing the solutions discussed.

Current Situation

The Problem

This proposal will resolve the problem that is the current state of the Radio Theater Clubs (shortened to RadThea) leadership, and organization. With the counter measures that this proposal plans to put into place, the club will overcome the effects of the problem, and create a stronger, and more self sustaining student led organization, for which many will be able to enjoy for years to come. It cannot be done by just me, Brandon Evans, alone. It will take the involvement of all who desire to stay within the club. Reorganization is what the club desperately needs, and with the help of any who will give it, we can make this organization what it was destined to be. Whether it's done in one leap or in stages, all issues can and will be resolved.

The Problem's Causes

Problems are the effect of causes. In the case of RadThea, the cause was change. A change from student, to alumni. The change of one semester's challenges to another. The change of responsibility, and the passing on of a mantle. There are more small changes that took place, over a large span of time, and these changes did indeed bring out an effect, which affected the

growth of the RadThea as a club unit. Many of these changes all point toward the deeper issue of the weak organization of the club itself. We cannot and will not blame any individuals for the current state of the club, but we can blame the problems that arose from the culmination of bad changes. We are all human, and change affects each and every one of us. The proposal seeks change, good change, that will place a barrier against any obstacles that may arise in the future, that would potentially damage the longevity of RadThea.

The Problem's Effects

In its current state, the way that leadership is organized has allowed for little to no communication to occur, leaving all current members without knowledge about club events, meetings, and etc. The organization hasn't had new members since August 2018 as a result of no advertising, and no recruitment of new members. The way the club is currently split per job, the different subdivisions lost contact with one another, and left many confused. Another result from this "per-job" organization has left subdivisions lacking in resources to complete shows, leaving the hard work of many untouched, and unfinished. Through the past two semesters, only a few strong-willed individuals held onto what remained, and it is hoped that those who might have drifted away will return.

For nearly a semester and a half, no resolve to the current problem and its associated effects were brought forth. The communication issue lasted only until recently, when the writers subdivision reached out to any and all members of past leadership, and after a few weeks they made contact with an alumni who had since moved on. Graciously, she has spent some time to mend some changes brought forth from her successors, and a few small ideas were suggested to keep the organization alive, but I don't think that it's going to be enough. Things changed, for the worse, and with that the organization of the club must change, for the better.

Project Plan

Overview

The primary objective of this proposal is to reorganize the club in a way that will make it self sustaining for years to come. This will be done by absorbing the subdivisions of the club into a collective, electing new leadership, and changing what the roles of the new leadership in the organization will be. Documents detailing leadership responsibilities, policies, and club resources will be created and made available to all members, ensuring no individual is confused again. Everyone will understand their role in the organization, whether that's a Creative, or Organizational role (or per occasion, a mixture of both). Members will clearly understand the resources that are available to them for being a member.

The secondary objective seeks to focus on club retention, and consistent turnover. This will be accomplished via a bi-monthly (every two weeks) newsletter email, the use of Utah State University club funding to create a more fun/inviting atmosphere, and better advertising of the club (especially during club rush, or other such events) to draw in those potentially interested.

To accomplish both primary and secondary objectives, there's a few steps involved. Below, is the breakdown of each step, and their respective minor steps, to ensure that we reach our goals:

Major Step 1 - Complete Overhaul of Leadership Roles

Minor Step 1.1 - Absorbing Subdivisions:

This means there will be no more "writer", "sound-designer", or "voice actor" specific divisions. From now on, whoever becomes a member of the organization has one of two options: Start a show of their own, or help someone start a show of their own. At the beginning of Fall and Winter semesters, new members will meet together where they'll be able to discuss their ideas for shows. Whether they start alone, or sway a group of new members to all come together to work on one idea, that'll be up to their discretion. The meeting will be conducted by a Co-President. Newly deemed Project Directors and their teams will be assigned another Project Director and team to work with, to be accountable to, and to share ideas with on a monthly basis.

With a Project Directors consent, members may join an existing show, though this will usually only be the case when Project Directors are looking for extra help at a specific stage of production, or perhaps they recruit a close friend. From the beginning, every member will have the opportunity to learn every skill involved when creating a show, and will have the opportunity to create what they were destined to create, and see that creation to completion.

The action might upset people who desire to only do one job within the organization, and it is a valid concern. For these individuals, they will be able to keep a vigilant eye on the newsletter that will be sent out (discussed later), and get the opportunity to contact Project Directors (their roles and responsibilities discussed later) when a show enters a specific stage of production in which they desire to help with. With the rebuilding of RadThea, it is desired that all who become members are able to do what they want, work on what they want, and having fun while doing it.

