



Financial Handbook

Ram's Head Theatrical Society
Stanford University

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Introduction and Goals

Using This Handbook

This document was created to provide guidance and uniformity in the development and maintenance of production budgets. Producers should become extremely familiar with the “Budget Creation and Management Procedures” section, as it spells out the budget format, processes, and deadlines that are expected. Producers should also take note of the “Reporting Section” numbers as this defines the categories that their budget will need to categorize transactions into. This handbook also spells out Ram’s Head’s financial policies and goals.

Any questions or clarifications that remain after reviewing the information in this handbook should be directed to the current Financial Manager. The Financial Manager will update the information presented here as necessary.

Background

Founded in September of 1911, Ram's Head Theatrical Society is one of the oldest undergraduate groups at Stanford University. It is such a fixture in the history of the university that Ram's Head was integral in the design and construction of Memorial Auditorium in the 1930s, with one of the main design goals of the building being to support productions of Gaieties. In terms of active membership, campus outreach, and operating budget, Ram's Head is also one of the largest and most successful student organizations. With such a rich history and large presence on campus, it is important to ensure the organization's financial stability so that Ram's Head can continue to serve the creative and cultural needs of future generations of undergraduates.

This document's purpose is to provide guidelines on budgeting practices so that the organization and individual productions can be kept accountable for their financial decisions and that the organization can develop a financial bases of information for which to base decisions upon. Information on the financial goals of the organization, budget creation and management practices, and expense categorization is provided.

Organizational Mission and Financial Goals

Ram's Head's mission is two-fold: to provide large-scale creative opportunities in every aspect of theatrical production to students; and to contribute to the cultural environment of the campus for the benefit of the entire student population. As such, and because it is a requirement for student organizations, Ram's Head is a non-profit organization. Nonetheless, the nature of Ram’s Head’s work requires a substantial operating budget. On average, 85% of Ram's Head's revenue comes from ticket sales, and the vast majority of our patrons are undergraduate students. Therefore, it is within our best interest to keep ticket prices as low as possible and to aggressively explore alternative funding sources to increase our performances’ accessibility and our own financial stability. Keeping in line

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with our mission, it is more desirable to have a larger audience at cheaper ticket prices than a smaller audience at higher prices.

It is within the best interest of the organization to grow our monetary reserves annually in order to provide a safety net in case unforeseen budget crises, and to allow for the growth of our organization and its mission. Taking into consideration inflation, Ram's Head's goal is to return 3% on our capital, or approximately \$2,500 of net profit per production season. Every effort should be made to ensure that money is not lost on an annual basis.

Financial Independence

Having been an undergraduate-run organization for a century, a major goal of Ram's Head is to maintain financial independence. No source of financing should ever place limits on the work that Ram's Head produces, currently or in the future. This interferes with our artistic freedom and ability to fully execute our mission. Further, no funding should ever be accepted that requires Ram's Head to fully disclose all financial records, or that makes stipulations on Ram's Head's overall finances. The fact that our income is so heavily dependent on ticket sales is due in part to our desire to maintain complete artistic and financial independence. Many alternative funding sources, such as Special Fees or some ASSU grants, require our financial records to become public or stipulate that our capital reserve be no greater than a certain dollar amount, and thus cannot be accepted. The Board of Directors has the final say on whether or not a funding agreement is acceptable, and a producer cannot accept any funding in Category 1.3 without the Board's knowledge and explicit approval.

Policies

Profitability

All productions must be budgeted for realistic profitability, meaning that based upon passed experience and known costs, the budget for a production must show a profit being turned, or at the very least breaking even. The Board of Directors must give explicit permission to a producer for a budget to be developed showing deficit spending. Further, the budget should be as accurate as possible in terms of expected income and expenses, and should not distort the actual finances of a production for any reason. An example of a banned practice is reporting income from another Ram's Head production for the current production (i.e. a "Gaieties Subsidy").

One of the primary functions of the Board of Directors is to ensure that the overall production season is profitable. While it is expected that each production will turn a profit, history has shown that this is not always the case. To fulfill the missions of Ram's Head, our organization cannot sustain the loss of capital, and thus it is imperative that the Board of Directors works with each producer to balance out losses with profits for a net annual income.

Reimbursement

All expenses charged to Ram's Head must be directly related and justifiable to a production. The organization will reimburse individuals and companies for all expenses deemed integral to a production as determined by the show's producer, the Financial Officer, and (if necessary) the Board of Directors. Any equipment purchased with production money becomes property of Ram's Head unless an agreement has been made and approved beforehand. No student can be financially compensated by Ram's Head for their involvement in a production. For further information on what Ram's Head's money can and cannot be used for, refer to the ASSU Financial Guidelines.

Confidentiality

The current, future, and recent past (last four seasons) finances of Ram's Head are confidential. Only the Board of Directors and Financial Manager are explicitly allowed full access to the organization's financial records. Producers are allowed access to all records pertaining to their production. Staff members of a production are allowed access to their production's budget to the extent allowed by the producer and Board of Directors, with the understanding that all information needed for a staff member's job will be available. The organization's financial information should not be shared beyond these circumstances without the Board's explicit approval. Under no circumstances should the financial records from four years ago through the present be made public knowledge. By agreeing to act as a producer or Financial Manager, an individual is bound to adhere to the confidentiality policy.

