

# PURDUE STUDENT CONCERT COMMITTEE CONCERT GUIDE

Booking a national touring artist is a big commitment in time and resources. It is important to understand the costs related to this activity and the procedures that Purdue requires in order to put on a successful event. This manual is meant to help guide you through planning and executing your event.

(Note: the words in italics throughout this document are defined in the Glossary)

## BOOKING

To “book” a performance is to make a contract for a performance by an artist or group. Purdue Convocations may contract with 25-40 entertainment or lecture entities in an academic year. Student Concert Committee generally books 3-6 performances per academic year. There are a number of steps that must be followed in the booking process. Following this guide will help you navigate a successful production.

- Convocations acquires information from many sources about touring performances. We pass pertinent information regarding performances that may be of interest to Purdue students on to SCC. The committee then has significant input into the final decision about which performances to pursue.
- SCC generally promotes shows in one of four ways: (1) We act as the promoter which means that all financial and production responsibilities lie with us. (2) We co-promote with an on-campus partner who shares some portion of financial risk on the event, dependent on the particular scenario. (3) We co-promote with an off-campus promoter who shares financial and production responsibilities with Convocations. (4) We agree to allow an off-campus promoter to use campus facilities for a designated fee but still maintain SCC or Convocations identity. Off-campus promoters are not allowed to use campus venues without the cooperation of a campus sponsor who agrees to take financial responsibility. Convocations administration will have the final say on whether a potential off-campus promotions partner will be allowed in any scenario.
- There are many agents and representatives in the marketplace. Some artists or speakers represent themselves. We need to make sure we understand the contract and its requirements before signing. Purdue often requires contract amendments before a performance is accepted by those who must give final approval.
- There are many types of **deal structures** for concerts. The Department of Convocations negotiates the deal for SCC. SCC, unlike other campus groups has the ability to do percentage deals. This financial structure incorporates a guaranteed artist fee plus a negotiated percentage of the net revenue from the concert. We will go into more detail on this later in the document. All deal points are settled before confirmation of the date occurs. As the semester goes on, you will learn more about different deal structures throughout our artist booking process and weekly meetings.
- Convocations obtains from the agent or performer representative a copy of the performer’s latest **technical rider** before making any commitment. The technical rider will tell you many things about the artist/speaker’s needs:

- Sound and lighting requirements
  - Stage requirements and **stage plot**
  - **Dressing room** requirements
  - **Backline band gear** requirements
  - **Advertising**/marketing requirements
  - Transportation/**ground transportation/runner** requirements
  - **Hospitality**/catering needs
  - Hotel accommodations
  - Names of contact people for the artist/speaker's management and production
  - Additional contract terms, including tax issues
  - **Complimentary tickets** required and paid ticket holds
  - Insurance requirements
- The *booking agency* quotes a guaranteed fee or ideal deal structure for the show, indicates who will be included in the performance and what other major production expenses are expected from the buyer. We sometimes, for an additional expense, work with what's termed a *middle agent*, an agent who is a secondary buyer that may buy a group of shows for their clients.
  - After obtaining quotes for technical services such as sound & light production, equipment rental, stage hands, front of house and ticketing services, Convoations develops a budget for the bid. All expenses anticipated for the performance should be included in the budget. From the budget we can then determine what the ticket price must be in order to cover expenses and ideally make at least a small profit.
  - It's not enough to rely on word-of-mouth advertising to sell a show. A more comprehensive plan to reach your fellow students and the public is needed. A marketing plan should be developed for each show, and goes into action as soon as we receive university approval to do the show and artist's confirmation. Major touring performances like SCC brings generally require traditional means of advertising (print, radio and Television) as well as social media, grassroots flyering promotion and campus engagement. See the section on marketing for more complete information.

A timeline should be developed for planning the event, creating a budget, getting cost estimates, contacting agents, creating a checklist, marketing, catering, planning day-of-show needs, and working the final event. The process of putting an offer together can be shortened in a lot of instances by using past show expenses as estimates for shows with similar amounts of trucks and production needs.

## TIMELINE

(a sample timeline/template is included in this packet)

It is best to give yourself ample time to plan your event. Four months is ideal – but most times is not realistic. Most artists on organized tours only commit to dates around 3-4 months in advance at best. They usually set aside a time period for touring and any offers they seriously consider need to fall within that time frame. However, it does happen regularly that artist's will receive mutually-agreeable offers which can be used to fill in gaps on tour dates or on off times. The artist's manager is going to look at your offer, along with all other offers they receive, and decide whether or not your date and location can be managed in their travel plans. In addition, they will compare your offer with other offers to determine where they will make the most money and/or reach the best target audience for their performance.