An alternate group of persons this might affect would be people who would desire the club to run as though it was an actual production company. The proposed leadership changes are by no means in line with what an individual might find out in the world, however the organization is not a company. Members will come and go frequently. Skill levels between members will be inconsistent. The organization cannot be run like a business, as it is a college club. A community of people who gather together to rejoice in a common hobby. It shouldn't always just be work as a business would do.

This change is proposed to solve several current and past issues. With the present state of the club, there are no members who are doing work in the sound design department. Voice actors have completed their parts for various shows, and they may have forgotten of the clubs existence. There's a social disconnect between each division as well, their only mutual contact being Professor Larson, and the main leadership of the club in general. With the changes, they would eliminate many of these social connect issues. If each person who works on a show works at every stage of production, there will no longer be a lack of sound editors, or an overabundance

of voice actors. The club will be more tight knit, and sociable with each other, and this will become more apparent with the steps that are mentioned henceforth. Everyone will always be in the know of what's going on because they're tied to a show with their respective responsibilities.

Minor Step 1.2 - Overhauling the Roles of Leadership

We need new leadership roles, and three roles are proposed: Project Directors (who lead Project Teams), Supervisors, and Co-Presidents.

Project Directors

Project Directors, are persons who control a shows production either because they inherited it, or because it is their original idea. This position can be shared with multiple people, as the Project Director sees fit. The moment a member becomes a Project Director they should set a schedule of when their team should regularly meet. Their duty is to make sure that **each week**, progress is made on the show (it is strongly encouraged for project teams to physically meet once weekly). They give out assignments to each member of the project team, which work should be completed between meetings on their own time. Members should not take their assignments lightly.

Shows get done because of motivated and determined Project Directors. They will be the ones to make goals of when their show should reach specific milestones (these milestones being: having the script written and completed, the voice work recorded, and the sound design/final product completion). As a general rule, these milestones should take no longer than a semester each (aim for eight, fifteen page episodes: ≈ 2 hours of content), though if a show does not get completed in the time that the Project Director attends the university they may pass it on, or take it with them. A show not being completed will be the Project Directors fault. Along the way, Co-Presidents and/or Supervisors will give their encouragement to each team, and remind them of their original deadlines and goals, which should be collected by Co-Presidents at the beginning of every semester.

In writing, these individuals will typically lead the discussion and have the final say on what goes into the show. When it is time for voice work, they will act as the Director, guiding the actors (members of their team, as well as their partnered groups team), ensuring the show lives up to what they envisioned it to be. During the final editing stages, Project Directors will continue to spearhead their project, making sure that any work done is according to what they it hoped it could be, with moderate consideration (as for many who join the organization, they might be amateurs at any stage of production, and this fact should be considered by all Project Directors in their overall expectations of the end product).

Supervisors

If the club increases in size drastically, a middle position of the hierarchy, will come into existence as Supervisors. Supervisors would typically be individuals who have spent a considerable time in the club, perhaps seeing at least one show to completion. However if a

"younger" individual finds the idea of helping multiple shows as a fun and engaging opportunity, they're more than welcome to take the part. Presidents could also be groomed through this position.

Acting more or less as unofficial vice presidents, Supervisors will oversee several shows, keeping close contact with the project directors in person and via email or other digital communication, and should physically show up to their assigned projects at least once monthly, though if they are supervising only a few shows, weekly alterations would permit more visitations. Once monthly, all supervisors will attend meeting together conducted by Co-Presidents, and discuss the developments of their shows and if any resources or ideas are needed for them. Supervisors will hold Project Directors accountable, making sure they meet regularly, and that they are producing work at a consistent rate.

Co-Presidents

At the top of the Hierarchy would be three Co-Presidents (CoP's), who could always stand in for one another, and who also will carry out the duties of Supervisors, until the organization grows to unfathomable size (at which point dedicated Supervisors will be elected). CoP's should in the least be persons who are dedicated to the organization, consistent in their attendance, and are easy to contact. They will more than likely know everything about the club, the resources, how to use programs, voice act, direct, write, etc. This however, does not mean this position is limited by age/seniority in the club, as it would make the most logic sense to "leapfrog" CoP's with varying graduation dates.

CoP's would be in charge of sending out the bi-monthly newsletter (and thus should have access to the official email), take the lead in monthly supervisor meetings, be responsible for planning club rush and other such activities to expand club membership, and control the club budget which could be used for fun recreational events.