Role of Financial Manager

The Financial Manager's primary role is to serve the Board of Directors and producers as necessary. This includes assisting in the development of budgets, monitoring the organization's overall finances, and tracking income and expenses over time. The Financial Manager is responsible for approving account transactions and ensuring that all budgets are maintained accurately. Further, the Financial Manager develops guidelines and reports (including the maintenance of this handbook) as needed by the Board, and offers advice where necessary. He or she also acts as the financial representative for Ram's Head to the ASSU and other university offices.

The Financial Manager does not have any voting power over policy and serves at the discretion of the Board of Directors. Further, the Financial Manager is not responsible for identifying funding sources or for budget overruns. The ultimate control of the finances of Ram's Head resides with the Board of Directors, and all financial decisions and actions must conform to the policies for student organization finances as developed by the ASSU.

Budget Creation and Management Procedures

Accessibility and Seed File

The most up to date copy of a production's budget must always be accessible to the Board of Directors so that the finances may be monitored and to provide oversight. Further, the Financial Manager needs access to document what has been submitted to the Ram's Head account. For these reasons, all active budgets will be hosted on a server that can be remotely accessed, such as Google Spreadsheets. The Board of Directors will be able to view the budget whenever they desire, but will not have permission to edit it. The producer and Financial Manager will be the only two people with permission to edit a production's budget.

To standardize budget reporting, the same seed file will be used to create all production budgets. This seed file takes the form of a blank budget Excel file created and maintained by the Financial Manager, and is provided for reference with this document. It is solely the responsibility of the Financial Manager to create a unique copy of this seed file on the server for each production. In other words, all producers will be provided with a blank budget on Google Spreadsheets (or other document server application) within which to work. All budgeting must be done in this document. Budgets will be taken off the server and archived once the budget is finalized.

Budget Categories

The following are descriptions of each of the column headings in the budget.

Category/Reporting Numbers

All transactions must be placed into these predefined categories to conform to the budget reporting standards. The reporting number links the category to a description of what that category contains. These descriptions can be found at the end of this handbook.

Budgeted

This column contains the budget information completed before the show enters productions. The producer is required to fill out the yellow highlighted categories before submitting the preliminary budget to the Board of Directors, and once completed this column should give a good idea of how much money the production will use and where it will be spent/earned. Only the highlighted cells should be altered here, and once the budget is approved this column cannot be altered in any way.

Budget Remaining

This column is simply a formula of [Budgeted – Realized Transaction] to monitor how much under or over the budgeted amount the production currently is in a given category. This allows the producer and Board to identify potential overruns or savings.

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Realized Transaction

When money is actually deposited or withdrawn from the Ram's Head account, it must be reported in this category. Each transaction amount must be individually reported in this column under the associated category. Each category should automatically sum to display the amount spent or earned in that category. Ensure all amounts entered are correct or checks may be issued for the wrong amount.

Payee

Whenever a transaction is submitted to the Financial Manager, the party receiving the money must be specified as the payee. If the transaction is income, the payee is Ram's Head Theatrical Society. If the transaction is an expense, the payee is whoever the check will be made out to or who the money will be transferred to. Ensure all names are spelled correctly or checks may be issued with misspellings.

Date Submitted

This column is updated entirely by the Financial Manager. This reports the date that the Financial Manager submitted the transaction to the ASSU for processing and confirms that the transaction was accepted by Ram's Head.

Budget Development

This section covers what the Board of Directors expects from a producer in a budget presented for approval. One of the major pre-production responsibilities of a producer is determining how much money they will allocate to the various aspects of production and where the income will come from. Developing a budget is a highly creative process that ultimately can make or break the financial success of the production. The budget shall be followed as closely as possible, and the Board of Directors will closely monitor it for cost overruns, so it is within the producer's best interest to be conservative and as accurate as possible.

Deliverables

In looking at the blank budget that the Financial Manager has created for a production, the producer's job in creating the draft budget is simply to fill in all the highlighted yellow cells. The spreadsheet will automatically sum to provide the final expected expenses, income, and profit. The definitions for which each cell refers to can be found by consulting the Reporting Number section at the end of this document.

Resources

There are a few major resources available to producers to help them develop their budgets. The first and most accurate is to use known costs wherever possible. For example, all supervision, university labor, and royalty costs are easily obtained before production begins, so it is probably in the producer's best interest to email these organizations directly to obtain a quote. The second is to base estimates off of past productions. All producers will be provided with a financial history for their show so they can see the actual cost and income breakdowns of the production in years past. Do understand that costs change and audience sizes fluctuate over time, sometimes dramatically, so past costs are not always as

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applicable as one may wish. The third resource is to use your staff to help develop the budgets they need for their own work. This is mostly applicable to technical staff, who generally have a good grasp on what their work will cost, and can provide the producer with an estimate of the amount of money they will need. Producers should back-check these estimates with past productions to make sure they are realistic. Beyond that, the producer is responsible for developing an estimate for the cost or income based upon what they feel is most realistic.