Planning a timeline is an important element of your overall event coordination. The timeline lists the deadlines for each event need and who is expected to accomplish it. Your whole team can use this to keep progress moving steadily forward. Some elements have to be accomplished before others can begin. Planning and procedures will run smoother and be more enjoyable, if everyone works together through a timeline.

There are several large planning elements that will need greater detail within your overall schedule: (1) booking and contract negotiation, (2) marketing, (3) day of show schedule/show sheet, and (4) catering. All these areas have many steps and require someone at the helm who can get the job done. Conquer these and you will be three-quarters of the way to your goal of putting on a great event.

Once your timeline is in place, be responsible for making it work by keeping on top of the duties you have been assigned. The timeline will help your organization know where you are in the planning process.

## **COMPLETING THE EVENT PLANNING FORM AND PRELIMINARY BUDGET.**

*These steps are done in cooperation with the Convocations Director of Artist Relations & Operations and the SCC Advisor.*

- If you are using a major campus facility you need to get a technical quote on the cost of presenting the show. Convocations sends the technical rider to Elliott Hall of Music for assistance in getting a quote for the use of the following campus **venues**/facilities:
  - Elliott Hall of Music (6,005 seats)
  - Loeb Playhouse (1000 seats)
  - Fowler Hall (396 seats)
  - Slayter Hill (outdoor facility)

If we are not using one of these four facilities on campus then reservations for another campus facility needs to be made with the appropriate university office, such as Space Management, Union Scheduling, University Residences, Recreational Sports, or Athletics.

- Off-campus facilities such as the Lafayette Theater or Carnahan Hall (both in Lafayette) are also venue options that should be considered for events as well. The right venue can make all the difference in whether an event can be successful with the right audience. The only thing to note about most off-campus venues is that SCC would not be able to utilize SFAB subsidized activities dollars from the university to help off-set the event costs, as most of the off-campus venues would be serving alcohol.
- Elliott Hall of Music can provide **technical support** (sound, lights, staging) for any campus venue or off-campus site. Your quote from the Hall of Music will contain the cost for facility use (if you are using one of the four major venues on campus), sound and lights, staging, **stage labor**, **Front of House** costs (**ushers**, house personnel), box office charges, police and fire expense, grounds crew expense (parking), and other equipment like ramps and barricades. If you are using a different on-campus or off-campus site, you will need an estimate for facility usage from the responsible organization. This information is essential to create the event budget. Compatibility of the technical requirements of the performance with the proposed venue is also important. It may be too expensive to load the show into the desired venue.
- Contact the Purdue Police Department to find out if they will require any special security or safety personnel for your event, and request a quote for any additional safety services. Check the technical rider to see if the artist requests any **T-shirt security**. T-shirt security will need to be hired from an outside security

organization. SCC is responsible for all expenses related to the security, police, fire, and emergency medical requirements for the show.

- The university's Risk Management Department will require a minimum of \$1,000,000 liability insurance for your event. Large touring shows are asked to provide \$5,000,000 liability. Artists need to provide their own liability insurance that meets the university's minimum requirement. The cost and amount of insurance required may vary depending upon the type of show you present; however, the university will not insure them.

International artists and/or company members are subject to Internal Revenue Service (IRS) Federal Withholding Taxes at the rate of 30% of gross income unless a Central Withholding Agreement (CWA) or other IRS approved reduction or exemption from withholding certificate (e.g., W-8BEN) has been provided to Purdue University not less than 30 days prior to the performance date. See also [www.artistsfromabroad.org](http://www.artistsfromabroad.org). Individuals travelling under a *valid work visa* must apply for a U.S. Social Security Number (SSN). If denied, an Individual Tax Identification Number (ITIN) for solo artists or an Employer Identification Number (EIN) for organizations must be obtained.

Further information may be found at:\*-

Tax Treaties: <http://www.irs.gov/pub/irs-pdf/p901.pdf>

CWA: <http://www.irs.gov/businesses/small/international/article/0,,id=106060,00.html>