Recreational events fueled by the club budget would serve the purpose to not only make working in the organization enjoyable, but create other lasting social experiences that would greater benefit the club as a whole. Funded activities like this would occur once every one to two months, and realistically would be the same day of the supervisors meeting, which could be held a set time before the activity.

Why not a traditional leadership with one President, a Vice President and a Secretary? Three separate positions with separate responsibilities leaves room for miscommunication and entitlement. There's not many additional responsibilities to keep the club alive, and these few extra responsibilities would be easily handled if shared by several individuals at a time, rotated amongst themselves to account for life events like additional homework, family emergencies, or otherwise. Three persons who understand the true inner workings of the organization would only further weave the club together with accountable, responsible individuals.

Project Teams

Project Teams themselves (which include the Project Director, and the members under them) are tasked with achieving the show goals and deadlines set by the Project Director. Project

Teams not only work amongst themselves on their show, but are partnered with another Project Team. Ideally, these two unique groups find time to meet with each other every three or four weeks, to discuss their shows, get outside opinions, ideas, and critiques. It would also increase accountability and sociability between the groups, and be exciting for members to see progress made within the time they've spent apart. It would also create a sense of camaraderie between members that may not have previously had the opportunity to interact. The hope would be that these groups produce content at a similar rate, and be able to assist at any point of development, especially during voice acting, at which point both project teams would broaden the scope of voices available to use for each show. Project Teams can be any number of persons that the Project Director sees fit, and can even consist of the Project Director alone. Ideally, groups should consist of about 4 individuals, but any one person who is determined can work on their show idea, and use the organization's resources to complete it.

Noted: Communication

The method of communication between the project team will be determined by the Project Director, though email is advised. There will be a strong recommendation to use the app "GroupMe", which is a free to use, advanced group text message tool. GroupMe is already used by many students on campus for other work, supports calendar/reminder events, and allows anyone to leave at any time, and join on request of the chat rooms owner. It would be imagined that there would be a group for leadership, a group for all members of the club, and a group for project teams themselves.

While Slack has been suggested for use in the past, Slack is highly convoluted for even the most technologically savvy. In the past history of the club, Slack was pushed to be used by members and was met with great resistance, eventually falling flat and causing members to either not communicate, or revert back to email. If an application like Slack is going to be used, a more user friendly alternative that achieves identical goals, is a service called Discord, which by all means would be the ideal method of communication in RadThea. It may not be supported by the University as a tool we can officially use. Discord might be advertised for "gamers", but it achieves more than Slack, and does so for free. To name a few, servers and accounts are completely free to host and manage, and can be populated with any number of people. With end to end encryption, Discord gives you more privacy, where-as Slack records your messages for their data purposes. Discord also comes bundled with a dark theme, which is much easier on the eyes¹. It's also incredibly user friendly, and very easy to understand and get the hang of.

It's possible that being simple with communication via using an app like GroupMe will produce more consistent communication, and unless Discord gets approval from USU and members, GroupMe will be the main method for communication, bundled with email.

¹ "Why Would Someone Use Discord Over Slack." Quora, www.quora.com/Why-would-someone-use-Discord-over-Slack.

Additional Leadership Remarks

Arguably, if the club has only a few shows running, then these three positions are overkill. Let's break down leadership. I've generated a table explaining how leadership would manage shows based on: 1) How many shows are currently in production, 2) How many positions should be active, and what those positions should be, and 3) The amount of shows that should be managed per position. Because it's entirely based on how many shows are active, I've listed scenarios of 3, 4, 6, 7, 9, and 20 shows in production. **The formula should generally be as follows: 2 shows overseen per CoP, and 3 shows overseen per Supervisor.** That's the most important takeaway from this section.

Shows in Development	Amount of Persons and Leadership Status	Shows Being Managed Per Position
3	2 Co-Presidents/Project Directors	1 (Their own)
	1 Co-President/Supervisor	1
4	2 Co-Presidents	2
	1 Co-President/Supervisor	o (Alternate between shows)
6	3 Co-Presidents	2
7	3 Co-Presidents	2
	1 Supervisor/Project Director	1 (Their own)
9	3 Co-Presidents	2
	1 Supervisor	3
20	3 Co-Presidents	2
	4 Supervisors	3
	1 Supervisor	2

In the clubs **current state**, affected by change as previously discussed, the appointed leadership has caused a cascade of problems because of lack of work. This caused a ripple through the organization which has disintegrated the original groundwork it had for leadership. With a lack of leadership, there was little accountability and stability during the changes the organization underwent. This hurt the development of many shows, stopping the production of some entirely.