The Financial Manager is available to aid the producer as much or as little in the development of the budget as desired. Further, past producers can offer invaluable advice on where money can be saved and made. To a lesser extent, the Board of Directors can provide input and suggestions as well based on their experience with the organization. Producers should consider having the Financial Manager or individual Board members look over their budget before they submit it for approval.

Approval

Before more than \$500 can be spent on a production, the producer must have a Board approved budget enacted. The producer must provide the Board with a complete proposed budget 48 hours before the Board meeting prior to the production's auditions. The Financial Officer will provide the Board with an analysis of the budget and any recommendations at the meeting. The Board will then take action on the budget at that meeting, either approving it or working with the Producer to make changes. An approved budget should be in place before auditions begin. Any costs that have already been billed to the production must be input into the approved budget within a week of approval. Once approved, the budgeted column of the budget may not be adjusted for any reason without Board knowledge.

Reporting Income and Expenses

With an approved budget in place, the producer is free to start spending money on the production as outlined in the budget. In order for the transactions to be processed, however, they must be accurately reported and documented for record keeping. This section outlines how to do so.

Reporting in Budget Spreadsheet

When a transaction occurs within a production's budget, the first step is to assign the transaction to the appropriate Reporting Number and create a completely new line in the budget to house the line item. The new line should be added directly below the last line within the corresponding budget category, and should never occur in the same row as a category name/reporting number (i.e., the Category, Reporting Number, Budgeted, and Budget Remaining columns should all be blank in this row). On this new line, the exact amount of the transaction should be reported in the Realized Transaction column. The name of the person or organization that is being paid should be written under Payee exactly as it should appear on the check. If the transaction is income, the Payee is reported as income.

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Submitting Transactions to the Financial Manager

The producer should then that the transaction has documentation as required by the ASSU for reimbursement (usually a receipt, but sometimes a credit card or bank statement is also required). Write the name of the payee, the payee's email address, and the Reporting Number for the category in which is logged on the top of this documentation and deliver it to the Financial Manager. The Financial Manager will check to make sure the required documentation is present and that the transaction was appropriately logged in the budget. If everything is in order, the transaction will be submitted to the ASSU, and the Financial Manager will report this in the Date Submitted column next to the transaction. If there is a problem, the Financial Manager will contact the producer to let them know.

Income

There are three types of monetary income: wireless transfers, checks, and cash. Wireless transfers, such as Vendini and eGroups payments, are generally handled by the Financial Officer and SSE due to the complexity involved.

Ram's Head is liable for any bounced checks, so it is within the producer's best interest to only accept check transactions from reliable sources. This includes production members and campus organization, such as for ad sales or dorm ticket purchases. However, checks used for individual ticket purchase should only be accepted as a last resort. Before accepting an individual check, ensure it includes an address and phone number from the account bearer. Checks should be made out to *Ram's Head Theatrical Society* or *Ram's Head*. Before depositing them, they must be endorsed with the organization's VSO account number (6670).

Cash deposits of less than \$1,000 shall be counted by the producer and given to the Financial Officer for verification and deposit. For cash deposits of greater than \$1,000, the producer shall count the money with the assistance of an assistant producer to ensure accuracy. The deposit will then be given to the Financial Officer, who will jointly verify the amount with the Executive Producer. This is to ensure that all of the deposit is accounted for and reaches the organization's account.

All income should be deposited as soon as possible. In the meantime, it should be stored in a locked kept and stored in a safe location. When moving large quantities of cash, the ASSU recommends calling for an escort from campus security. Any income that goes unaccounted for is liable to the last person who's possession it was in.

Moneyless Transactions

Some transactions do not actually involve money, such as an advertisement for gifts-in-kind deal. An example of this is selling an ad worth \$500 to the Treehouse for \$500 of free food. While Ram's Head is never given \$500 in money, this is still an income to the production. As such, it should be reported as normal income, and when the gift-in-kind is spent (i.e. the food is purchased) it should be reported as an expense. Doing so is important for helping the organization understand the full implications of our finances.

Upkeep

Transactions should be reported and turned in as soon as possible to keep the budget accurate and up to date. Do not group transactions in such a way that they cannot be clearly reported in one budget category; if turning in multiple receipts for one payee, only group transactions that are part of the same category. The Financial Manager will maintain the budget in such a way as to always provide totals for the amount spent in each category and the budgeted amount left. It is the responsibility of the producer to track costs to make sure that the production is not spending out of control; however, the Financial Manager and Board of Directors will also be monitoring the budget and will take action if they become uncomfortable with the amount and type of spending. It is also the responsibility of the producer to ensure the accuracy of all information submitted to the Board of Directors and Financial Manager.

Recording Audience Statistics

Once the production enters performances, it is imperative that the producer accurately records the number of tickets sold. Currently, the only statistics the producer is required to record are the number of seats available (i.e. the size of the theater times the number of nights the production runs) and the total number of tickets sold. The number of tickets sold is defined as the number of tickets handed out, and is inclusive of complimentary tickets.