W-8BEN: <http://www.irs.gov/pub/irs-pdf/fw8ben.pdf>

ITIN/EIN: <http://www.irs.gov/businesses/small/article/0,,id=97860,00.html>

- Estimate expenses such as advertising, dressing room furniture (if any), catering needs, insurance, hotel, ticket selling costs, advertising, house staff, security, and transportation to reveal the true picture of what your event will cost. Some of these costs may not apply or can vary significantly from show to show.
- Determine how many tickets will be available for sale. To calculate this number, begin with the number of seats (venue capacity) and subtract the number of seats that are **kills** for technical or **sightline** reasons, or will be used as complimentary tickets for the artist or for your guests. The SCC Advisor and Convocations Director of Marketing can assist with determining the appropriate number of comps to hold. The remaining seats/tickets are available for sale; however, some saleable tickets may be held for purchase by groups like fan clubs, record labels, artist management, etc.
- Total your costs and expenses and divide that amount by the number of tickets available for sale. This number represents the ticket price you must charge to **break even**. If you want to do better than just break even, you must increase the ticket price. If you have support money that can lower the ticket cost, subtract that amount from the expenses *before* calculating the break even amount. Selling as many tickets as needed to reach your goal can be challenging, but with the appropriate artist & marketing research it is always possible!
- The Convocations business office must submit a Ticket Rate Request Form to the Vice Provost for Student Life for approval of the ticket price. *A ticketed event cannot be advertised nor tickets sold prior to this approval.*
  - Purdue Convocations Business Office (Marietta Taylor)

### **MAKING AN OFFER**

- You, as a student, are NOT authorized to make an offer to an artist/speaker on behalf of the university, nor are you authorized to agree to any kind of contract, verbal or written, that binds the university, or your university organization, to payment. Your SCC advisor will submit the offer to the artist/speaker with any available dates we have for the performance. Regardless of whether we have one date or several dates in mind, SCC and it's adviser will need to be sure we have put a **hold** on the facility for each date *prior* to submitting the offer. Campus facilities are used by many campus groups. To make sure the facility will be available for the date you choose, you will need to make a reservation. *Once a date has been confirmed with the artist/speaker, please release any unused holds on facilities.**
- Acceptance of an offer may take some time. Once the offer has been submitted, it is considered active until it is either withdrawn by our group, accepted (or rejected) by the artist/speaker, or until its expiration date. It is perfectly acceptable and absolutely advisable to put a limit on how long an offer will remain active. If you need an answer within two to three weeks, say so, and put an end date on the offer's viability. You may have other artists/speakers you want to pursue. The farther in advance you can secure the contract, the more time you will have to promote your event. Most successful ticketed events need to be on-sale four to six weeks prior to the show date for best exposure and sales.
- Nothing irks an artist/speaker more than hearing from five different sources about a gig at the same school; therefore, one student organization member should be designated as the sole contact between the artist/speaker. If you are working with a booking agent, chose only ONE. Do not attempt to negotiate between multiple agents. The artist/speaker could become irritated and raise their asking price. *Have a plan B ready to go if the artist/speaker says "NO."*

### **SIGNING THE CONTRACT**

- DON'T make a verbal or e-mail agreement. A verbal agreement in the entertainment business is considered a binding agreement, but it may not be honored by the university if you have not followed university procedures. Be careful not to commit to something that has not been approved.
- All contracts must be approved by the appropriate university authority. No deposits are paid by the university because it is against the policy of the State of Indiana to offer payment for services until service is rendered; therefore, all payments will be made immediately following the performance.
- DO book hotel rooms, schedule caterers, secure vehicles/runners for transportation needs (all per rider/contract requirements) once the signed contract is accepted. You do not want to be without any of these important arrangements as the show approaches. The Convocations production team is

available to offer insight and expertise wherever it is needed. They can and will assist with all of these arrangements.

## **MARKETING AND PROMOTION**

**Budgeting** – A good marketing strategy is important to the success of your event. Many student groups hope to rely on word-of-mouth advertising, but that is rarely enough. Every show budget is going to have a line item for marketing. It's the goal of the committee's marketing team to work with the Convocations marketing department to maximize the effectiveness and efficiency of that budget to make every marketing dollar count. Here are some areas to consider when creating your marketing plan:

**Ad design and preparation** – The Convocations Marketing Director is in charge of all publicity being generated from this department regardless of whether this is a Convocations show or SCC show. All publicity ads and communications need to be cleared by the Marketing Department. That being said, the marketing director is sometimes required by the performer's management to use specific tour artwork produced elsewhere.

**Posters, handbills and chalking** – Figure out how many posters you need to cover campus; a good guess would be about 200. The same design might be downsized two-to-a-page or four-to-a-page to create handbills that can be passed out at high traffic locations. Enlist members of your organization to do the footwork. Get a map of campus and divide it up into segments for your foot army to cover. Check with SAO for campus rules regarding posters and chalking, and be sure to get the necessary permission from SAO or individual building offices before you start posterizing. *Remember that printing costs money.*

**Internet Advertising and Promotion** – Post an invitation to your event on SAO's GetInvolved website, eSidewalk and Facebook. Ask all your friends to post it to their networks. Create a fan page for your event.