The newly proposed groundwork of the leadership roles will make everyone accountable to someone. There will be more chances to get to know those who are working on other shows, and create a more friendly environment. Even if leadership goes silent, members could not only continue to work with the peace of mind, as they have in the past, they'll additionally understand what their role is, what they're in charge of, and how to take advantages of the resources they receive as members. Projects will not die because of a lack of persons in a singular department. Members will learn and grow together in every aspect of Radio Theater, ultimately creating a stronger community with stronger friendships than ever before.

Who should be in the new leadership? Persons with solid attendance. Persons with a passion for the art. Persons who communicate, and who care about the clubs longevity. With the new shift in leadership roles and the emphasis on Project Directors, I would argue these persons

to be the first Co-Presidents: Tanner Perkes, Project Director of *Vanishing Point*. He and his group are making significant consistent progress on their show since Fall 2018, and he has a passion for it, and the art form. Riley Hunter, Project Director of *The Fixers* has excellent attendance, and if I'm not mistaken, out of all of those who are actively in the club, she has been in the organization for the longest. Brandon Evans, writer of this proposal. I suggest myself, because I'm extremely passionate about Radio Theater as a medium. I've put in a lot of work to write this document, as well as reviving the club, and I think I would do well at sending a bi-monthly newsletter, as well as other initial managerial Co-President duties that should arise in the first few months of the organizations rebirth. I've also attended every meeting, missing only two days in two semesters. In my spare time before the club, I have written a season of a show called *Tyro-Toxic* spanning over 150 pages, and am now working on season two and counting.

Minor Step 1.3 - Creation of Documents

The club needs documents with information about how to take advantage of club resources. Any and all members should understand how to get access to the recording equipment when they need it, access to adobe products offered on select computers around campus, as well as the login information for Lynda.com² to access the tutorial playlists. I personally, can create these documents and place them in a public location online, and offline, so that no member is confused about this information again. Included with that document that labels resources, should be this document, outlining the leadership hierarchy. If we make these things widely available, it will be less likely for the club to "fizzle out". Likewise, there would be an online document with all Co-President responsibilities, policies, and other important information (i.e. the RadioTheater@usu.edu email login information) that could be easily shared to any new Co-Presidents.

As an aside to this, the creation of fliers should be made available for anyone to print and take to their classes to advertise the club.

While in the period of little to no communication, some of the active members realized a few concerning things: they did not understand how to book the recording equipment, and did not know how and where to edit audio. It wasn't understood how to contact any leadership, or who was in leadership, and who could help with these concerns anymore. It took some intensive digging to learn who to contact, which is a problem that will be eliminated with proper documentation. It is hoped that all leadership duties and responsibilities will be recorded ensuring that even the newest member, or if it came to it, the last member, could carry out every action and responsibility to keep the club alive, regardless of who is active or not. Some of these documents are currently being spearheaded by Tanner Perkes.

² As of 9 April 2019, the USUStudentMedia account does not give access to the Adobe Audition tutorials. The site mentions "upgrading" membership to see the material beyond the fourth or fifth video on every course.

Deliverables

Accomplishing this major step would bring drastic good, and needed change to RadThea. The change would be immediate, bringing much needed clarity to the operations of the organization. It would run smoother, more shows would be produced to completion. Individuals would have more fun thus drawing in more new members, and most importantly it would create a tighter knit community of friends and colleagues.

Major Step 2 - Club Retention and New Membership

Minor Step 2.1 - Bi-Monthly Newsletter

This is imperative to the overhauling of the organization. The newsletter will be key for anyone involved in the club, and anyone remotely interested in the club. The newsletter would always contain a few key elements:

- 1. Shows being worked on
 - a. Short summary of the show
 - b. What stage of development that show is in (Writing, Voice Acting, Sound Editing) and the deadline for that milestone
 - c. Contact information (email) of Project Director/s
 - d. Any needs that the show/team has
 - e. Date of next meeting and if possible where
 - f. Example:

Vanishing Point by Tanner Perkes (tanner.perkes@gmail.com)

Summary: The year is 2110 and Vincent Winters is investigating the disappearance of Captain Leo Valentine. Why did the military cargo ship go missing between Earth and Jupiter? Did the Ring Liberation army have a hand in the mess? Was it the work of a casino owning billionaire on Venus? Space pirates? Find out when you listen to *Vanishing Point*.