Breaking down the audience statistics further would be helpful, and should be done if the information can be provided easily. Delineating the number of tickets sold online, in person, and given as comps would provide valuable insight. Also, providing separate counts of the number of tickets sold for each night of the production would be a helpful statistic to provide if possible. However, the producer is only required to record the information required by Reporting Numbers 5.1 and 5.2; any further information is supplemental and, while beneficial, not required.

Finalization

Once the production is complete, the producer must finalize the budget and close the books on the show. This must be done within two months of the final performance, or before the end of the current spring quarter, whichever is sooner. At this point, the finances of the production are archived and the show is considered complete.

To get to this point, the producer must ensure all expenses and income have been turned in by the production staff, that they have all been logged in the budget correctly, and that the Financial Manager has submitted them all to the ASSU for processing. Once the producer has indicated that all expected transactions have been received and submitted, the producer will go through the budget to ensure its accuracy for the final time.

At this point, the producer will notify the Financial Manager that the budget is complete. The Financial Manager will check the reported income, expenses, and profit against the production's bank account to ensure there are no unaccounted for transactions and

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that the budget exactly reflects the bank account. If there are any discrepancies, the producer will fix them. Otherwise, the producer will turn in the finalized budget to the Board of Directors for archiving.

Once the budget is finalized, no more transactions can take place without Board approval. Therefore, it is imperative that the producer sets and enforces a deadline for all production staff to submit any outstanding transactions before the budget finalization deadline. The producer is completely done with finances once the budget is turned over to the Board. The Financial Manager will take the finalized budget off of the accessible document server and enter it into the Ram's Head financial archives.

Reporting Numbers

Introduction

Reporting numbers are a method for financial management within our organization. By categorizing all expenses and revenue, we can easily compare expenses between productions and track the long-term financial health of the organization. The categories are used for the development of a budget as well as the management of actual transactions.

The following lists a description of what expenses are encompassed by each number.

0 – BUDGET SUMMARY

Category 0 summarizes all the expected and actual expenses and revenues of the production. This section should update automatically to reflect the addition or revision of any category elsewhere on the budget. Category 0 provides the Producer and Board with the vital financial data of the production. No number is report for Category 0 itself.

0.1 – Revenue

Category 0.1 is a direct copy of Category 1. This section is the sum of all production income.

0.2 – Expense

Category 0.2 is the sum of Category 2, 3, and 4. The section is the sum of all production expenses.

0.3 - Profit

Category 0.3 is the difference between Categories 0.1 and 0.2 ($0.1 - 0.2 = 0.3$). This section represents the sum of all transactions on behalf of the production. The production should change the Ram's Head account balance by exactly this amount.

1 – REVENUE

Category 1 contains all budgeted and actual income to the production. This section is a sum of all 1.X categories to report the total income of the production.

1.1 – Total Ticket Sales

Category 1.1 represents all money made from the audience of the production. This section is a sum of all the 1.1.X categories. Note that it is very important to separate ticket sales into the following two categories.

1.1.1 – Online

Category 1.1.1 represents all income from online ticket sales, either through Vendini or alternative ticketing providers. To reduce ambiguity, this section is defined to include any

ticket not sold directly by Ram's Head and may include the Ticketing Office, 3rd Party vendors, or other forms of ticket sales.

1.1.2 – In Person

Category 1.1.2 represents all income from ticket sales directly with Ram's Head. This includes sales at the door, pre-production sales in White Plaza or elsewhere on campus, group sales, and sales through cast and staff. This section also includes mail order sales or credit card sales directly processed by Ram's Head. Since the door revenue usually has included concession sales, this category can include the sales of any concessions during the performance.

1.2 – Total Program Ads

Category 1.2 includes all income from advertisements in production materials. Generally, this is limited to the performance program, but may also include revenue from back-of-ticket ads or other forms of paid advertisement. This section is a sum of all the 1.2.X categories.

1.2.1 – On Campus

Category 1.2.1 represents income from on-campus, Stanford affiliated advertisers including university departments, other clubs, and campus eateries. This section can include both realized income and in-kind transactions, i.e. a Treehouse ad for \$500 of food should be reported here as \$500 and the expenditure should then be reported in the appropriate 3.3 category, even though no actual money was received or spent.

1.2.2 – Off Campus

Category 1.2.2 represents income from off-campus advertisers. The reporting rules are identical to those described for 1.2.1.

1.3 – Total Grants

Category 1.3 includes all money given to the production that is not expected to be repaid. Generally, these are donations from various university funding sources to support campus arts, but may also include private donations or research funding. This section is a sum of all the 1.3.X categories.

1.3.1 – ASSU Discretionary

Category 1.3.1 represents money donated by the ASSU that is granted on a per production basis. This does not include Special Fees income, and is not expected to be repaid.

1.3.2 – SSFD

Category 1.3.2 includes any money from SSFD granting departments (see ssfd.stanford.edu), such as VPUE and VPSA. This money is granted on a per production basis.

1.3.3 – SICA

Category 1.3.3 contains money from the Stanford Institute for Creativity and the Arts, as well as any subordinate organizations such as SOCA. This money is granted on a per production basis.

1.3.4 – TSF

Category 1.3.4 contains money received from The Stanford Fund and related organizations. This money is generally granted to the organization as a whole, and as such is reflected in the overall budget as opposed to dispersing it per production.