**Local Media** – Few student groups will have money to buy advertising on local radio, television or in newspapers. You may want to budget for a few ads in the *Purdue Exponent*, or you can write a press release that gives the date, time, place, price and other specifics of your event and ask that it be run in an event calendar.

**Blackboards** – When you go to class, write a note in the corner of the blackboard with information on your event. Keep it short and to the point.

**Sheet Signs** – You can reserve space for a campus sheet sign through <http://web.ics.purdue.edu/~apo/service/sheetsigns.php>.

All it takes to make a sheet sign is a sheet and a can of spray paint. Make it a party!

**Table Talks** – Fraternities and sororities have a short amount of time set aside during their dinner time to hear a five-minute presentation, or *table talk*, on a campus event. Find out more from the Interfraternity Council and Panhellenic Association. If you have a group sales plan, this is the place to pitch it! At the very least, make sure the social chair hears about the event.

**Residence Hall Strategies** – With permission you can provide flyers to Residential Life Managers and resident assistants, post bulletins in residence halls, and have a table outside of dining halls. Some residence halls also have their own radio stations and might read your press release on the air or play music by your artist.

How will you get the word out about your event? Spend an hour or two planning an advertising and promotion timeline that will guide you to a successful show. Plan an announce date and have a press release ready for the paper; hopefully they will pick it up and promote the event. If you are selling tickets, make sure all your literature explains to students where tickets can be purchased. If your event is free, make sure everyone is aware. Hit the marketing hardest two weeks prior to the event!

## **CATERING**

Good catering is critical to the success of your event. It is absolutely essential to provide quality meals in a timely manner, without running out of food or drinks, in order for your show day to run smoothly and to keep everyone involved in a happy mood. Remember, the venue is the artist/speaker's "home away from home" for the day. For this reason, choosing an appropriate caterer, providing items required by the artist/speaker, and adapting to the artist/speaker's needs/requests during the day, is essential to the success of your event. Those involved must understand the importance of remaining professional, especially around the artist/speaker. NO ONE should take photos or ask for autographs when the artist/speaker is in the venue/catering area, including the catering staff! *It is recommended that you appoint a "catering/hospitality coordinator" for your show so that you are not dealing with little details on the day of the show.*

**Choosing your caterer** - When choosing a caterer, there are several questions you need to ask yourself AND your caterer:

1) Does the caterer serve quality meals? This may seem obvious, but it is the first thing you must ask yourself when choosing a caterer for your event. Meals must be served in the proper fashion (good taste, correct temperature, enough for everyone) or you will have some very unhappy people to deal with on your big day. It is essential that the caterer is able to follow the requests made and agreed upon in the contract rider (specific types of food, preparation requirements, allergy accommodations, etc.) and adapt/adjust, if necessary. Don't hesitate to ask the caterer for references!

2) Is the caterer equipped to handle your event and provide professional service? A caterer must be able to provide service wherever catering needs take place, either in the venue or somewhere off-site. They must be able to provide appropriate servingware/utensils. Some artists don't mind paper plates and plastic silverware, but most artists will request china, real coffee mugs, silverware and cloth napkins. Your caterer will also need to provide a professional (and thorough) catering staff, depending on your specifics of the day, for set up, clean up and to wait/bus tables.

3) Will your caterer stay within the show budget? The catering bill is sometimes one of the highest expenses of your show day, especially when multiple meals are being served to larger groups of people. This is expected, but it is also important to make sure your caterer understands your budget and is willing to stay within the financial boundaries. Most quality caterers are willing to put together a sample/proposed menu(s) and also estimate total costs in advance. This is an excellent idea! Plus, it is always advisable to send a sample menu to the **artist management** during your advance. This will ensure there are no surprises on show day.

**Working with your caterer** - Your appointed catering/hospitality coordinator will work directly with the caterer regarding any specifics for the day, such as catering location, meal times and numbers of people to feed. Long before show day, you will need to provide your caterer with a copy of the meal schedule, meal requests, and numbers to feed. You will also need to decide, with your caterer, what food/drink items they will provide and what items you will provide (i.e. water, soda, dressing room hospitality, etc.). In general, the caterer does not speak with the artist management, so you serve as the university liaison. Be prepared to answer questions, help handle any changes, and check in regularly with your caterer day of show, as well as for several weeks prior to performance day.