Writing - Milestone Goal: Mid September 2019

Needs: We need more writers! Come and find us at our next meeting!

Next Meeting: Thursday 11 April 2019. 5pm at the Merrill-Cazier Library room 151

- 2. Dates of upcoming club wide events or meetings that individuals should be aware of
 - a. And details about said meetings like time, place, and if food will be there

3. Website link where anyone can listen to completed shows

With this simple newsletter in place, it will become exciting to receive as a member every other week to see the progress of each show, and will be useful as a tool for members to forward to their friends who might be interested in the club. Persons who are only interested in taking part at a specific point of development (i.e. Voice Actors), can pay attention to the newsletter to determine a good opportunity of when to contact the project director/s to offer their services. For voice acting specifically (though this method would also work for sound editors), Project Directors can hold traditional "tryouts" if his/her project team as well as their partner project team does not have enough voices for their show. The inclusion of the newsletter will bring the organization closer together as a whole.

Minor Step 2.2 - Taking Advantage of Club Funding

College clubs typically receive a per semester per member budget, which can also vary, per event, or per some activity that's been approved beforehand by the college. In my two semesters at the club, I haven't seen this used. If the club took advantage of these funds for pizza or other food at a recruiting event, that could go a long way with getting people to join the organization. If it's not used for food, it could be used for other activities to help the group bond with each other beyond just creating a show together.

If there is no budget set up currently, we would need to file the appropriate paperwork, and beyond that, take the time to organize events to use the budget, but regardless of the additional workload it would be entirely worth doing. If we took advantage of club funding we would create longer lasting relationships between members that would most certainly improve retention, and help acquire new members.

In its current state, perhaps the organization isn't permitted to receive funds, or as mentioned before perhaps it's never been looked into. We know that the club can run without an influx of any cash funds, that we can recruit people without the lure of free food, and generate good experiences when creating shows, but this proposal aims to create an even greater community. It should not be about the work people put into the projects alone, but the friends and connections they create along the way. With a small influx of cash to create these experiences, it would give the organization the ability to create richer experiences overall.

Minor Step 2.3 - Reaching Out, as Leadership

One of the things that will be implemented is "Recruitment Week", held the same week as club rush during spring and fall semesters, where all members, and especially leaders of the club (project directors, supervisors, and Co-Presidents), will be expected to advertise the club to their on campus classes to bring in new members. Some might be extremely uncomfortable with speaking to their classes, and of course they won't be required to do it, though most persons should be able to do a brief announcement for the good cause of the club, once in each of their classes. A flier will be provided to them, and be available in a public space (whether online or in person), making it easily accessible. Leadership should also canvas the campus and hand out

said fliers to passersby. Club rush activities will be organized by the CoP's, and will likely include other facets of the organization (Project Directors) to give anyone a good glimpse into the life of a member of RadThea.

Beyond club rush, if a Project Director feels as though they need more individuals to help them with their show at any stage of production, they can hold their own "recruitment week", and ask members of their team to advertise their show specifically, for the help they're specifically looking for.

Holding the Project Directors (and other leadership) accountable to advertising the club at least once a semester will make the organization more self sustaining for a long time to come. If there's a set date, time, and place where new members are addressed, it will be easier for everyone to work towards a goal and a deadline. The created fliers will help club leadership, and potential new members alike. If Recruitment Week is something that's well known about on all levels of the organization, and posted about in the bi-monthly newsletter for quite some time, then it will maximize the possibilities of finding new members. As an aside to this, several new member meetings would be in place after recruitment week, at different days and times, to increase attendance, and flexibility.

Deliverables

Accomplishing this major step will absolutely increase retention, and will bring in many new members consistently for years to come. It will also help protect against changes that could create another 'radio silence' as it were, something that nearly destroyed the club in its entirety. Overall, these changes would result in a student led organization that would be able to offer better experiences than before.

Evaluation of Assessment

With both of these Major steps completed, future club members will be thanking us for the change. The roles of each person will be more clear, members will be held accountable to each other, and no matter how small the numbers of the organization get, they'll be able to keep the club running for years and years to come, because they have the resources and the 'know how' readily available to them in clear and concise documents. No more contacting alumni for information, or bothering Mr. Larson for when things get stale. It'll be self-sustaining, and self-sufficient, no matter what happens. Members will also have richer and deeper social experiences, much akin to what other student led organizations offer.