1.3.5 – Donations

Category 1.3.5 contains money received from private donations to either the organization as a whole or to specific productions. These generally are from alumni, and are tax deductible for the donor. All donations must be processed through the Office of Development for tax reasons.

1.3.6 – Other

Category 1.3.6 contains any other money donated or granted to the production that does not fit into the other categories. Examples include faculty sponsored research grants, departmental support, etc.

1.4 – Total Social

Category 1.4 represents all reimbursement for social costs. This usually is some sort of fee to cover a social activity. This section is the sum of all 1.4.X categories.

1.4.1 – Retreat

Category 1.4.1 includes all income from retreat. This money is generally collected as a fee of retreat attendees to help defray cost.

1.4.2 – Other

Category 1.4.2 is for any other form of income from social costs including reimbursement for food or a social fee to defray production expenses in Category 3.

1.5 – Total Merchandise

Category 1.5 includes all income from the production of show related goods that is not encompassed by admission and concessions. This section is a sum of all the 1.5.X categories.

1.5.1 – Apparel

Category 1.5.1 contains all revenue from the sale of production related apparel, including cast shirts, staff shirts, and tech shirts.

1.5.2 – Archival DVD Sale

Category 1.5.2 represents the revenue from the sale of production DVDs or related show recordings.

1.5.3 – Other

Category 1.5.3 is for any other form of income from merchandise sales such as poster sales, production photo sales, or memorabilia.

1.6 – Interest

Category 1.6 includes all income from interest on savings and investments. This income is usually generated regardless of our theatrical business endeavors. This section is a sum of all the 1.6.X categories.

1.6.1 – ASSU

Category 1.6.1 contains all interest earned from financial bank accounts with the Associated Students of Stanford University's (ASSU) Stanford Student Enterprises' (SSE) Capital Group (Cap Group). Generally, interest is paid on the balance of the saving's account quarterly.

1.6.2 – Endowment

Category 1.6.2 includes revenue from any long-term or perpetual investments of the organization's savings, such as endowed accounts or trusts.

1.6.3 – Other

Category 1.6.3 is for any other revenue derived from financial activities of the organization's savings, such as short-term investments.

1.7 – Other

Category 1.7 is for any income that does not fit into Categories 1.1 through 1.6, such as a marketing arrangement with another campus organization. As a very last resort, if the producer is completely unsure of where a source of income came from, it may be reported here to accurately collect all money associated with the production.

2 – GENERAL EXPENSE

Category 2 contains all budgeted and actual spending with the administrative tasks of a production, including: copying, royalties, university services, publicity, and archival costs. These are the background production costs that the producer facilitates to allow a performance to happen. This section is a sum of all the 2.X categories.

2.1 – Total Administrative

Category 2.1 contains the office expenses of a production, such as copying, transportation, and gifts. This section is a sum of all the 2.1.X categories.

2.1.1 – Copying

Category 2.1.1 includes all copying costs for a production that are not directly related to advertising. This encompasses scripts, forms, and cast materials. It also includes copying supply purchases such as ink and paper, but not other office supplies.

2.1.2 – Office Supplies

Category 2.1.2 contains office supply products used in a production, including: binders, staples, paper clips, boxes, envelopes, mailing supplies, tape, etc. This section takes precedence, meaning that items that could be included in Category 2.4 or this section – such as tape for posters, mailing supplies for advertisements, or envelopes for tickets – should be reported here.

2.1.3 – Green Room Supplies

Category 2.1.3 includes any non-technical backstage performance supplies, such as tea for the green room or other performance aids.

2.1.4 – Cast/Staff Gifts

Category 2.1.4 reports any gifts bought with production money for people involved with the production. Examples include opening night flowers for actors, photo frames for staff, and techie gifts.

2.1.5 – University Gifts

Category 2.1.5 contains any gifts bought with production money for university staff as a thank you for their help in a production. Examples include gift certificates for the Drama Department staff and signed posters for cameo university administrator appearances.

2.1.6 – Transportation

Category 2.1.6 is used for reimbursement for gas, tolls, and parking for production related travel. This section does not include any of the truck rental costs that are required for the load in of technical equipment. Ram's Head does not reimburse for mileage, only documented costs directly associated with travel for a production.

2.1.7 – Other

Category 2.1.7 encompasses any other administrative costs that do not easily within the other 2.1.X categories.

2.2 – Total Royalties

Category 2.2 reports all costs associated with obtaining the rights for a production. This section is a sum of all the 2.2.X categories.

2.2.1 – Royalties

Category 2.2.1 is the cost that the publisher charges Ram's Head for producing the production. Nothing besides the actual royalty should be reported here.

2.2.2 – Other

Category 2.2.2 encompasses any other costs that Ram's Head may be charged by the script publisher. Normally, these are manifest as script rental and shipping fees, but this section can include any costs other than the royalties that are charged by the publisher.

2.3 – Total University Services

Category 2.3 represents money paid to the university for the various services that are provided to Ram's Head, excluding any technical costs. This section is a sum of all the 2.3.X categories.