**Types of catering needs** – There are several types of catering needs during an artist/speaker’s stay: load-in hospitality, **crew break**, meals, **dressing room hospitality**, **bus stock**, after-show food, etc. All requests are generally handled in the rider. Once you have read through the rider, it is important to decide which requests you will handle and which requests your caterer will handle. Many times it is a combination. You may provide water and soda for the day, peanut butter and jelly for the dressing rooms, and bus stock. Your caterer may provide crew break and all meals, as well as the after show menu. The key is to thoroughly read the rider, talk to your caterer, put together a plan for the day, build a shopping list, get a sample menu from the caterer, and then double-check everything on your list to make sure all items are covered.

**Catering odds and ends** – There are several things to keep in mind as you are looking through the artist/speaker contract and rider:

1) **Want List** - Artists are going to ask for everything they want because the venue is their “home away from home” for the day; however, many items are negotiable, within reason, especially if they seem “extreme” to you. Many contract riders will list very specific food needs, such as a name-brand orange juice. If you are able to purchase that type of orange juice, go ahead and do it and the artist will appreciate your efforts. If that name-brand is not available in your area, approach the artist management (weeks in advance) and let them know about the situation. You will usually find an alternative will be approved without too much trouble.

2) **Local crew** numbers – Remember to check with your local **technical director/production manager** about local crew numbers. This is the number of local crew members who will be around during the day and will need to be fed and watered, including during crew break. These numbers may be “estimated” in the artist/speaker rider, but your local tech director will have the exact numbers, since he/she will be the one to hire the local crew. Get numbers for **load-in**, crew break, any meals that include crew (and not all meals

will include crew), and **load-out**. Most local crew will have access to drinks all day, but will only “eat” at crew break and sometimes the dinner break. These numbers will also be shared with the caterer. Discuss with the artist management and the local technical director/production manager about whether the local crew will be sharing meals with the artist/speaker, or if they will be fed separately. Sometimes the local crew will be dismissed to fend for themselves at area eateries, other times you might order pizza/sandwiches for them, and other times they may be joining the artist/speaker for the scheduled catered meal(s).

3) Water– The priority drink of the day, and ALL DAY, is water. Some riders ask for a specific type of water, others don’t, but it is imperative to have good-tasting water and plenty of it. Don’t risk running out! Some artists/speakers prefer chilled water, with or without “gas” (carbonation), and others prefer room temperature. You will need water for load-in, crew break, mealtimes, dressing rooms, tour bus stock, stage/performance, and for load-out. Check your rider for details.

4) Drinks – During most events, caterers will handle coffee/hot tea service (w/condiments), iced tea, juices and sometimes soda. If it is easier (and less expensive), you can provide soda in coolers for the day...just remember to tell the caterer which items on the rider you will provide so there isn’t duplication. *All beverages must be in compliance with the University’s contract with Coca-Cola, which allows for some flexibility with beverages requested in a contract rider.*

5) Ice – Ice is also critical for the day, not only to ice down soda, juice, water, etc., but also for dressing rooms, bus stock, etc. Make sure all ice needs are accounted for when shopping. Caterers usually provide enough ice for mealtimes, but not the additional requests for dressing rooms, buses, etc. Don’t forget to arrange for a way to keep the ice frozen (freezer units, coolers, etc.).

6) Alcohol/tobacco – Many artist/speaker riders call for alcohol/tobacco to be provided. Purdue University does not permit the use of university funds to purchase alcohol/tobacco. If there is a request for alcohol/tobacco on the contract rider, simply remind the artist management that we are a university and are not permitted to purchase alcohol/tobacco. *Artists/speakers are aware of this rule (most colleges have the same set of standards) and will not argue, so don’t be concerned.*

## CONTRACT RIDER DO'S AND DON'TS

1. DO read the contract and the contract rider VERY CAREFULLY. Take notes on everything that needs to be handled/taken care of BEFORE the show, as well as all the information necessary for show day. Start filling in your show sheet with this information and refer back to the contract and rider as you work on your **advance** for the show. Any changes which we as a university may be prohibited from providing must be noted in writing will need to be accepted by the artist management and Purdue. The Convocations business office will amend the contract. Make sure that you get a copy of the amended rider.
2. DO make sure that all members of your core production team have copies of the rider (not the contract, as most contracts contain extremely confidential information). Make sure the local technical director/production manager has a copy. Your caterer only needs a copy of the catering information.
3. DON'T think that everything requested by the artist/speaker on the rider is set in stone. Keep in mind that your venue is the artist/speaker's "home away from home" for the day and they want to be comfortable while they are there. That being said, many contract riders will list extreme/extravagant requests such as a complete Xbox set up, and others may request items that are not acceptable in a university setting, i.e. alcohol, tobacco, or candles (open flame). Sometimes the rider lists an item specifically to see if a buyer is reading/paying attention to the paperwork, such as "a live bear in a cage." When going over a contract rider, make note of any extreme, questionable, or unacceptable requests, and respectfully discuss your concerns with the artist management. Most of the time a mutual agreement can be made as to how these requests will be handled. *Remember, the university has specific rules concerning alcohol, tobacco and open flame on campus, in dressing rooms, etc.*
4. DON'T skip details! Double-check all the rider information and take it seriously. If the rider calls for an eight-seat passenger van for ground transportation, don't bring a car and think that everything will be OK. If the artist/speaker requests a hospitality suite, don't reserve a queen-size double and expect everyone to be happy. It is important to try and accommodate all requests within reason. If you are unable to match a request, it is imperative to let the artist management know LONG BEFORE they arrive that there is a concern or issue. *Communication with the tour manager is essential in making sure all of the artist/speaker's needs are being handled appropriately.*