Qualifications

I can assure you that I am uniquely qualified to spearhead this particular project. On and off, I've been a manager of sorts for a cumulative 3 or 4 years, at various jobs. I'm good at keeping tabs on employees and making sure that when a goal is set, my team and I reach it. I put in the extra hours if we're cutting it close. I'll do just as much leg-work as the people I manage,

and I push them to be their best selves. My managing experience will help with many of the Co-President responsibilities that will be required of me. It's because of my experience, that I've arranged the leadership roles as they are. Through watching the trials and errors of my boss's, I've concocted this particular plan to benefit this particular culture of people.

In my spare time, since 2012, I've been working on my own story, and recently as of 2017, I started to adapt it into an Audio Drama. With over 150 pages of script written for the first season, over 100 pages of lore, and up to 5 seasons to come, I've been hard at work with another associate of mine to create and produce a show called *Tyro-Toxic*. This experience with audio dramas will help me, and has already helped me in the organization. There are a few skills I still need to sharpen up on, but I know that what skills I do have are a solid foundation, and I'm ready for another challenge. While I love working on my show, I love helping others see their dreams become reality. That's really rewarding work for me, and one of my main motivations for putting as much effort as I have been into rejuvenating the organization.

Something that's very valuable to me is the idea that everyone should be having fun when creating a show. I know everyone always has a good idea. In my writings, I always try to fit in well thought out ideas that someone else enjoyed creating. If someone isn't having fun, then why bother. One of my big goals is to make sure that everyone who joins the organization is having fun, while creating what they want to create. In RadThea, people should create, and help create, what they were destined to make. It should be an accepting community of tightly knit souls brought together because of the art form.

I can't tackle all of the changes alone, and that's where the other proactive members come into play. If you want to know more about what makes Riley and Tanner qualified, you can reach out to them directly via their emails included in this document. From what I've seen, and from what I know about them as we've interacted with them, they're just as equally excited to see change in the club as I am, and are ready to help.

The other members in the club that I've had the pleasure of working with, Julian and Emily, are also supportive of the proposal and will no doubt be an asset as the organization undergoes its renovations.

The only other active member I've been able to contact that wasn't directly working with the above mentioned was a solo writer. No other members have responded to my messages about the organization.

Conclusion: Costs and Benefits

Purpose

As discussed prior the purpose of this proposal is to bring an end to poor communication, and other such changes which plagued the organization for nearly a semester and a half. Its goal is to create a foundation for which the club will be able to stand on, giving it the ability to live well beyond the current membership. Change is unavoidable, and it's a defining trait of being human. We can't predict the changes, but we can try and prevent any

damage future changes might do. Radio Theater, and Audio Drama is a masterful art, and with this proposal, it is hoped that the legacy of the medium will continue to impact the lives of any Utah State University student who graces the path of the Radio Theater club or the products that emerge from it.

Costs

Implementing this plan doesn't cost any real world currency. It will definitely cost time, from a few individuals to implement. Specifically will need help from past leadership, or Mr. Larsen to explain how we can apply for a budget, how to sign up for club rush, how to access the official radiotheater@usu.edu email, and how to reserve recording equipment, etc. Club members in leadership might spend a little bit more extra time a month to advertise the club or meet for fun activities, but beyond spending 30 minutes to an hour longer a month per these few individuals, the proposed changes won't cost anything.

Benefits

The organization will be born anew, with members excited to create and transform the medium with a richer more organized experience. It will be more smart, intuitive, and friendly. Roles and relationships will be much clearer. Shows created will become completed by determined members. Retention rates will increase, as well as the rate of new membership. All will be able to enjoy the unique joy that comes with the art form.

Look to the Future

This proposal is extremely important. If it's put into place, it's going to do a lot of good for the organization for many years to come. It might be hitting a rough patch right now, but that's what's needed to happen for this proposal to come to light, creating the opportunity for the organization to reorient itself in a way that will make the club not just a legend, but a legacy of lives changed, and dreams made. No matter how small the numbers get, or how broken the leadership may accidently become, the spirit of the club will live on eternally at Utah State University.

Thank You

Just want to thank any and all who read this, and especially Miranda Lorenc, who has been stellar in helping this club to get back on its feet. This document certainly wasn't expected to be this long or drawn out, and thus I'm thankful that you've stuck through it. I'm exceedingly grateful for the opportunity to even be writing this and to be involved with other individuals who enjoy audio dramas just as much as I do. It's truly a pleasure.

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