2.3.1 – Janitorial Services

Category 2.3.1 is for any costs paid to ABM or other janitorial service providers on campus, generally required for the rental of Memorial Auditorium. In the event Ram's Head is required to reimburse an organization for clean up, this is where the cost should be reported.

2.3.2 – Supervision

Category 2.3.2 reports any costs for supervision of Ram's Head activity. Generally, this is from either the Drama Department or ELS, and is a requirement for the usage of a space.

2.3.3 – Space Rental

Category 2.3.3 includes the costs for the rental of any on campus space for a production, including audition, rehearsal, performance, meeting, and party venues. It also includes any costs for damage by Ram's Head to a university space. Category 3.1.1 should be used for retreat rentals, as retreat is not an on campus space.

2.3.4 – Other

Category 2.3.4 encompasses any other money that the university charges a production. Examples may include licensing, branding, or honorariums.

2.4 – Total Publicity

Category 2.4 represents money paid for the advertisement and outreach of a production, both for audience marketing and cast/staff recruitment. It also includes in-show audience communication costs, such as tickets and programs. This section is a sum of all the 2.4.X categories.

2.4.1 – Program Printing

Category 2.4.1 contains the costs of the production of the program or other audience distributed information. This includes costs for the design, printing, and distribution of the program. Further, any addendums to the program should be reported here.

2.4.2 – Ticket Printing

Category 2.4.2 encompasses the costs of preparing tickets for the production. Often, this is the price to order pre-printed tickets. If the tickets are made by Ram's Head, the printing costs should be reported here. Ticket accessories, such as envelopes, should be reported in Category 2.1.2.

2.4.3 – Main Posters

Category 2.4.3 is used for reporting the costs of the main production poster. This includes the design, printing, and distribution of posters, but not supplies such as tape or staples, which should be reported in Category 2.1.2.

2.4.4 – Advertisement Fliers

Category 2.4.4 includes any posters/fliering that are not associated with the main production posters. Often, these are manifested as supplemental advertisements in the form of black and white 8.5" x 11" fliers that are posted in dorms or in bathroom stalls. However, this section is broadly defined to include any printed fliers advertising the production that are not the main poster.

2.4.5 – Alternative Ads

Category 2.4.5 encompasses all non-printed, standalone advertisements for a production. This includes Facebook ads, Daily ads, radio/television spots, and promotional materials. Other expenses, such as boom box batteries or table rentals can be reported here.

2.4.6 – Website Costs

Category 2.4.6 contains any website costs for a production, including the design, registration, and hosting of the production website.

2.4.7 – Audition/Pre-Production Fliers

Category 2.4.7 reports any advertisements for a production before the kickoff of production. Generally, these are fliers used for the recruitment of writers, actors, staff, and technicians for a production.

2.4.8 – Other

Category 2.4.8 is used for any publicity costs that do not fit neatly into the other sections. Often, this can be used to report long term publicity related purchases for Ram's Head, such as blow horns, table clothes/Ram's Head banners, etc.

2.5 – Merchandise/Archival

Category 2.5 represents money paid for any merchandizing or archival services for a production. This includes any t-shirts printed for the show, photography or filming services, and other goods produced for the production. This section is a sum of all the 2.5.X categories.

2.5.1 – Apparel Printing

Category 2.5.1 includes the cost of any t-shirts or other apparel for a production, including the design, printing, and distribution. This can include cast shirts, staff shirts, tech shirts, rollout shirts, etc., but includes any type of non-costume apparel that is made for a production.

2.5.2 – DVD Filming/Production

Category 2.5.2 encompasses any costs associated with the production of an archival production recording. This includes the cost of filming, editing, and duplication.

2.5.3 – Photography

Category 2.5.3 reports the cost of any production still photography expenses. This generally is limited to an honorarium for a photographer.

2.5.4 – Other

Category 2.5.4 is used for any merchandise or archival costs that are not included in the above categories.

2.6 – Other

Category 2.6 is for any general expenses that do not fit in Categories 2.1 through 2.5. This should not be used unless the expense is not defined by any of the other 2.X sections, or if the producer cannot identify exactly what a general expense was and needs somewhere to report it. Normally, any expenses for the judging of a production or associated competition entry fees (i.e. One Acts) are reported here.

3 – SOCIAL EXPENSE

Category 3 contains all budgeted and actual spending on the social expenses of a production. This is defined to contain any parties, food, drinks, and restaurant expenses of a production. These are the costs that keep the cast and staff happy, functional, and inclusive. This section is a sum of all the 3.X categories.

3.1 – Total Retreat

Category 3.1 includes all costs of a production related retreat, here defined as an off-campus, usually overnight bonding event. Costs generally include location rental, food, and entertainment. This section is a sum of all the 3.1.X categories.

3.1.1 – Location Rental

Category 3.1.1 encompasses all costs associated with securing a physical space for the event to be held. Generally, this is a rental fee paid for the use of a building, but could also include reimbursement for someone's house or fees paid for damages. This is generally the only space rental not reported in 2.3.3.

3.1.2 – Food/Drinks

Category 3.1.2 is used for reporting the costs of any food or drink bought specifically for a retreat. Often, there are leftovers used for later events, but if they are bought with retreat in mind they should be reported here.