## TWO WEEKS BEFORE THE SHOW

When artists tour they visit a whole series of venues. Their priorities are usually the *gigs* that are coming up within the next two weeks, so don't be surprised if you don't hear much from the artist's *technical director/production manager* and/or *tour manager* until you are getting close to the show date. When he or she does call, answers will be the order of business, and they will expect you to have them or to know how to get them.

- You should have already provided the artist/artist management with the name of the box office manager and the technical director/production manager for your show. They may ask you for other contacts as needed.
- When the production manager and/or tour manager calls, take the opportunity to ask any questions or discuss any concerns about the rider requirements, especially catering. Double-check all menus, timing of meals and crew breaks, dietary restrictions, etc. *It is important to know that you are not required to provide alcohol or tobacco products, and you may not spend university funds on these items. Sponsors may not hang banners on stage without university permission.*
- Ask the production manager to walk through the order of the day one more time, from *load-in* to *load-out*, paying close attention to crew breaks, meal times, **sound checks** and performance information (including **run times**).
- Be ready to tell the artists' team when and how to expect payment for their services. *University policy is to pay the act after the show by University check.*
- Are all bases covered for the show?
  - Does your caterer know when food needs to arrive?
  - Do you have ushers? Chances are you need to line up volunteers for this duty if the show is small.
  - Will there be **merchandise**? *Any merchandise sales must be addressed in advance in the contract.* The box office manager is in charge of all sales within their facilities (there is a charge if merchandise is sold within university venues).
  - What about security? When do they need to be there and what are their responsibilities?
  - Are transportation needs covered? Do you have a runner (if requested) and a vehicle available? Has the driver completed the proper paperwork with Convocations and Transportation? *According to university policy, students and volunteers must be at least 18 years of age with at least one year of licensed driving experience to operate a university car, and be at least 20 years of age with at least two years of licensed driving experience*

*to operate a university passenger van. Passenger van drivers must also complete a training program.*

### **A WEEK PRIOR TO THE SHOW**

- It's time for any last details to be brought to the table prior to the arrival of the artist/speaker. Be sure everyone in your group and at the venue knows load-in, load-out and show times.
- How about guests? Has the artist/speaker given you the names of their guests that need complimentary tickets? Are there any tickets held for guests that can be released for sale? You may not get answers to these questions until the group is here. Ask again on the day of show.
- Will the artist/speaker be doing a **meet and greet** with fans before or after the show? Will they sign autographs? These types of activities must be agreed to in advance and many times they must be written into the contract. Where will this event take place? Will you need tables and chairs? Check with the facility house manager to determine where this area can be set up.
- Do ushers know when to arrive? Have you spoken with the **house manager/Guest Relations Manager** as to what ushers will need to know?

## DAY OF SHOW

Following is a list of important items that can determine whether a visiting artist/speaker has a good day (or a bad day) at a venue:

- Breakfast and/or crew break – it needs to be good and it needs to be on time! If your group is loading in early enough for breakfast, make sure it is ready when requested, and if coffee is on the menu, make sure there is plenty of it. Crew break **MUST** be ready on time (union rules) and there must be enough food to go around for all crew members.
- Load-in needs to start on time and go smoothly. If you are using any volunteers **backstage** to help with catering or dressing room setup, make sure they are working well with the stage manager and they understand who is in charge. Any backline band gear needs to be there at load-in. Identify them with a logo t-shirt or and ID badge.
- Good **backstage etiquette**: prior to load-in, or as volunteers arrive, make sure that backstage etiquette is discussed. The artist/speaker will expect members of your group to act professionally, to give them their space, to **NOT** bug them for autographs or stories, and to keep fans out of the way, except for the times designated for such activities. *Be almost invisible, but helpful and available backstage.*
- The dressing rooms should be set up and ready when the artist/speaker arrives.
- Runners (if requested) must act professionally, drive carefully, and be available to the production staff at all times. If you are using university vans please make sure your runners meet university age requirements to drive university vehicles and have filled out the required paperwork with Convocations. *It is not advisable to use personal vehicles for a university event.*
- Make sure catering is served when requested, and that there is plenty of bottled water, coffee and soft drinks available at all times. A place to sit down and enjoy some food is important. Towels are a must and are usually listed as a requirement on the rider. They should be laundered and fluffed in advance of the show.
- Sound check time is critical. Don't have a lot of members of your organization hanging around for sound check. The artist/speaker usually prefers no observers, especially in the **house**. *It's your job to help make sure they get their wish.*