3.1.3 – Other

Category 3.1.3 is used for any other costs associated with retreat that are not food or location related. Examples include entertainment or equipment rental.

3.2 – Total Parties

Category 3.2 encompasses the costs of any production-sponsored parties (excluding retreat). Food, drinks, and equipment costs are reported here for the parties; however, if the party is on campus, any location rental fees and associated costs should be reported in 2.3.3. This section is a sum of all the 3.2.X categories.

3.2.1 – Rollouts

Category 3.2.1 includes food and drink costs for welcoming staff and cast members onboard the team. Rollout T-shirt printing costs should be reported in 2.5.1, and sign-making supplies should be reported in 2.1.2.

3.2.2 – Cast Party

Category 3.2.2 reports all food, drink, and supply costs for cast party-type events. These are generally congratulatory events celebrating the successful opening of the production.

3.2.3 – VidWaPar

Category 3.2.3 contains all food, drink, and supply costs of post-production parties. Generally, this is a video watching party to review the recording of the performance in a festive atmosphere.

3.2.4 – Other

Category 3.2.4 holds the costs of any other production-related parties. Generally, less frequent events are reported here, such as a tech party or expenses relating to someone's birthday during the production.

3.3 – Total Food

Category 3.3 contains all food expenses not directly associated with a party or retreat. This includes food provided to staff during production times, sponsored restaurant events, and food provided during the tech period of a production. This section is a sum of all the 3.3.X categories.

3.3.1 – Restaurants

Category 3.3.1 reports any restaurant tabs that the production paid for. This is defined as any eating-out event associated with a production. Often, this takes the form of a cast or staff dinner.

3.3.2 – Auditions/Meetings

Category 3.3.2 encompasses food costs during the production planning phase. Examples include food during auditions, purchases during the writing or script selection process, and snacks for production meetings.

3.3.3 – Build/Rehearsals

Category 3.3.3 includes any food costs that occur during the preparation phase, and include treats bought for rehearsal or food provided for builds. This also includes when cast/staff is required to be on campus when food is not available (spring break). This category does not include food bought for planning (3.3.2) or food provided during the tech process (3.3.4).

3.3.4 – Tech/Dress

Category 3.3.4 reports the expenses of feeding the production during the tech period. This food is bought because a rehearsal prevents the cast and crew from attending normal campus meal services (nighttime dress rehearsals, all day techs).

3.3.5 – Other

Category 3.3.5 holds any other food costs associated with a production that are not party related. Examples in the past have included food during build and snacks during rehearsal.

3.4 – Other

Category 3.4 contains any other social costs for a production that are not included above, and should only be used when the cost is not defined by 3.X. An example may be a cast outing to some social activity. As a last resort, a producer may report a forgotten social cost here to develop a complete and accurate budget.

4 – TECHNICAL EXPENSE

Category 4 encompasses all the budgeted and actual technical expenses for a production. This includes set, lighting, sound, costumes, makeup and hair, props, and music. These are some of the largest expenses of a production. Note that it is important to budget accurately and early for each 4.X category as the designers need to have a monetary amount to base their designs off. This section is a sum of all the 4.X categories.

4.1 – Total Set

Category 4.1 reports all costs associated with the design, construction, and installation of the production's set. This includes supply purchases, truck rental, and equipment investment. This section is a sum of all the 4.1.X categories.

4.1.1 – Construction Supplies

Category 4.1.1 contains all purchases bought specifically for the current production's set, including wood, paint, fabric, and set dressings. Tools or other equipment purchases with the intent of us for future productions should be reported in Category 4.1.2.

4.1.2 – Equipment Purchases

Category 4.1.2 is used for the reporting of a production's capital purchases for construction tools, such as saws, screw drivers, clamps, etc. These tools are bought with the knowledge that they will be perfectly functional after the completion of the current production.

4.1.3 – Transportation

Category 4.1.3 encompasses the costs of any transportation of the set. Generally, this is limited to a truck rental to move the set from the shop to the theater, but could include a shipping fee for a rental set. Personal transportation, such as gas or toll reimbursement, incurred while running errands for the set should be reported under Category 2.1.6.

4.1.4 – Other

Category 4.1.4 holds any other set costs that are not defined above, such as design costs.

4.2 – Total Lighting

Category 4.2 encompasses all the costs associated with the design and installation of the lighting. This includes equipment rental from both the university and outside vendors, purchases, and transportation. This section is a sum of all the 4.2.X categories.

4.2.1 – University Rental

Category 4.2.1 reports the costs paid to any university organization for the rental of their lights. Normally, this is Events and Labor Services, but could also include the Drama Department or ASSU.

4.2.2 – External Rental

Category 4.2.2 includes any costs associated with renting lighting equipment from off-campus vendors. Normally, this is done to supplement the university-rented equipment or bring in lighting technology not owned by the school.

4.2.3 – Expendables

Category 4.2.3 holds costs associated with the purchase of lighting supplies for use specifically with the production. This includes gels, gobos, and fog fluid. This is also the appropriate category for reporting such supplies bought as reimbursement for others who lent the production equipment.