## OTHER THINGS TO CONSIDER

- The sponsoring student organization is responsible for providing reasonable accommodations to individuals with disabilities in the spirit of ADA. This may include special seating, interpreters, closed captioning, amplification devices, ramps, etc.
- The event must be in compliance with all fire safety laws. You should engage the Purdue University Fire Department if the artist/speaker has pyrotechnics or elaborate stage sets or plans on inviting audience members on stage (like a hypnotist).
- Outdoor events have another set of issues that must be dealt with including weather, power, lights, bathroom facilities, available drinking water, noise ordinance, security, traffic, clean up, trash collection and removal, etc.
- Audience Behavior: having a plan to deal with audience members who are disruptive, smoking, drinking or engaging in dangerous dancing like moshing and body surfing.

## GLOSSARY OF TERMS

**Advance** – the preparation done for a performing arts event, generally through contact between the presenter and artist management, which includes all aspects of the performance (technical, hospitality, financial, etc.)

**Advertising** – the preparation and distribution of notices to the public about an upcoming event to increase sales

**Artist management** – individuals who deal with the logistics of the artist’s itinerary and decisions about where the artist performs

**Backline band gear** – a music industry term used to describe rented equipment and instruments supplied by a producer or a venue in order to meet the needs of touring performers who cannot easily or economically travel with such large pieces of equipment

**Backstage** – the area behind the performing area in a theatre which is out of sight of the audience

**Backstage etiquette** – prescribed forms and practices of correct behavior while backstage

**Booking** – the act of contracting a performer or speaker to participate in a program

**Booking agency** – a company that specializes in creating contracts between artists/speakers and presenters

**BOSO** - Business Office Student Organizations

**Budget** – an estimate of expenditures and income

**Bus stock** – list of grocery items to be purchased for the artist’s touring bus; requests will be found on the contract rider and should be approved by the artist’s management before purchased

**Break even** – the point in ticket sales where all monetary obligations have been met and profitability begins

**Catering** – food service for an event

**Complimentary tickets or “comps”** – free tickets to a concert or event

**Contract** – a formal agreement between two or more parties

**Crew break** – time designated specifically for stage hands to have a break from their duties; a snack, coffee, tea, water and/or soft drinks are usually provided

**Curtain up/down** – the times a show begins and ends

**Deal structure** – elements of a contract that determine how an act will be paid for their services

**Doors/doors open** – the time when the house is open for the public to take their seats, generally 30 minutes prior to curtain

**Dressing rooms** – rooms at the venue where the artist/speaker will spend much of their time before and sometimes after the performance; set up usually requires furniture and some catering

**Dressing room hospitality** – catering needs/requests for an artist/speaker dressing room

**Event Planning Form (EPF)** – a form used by the Business Office Student Organizations (BOSO) that student groups must use to get approval for a campus activity

**Front of House (FOH)** – the area forward of the stage where the audience sits; front of house staff refers to ushers, head ushers and house management who deal with matters regarding the audience

**Gig** – slang term for a performance

**Ground transportation** – refers to local transportation provided usually by the presenter; a contract may ask for ground transportation from an airport, train station or other comparable mass transit facility

**Guaranteed fee** – a fee guaranteed to performers for their work regardless of the revenues generated by a performance

**Hard ticket** – admittance to an event only through ticket sales

**Hold** – a tentative commitment for a performance date pending final agreement

**Hospitality** – catering and other amenities provided to a performing company at the venue; may also include hotel accommodations

**House** – the area forward of the stage where the audience sits

**House manager** – the person in charge of the performance facility or in charge of the Front of House operations (may be different people)

**Kills** – seats that have been eliminated as available for sale due to technical needs, sightline issues, or for use as comps or house seats

**Latecomer policy** – how the artist/speaker and house management decide to seat ticket holders who are late to the show