4.2.4 – Transportation

Category 4.2.4 reports the expense of any transportation for lighting equipment. This would be the cost of renting a truck to pick up rented lighting equipment, or the cost of delivery and pickup for such equipment. Personal transportation costs, such as gas and tolls, incurred while running errands for lighting should be reported under Category 2.1.6.

4.2.5 – Other

Category 4.2.5 holds any other lighting costs that are not defined above, such as design costs.

4.3 – Total Sound

Category 4.3 contains all expenses related to the design, installation, and operation of the sound system. This includes rental, transportation, and expendables. This section is a sum of all the 4.3.X categories.

4.3.1 – Equipment Rental

Category 4.3.1 reports the cost of sound equipment rental for the production. Normally, this is to an off-campus vendor, but this category can include sound rental costs from a university organization.

4.3.2 – Rigging

Category 4.3.2 encompasses the cost of installing the necessary rigging for the sound system. Since Ram's Head usually brings in their own, separate sound system, it is necessary to have a certified rigger install the hanging points to support the weight.

4.3.3 – Expendables

Category 4.3.3 includes the costs of any one-time sound purchases for the production. This is for equipment that will get used up in the course of the production, such as batteries, tape, and condoms.

4.3.4 – Transportation

Category 4.3.4 contains the expense of any transportation of sound equipment. This would be the cost of renting a truck to pick up rented sound equipment, or the cost of delivery and pickup for such equipment. Personal transportation costs, such as gas and tolls, incurred while running errands for sound should be reported under Category 2.1.6.

4.3.5 – Other

Category 4.3.5 holds any other sound costs that are not defined above, such as design costs.

4.4 – Total Costumes

Category 4.4 reports all costs associated with the design, acquisition, construction, and usage of costumes. This section is a sum of all the 4.4.X categories.

4.4.1 – Rental

Category 4.4.1 contains any costs associated with the renting of costumes. This includes the cost of any damage done to the costume during the production that Ram's Head must reimburse for. Cleaning should be reported in Category 4.4.3.

4.4.2 – Purchase

Category 4.4.2 includes the expenses due to the purchase of new costumes or costume supplies. These are bought for the production, but generally will be usable by Ram's Head for future show. This section also includes fabric, sewing supplies, patterns, and other costs associated with the construction of new costumes from scratch.

4.4.3 – Cleaning

Category 4.4.3 encompasses any costume cleaning costs for a production. Generally, before a production costumes need to be cleaned for use, and after rented costumes need to be cleaned before return.

4.4.4 – Other

Category 4.4.4 holds any other costume costs that are not defined above, such as design costs.

4.5 – Total Makeup/Hair

Category 4.5 reports all costs associated with the design and creation of hair and makeup styles. This section is a sum of all the 4.5.X categories.

4.5.1 – Makeup

Category 4.5.1 contains the cost of any makeup or related supplies bought specifically for the production.

4.5.2 – Hair

Category 4.5.2 includes the costs of any hair supplies, including wigs, bought specifically for the production.

4.5.3 – Other

Category 4.5.3 holds any other hair and makeup costs that are not defined above, such as design costs.

4.6 – Total Props

Category 4.6 reports all costs associated with the design, acquisition, and construction of props. This section is a sum of all the 4.6.X categories.

4.6.1 – Rental

Category 4.6.1 encompasses all costs associated with the rental of props for a production, including reimbursement for damage.

4.6.2 – Purchase

Category 4.6.2 includes any costs associated with the purchase of new props, or supplies for the construction of props. These are bought for the production, but generally will still be usable by Ram's Head for future shows.

4.6.3 – Other

Category 4.6.3 holds any other props costs that are not defined above, such as design costs.

4.7 – Music

Category 4.7 reports all costs associated with a live orchestra for a production, such as instrument rental and pit supplies. However, most costs probably fall under other categories, such as copying, space rental, and food. This section is a sum of all the 4.7.X categories.

4.7.1 – Instrument Rental

Category 4.7.1 encompasses the costs of the rental of any specific instruments or other equipment, such as stands or lights. These costs are specific to the production and will not have any future benefit to Ram's Head.

4.7.2 – Other

Category 4.7.2 includes any other music costs, such as expendable or long-term supplies purchased for the pit. It also includes music costs other than rentals and categories defined elsewhere.

4.8 – Other

Category 4.8 contains any other technical costs for a production that are not included above, and should only be used when the cost is not defined by 4.X. An example may be an expense for an unusual technology that does not fit into an above category, such as pyrotechnics or flying effects. As a last resort, a producer may report a forgotten technical cost here to develop a complete and accurate budget.

5 – AUDIENCE STATISTICS

Category 5 reports two key audience statistics that allow for a thorough analysis of a production's budget and Ram's Head's overall success as an organization. It is imperative that a producer has an accurate grasp of the number of tickets sold, as this is as big of a measure of success of a production as the profit or loss is. No number is reported for Category 5 itself.

5.1 – Total Tickets Sold

Category 5.1 reports the total number of tickets sold for the production. Report the total number of tickets distributed, including comps. This is independent of the number of people that actually attended the production.

5.2 – Total Available Seats

Category 5.2 reports the total number of seats that could have been sold for the production. This is simply the capacity of the theater multiplied by the number of nights for which the production ran.