**Liability insurance** – insurance required against damages from injury or accident

**Load-in** – the period of time designated to load and set equipment for a performance

**Load-out** – the period of time after the show to pack up and load equipment out of the venue

**Local crew** – local stage hands and technical professionals hired to perform backstage jobs at a performance.

**Marketing** – a field of endeavor to attract an audience to a show through various means of advertising and promotion

**Meet and greet/receptions** – time set aside by artist/speaker and presenter for chosen ticket holders/guests to meet the artist/speaker; not always an option and generally specific rules apply as to how the meet and greets are handled locally

**Merchandise** – usually recordings or clothing sold by the artist/speaker at local events

**Middle-buying agent** – a person who aids venues and organizations in booking performances from primary agents

**Mixer / Audio Console / Lighting Console** – the equipment that controls the sound, lights and audio for a concert or event

**ODOS** – Office of Dean of Students

**Offer**– a formal offer from a promoter or presenting organization to bring an artist or speaker for an engagement

**Performance hold** – how long an artist/speaker will wait before beginning a performance; usually no longer than 5-10 minutes

**Pipe and drape** – metal poles and stands with cloth drapes used to decorate, hide, cover or mask an area of the stage, catering room, dressing room, etc.; some venues have pipe and drape available, others need to rent pipe and drape if requested in a contract rider

**Pre-show welcome** – any type of pre-show announcement, live or pre-recorded; must be agreed upon between presenter and artist/speaker

**Primary agent** – the person responsible for engagements involving a specific artist/speaker

**Rider** – a document that accompanies and becomes part of a performance contract spelling out in great detail the needs of the artist/speaker, technical specifics, and sales activities

**Runner** – a person designated as someone to run errands for a performance company during their stay at a venue

**Run time(s)** – how long a show lasts; sometimes broken down into set or act times with intermission

**SAO** - Student Activities and Organizations (ODOS)

**Show sheet / Day sheet / Production schedule** – basic form listing all show day information; includes DOS schedule, contact info, catering, merchandise, security, house management, etc. information (all key members of the event team need to have a copy of the show sheet when it is completed)

**Sightline** – refers to all areas of the audience where the performance can be clearly seen; an obstructed or limited vision sightline indicates that the view from that area may be hindered

**Sound check** – a period of time prior to the start of the show when sound levels for the instruments and voice levels of performer microphones are checked

**Stage manager** – the person designated to be in charge of all stage activities during a performance

**Stage labor** – backstage crew comprised of both local crew and touring personnel

**Stage plot** – a diagram for the placement of props and equipment for a performance

**Technical director/production manager (local)** – the person hired locally to handle all technical/performance issues/planning/concerns for the venue; usually also responsible for hiring local crew, etc.

**Technical director/production manager (artist)** – the person who travels with the artist and handles all technical/performance issues/planning concerns for the artist; usually communicates with the local technical director once initial contact has been made to handle show advance

**Technical support** – supplying the necessary equipment and personnel to run a performance

**Timeline** – a document that outlines the sequential events that need to take place leading up to a performance

**Tour Manager (artist)** – the person with overall responsibility for every aspect of the tour, from the artists' point of view; all other “managers” report to him/her

**T-shirt security** – security personnel, who are not police officers, who have been designated to help keep order and secure the talent from infringement by the audience; they are often dressed in identifying casual shirts

**Ushers** – house personnel hired to help audience members find their seats and keep order in the house during a performance

**Venue** – the physical location where a performance takes place



## **Campus Offices and Phone Numbers**

### **Business Office Student Organizations (BOSO)**

SCHL 213, (765) 49-46724

Norma J. McGinnis, Fiscal Administrator

Kelly J. High, Assistant Fiscal Administrator

### **Student Activities and Organizations (SAO)**

SCHL 250, (765) 49-41231

Jim Hintz, Associate Dean

Martia Brawner, Assistant Dean

Cheryl Brantley, Student Activities Coordinator

### **Elliott Hall of Music**

712 Third Street

Steve Hall, Director, (765) 49-43937

Janice Sigman, Scheduling, (765) 49-43920

Tim Todd, Technical Director, (765) 49-63117

David Pike, Guest Relations Manager, (765) 49-43939

### **Purdue University Police Department, TERY**

205 South Martin Jischke Drive

Lt. Keene Red Elk, Operations and Training, (765) 49-48221

Non-Emergency Calls (765) 494-8221

### **Purdue Student Union Board**

PMU, (765) 49-48976

### **Space Management & Academic Scheduling**

General Office and Event Reservations, ENAD 402, (765) 49-43900

### **Interfraternity Council**

STEW, (765) 49-42717

### **Panhellenic Association**

STEW, (765) 49-42712

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