

THE PURDUE CONCERT GUIDE

Booking a concert for your student organization 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.

IMPORTANT NOTE: All Student Activities Organization (SAO) and Business Office Student Organizations (BOSO) policies including budget preparation, contract negotiations, and overall event approval must be followed by the student organization.

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

WHAT TO KNOW BEFORE YOU BEGIN:

TIMELINE:

*see *timeline template* ([live link](#))

It is best to give yourself ample time to plan your event. Four months is ideal, at least one semester of advance planning is suggested by **SAO** and **BOSO** for concerts to which admission will be charged, and an **Activity Form** must be submitted at least 90 days prior to your proposed event.

Planning a timeline for your event is an important element of your overall event coordination. The timeline lists the deadlines for each event need and who is expected to accomplish them. The timeline will not only help your organization know where you are in the planning process, but it can also help student organization advisors, financial advisors and venue personnel know how you are progressing on your project.

There are several large planning elements that will need greater detail within your overall schedule: (1) **booking** and **contract** negotiation, (2) **budget** preparation, (3) **marketing** planning and strategy, (4) **catering** plans, and (5) day of show schedule/**show sheet**.

BOOKING A SHOW:

To book a show is to contract with a speaker or performer a date when they will participate in a campus event. The following information is critical to know and understand before an **offer** can be submitted to an artist/speaker.

- IMPORTANT: The amount of money needed to cover the entire event will likely be encumbered by BOSO at least four weeks prior to the show date and until all the bills from the show have been paid. Projected ticket sales will not be considered to cover expected expenses. Your organization may need additional revenue or co-sponsorship for both ticketed and non-ticketed events.**
- Decide which group or groups to approach with a request for a concert or speaking engagement. Designate one person from your group to speak with the student

organization advisor and a Student Activities and Organizations (SAO) staff member about contacting an artist/speaker. **Outside (or non-campus) promoters cannot use campus facilities.** Make sure you understand who you are working with and seek help if you have questions. Prospective artists/speakers are going to look at your offer, along with other offers they receive, in an effort to coordinate their travel schedule and determine where they will make the best money and/or reach the most people with their performance.

- There are many types of **deal structures** for concerts. We recommend that student concerts contract for a **guaranteed fee** so your group will know the cost of the artist/speaker *before* the event.
- Request from the agent or representative a copy of the performer's latest technical **rider**. 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 from the artist/speaker's management and production teams
 - Additional contract terms, including tax issues
 - **Complimentary tickets** required and paid ticket holds
 - Insurance (**liability insurance** and/or workers compensation) requirements
- Get a quote from the **primary agent** or **booking agency** for the artist/speaker fee and any cost assessed by the agency. If you are working with a **middle agent**, the middle agent may charge up to 10% of the artist/speaker performance fee for *their* services. This added cost can often be worth it if the middle agent is able to get you a better deal or if you are working with a high level act. They can help smooth the rough spots in negotiations and often get you a better fee because they are usually buying for several schools at a time. The student organization advisor should be involved in all negotiations.
- Develop a marketing plan. You need to have a comprehensive plan to reach your fellow students, and you will need to start as soon as you have university approval to do the show.

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. Plans that include pyrotechnics, elaborate stage sets or audience members on stage (like a hypnotist) will be reviewed by the Campus Safety Committee.

- ❑ 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: have a plan to deal with audience members who are disruptive, smoking, drinking or engaging in dangerous dancing like moshing and body surfing.

GETTING STARTED:

TECHNICAL APPROVAL:

Whether you are planning an on-campus or off-campus event, the staff at Hall of Music Productions must check the technical **rider** for the artist/speaker for feasibility, preliminary safety and cost. If the artist/speaker does not have a formal technical rider, your organization should still submit as many technical details as possible.

- ❑ **Technical riders/information should be sent via email to Kelly Kiser, Hall of Music Scheduling Clerk, at kiserk@purdue.edu.**
- ❑ A Hall of Music **Event Production Manager** will be assigned to your event and will be available to answer questions regarding the technical rider, most campus venues, and the production budget.
- ❑ If you are planning an event at an off-campus venue using outside production support, the Hall of Music Production staff will still need to review the technical rider/information.
- ❑ NOTE: Hall of Music Productions can provide **technical support** (sound, lights, staging) for any campus venue or off-campus site.

VENUE RESERVATION:

Regardless of whether you have one date or several dates in mind, make sure you have put a **hold** on the **venue** 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.*

- ❑ **For CAMPUS VENUES:** the following campus venues are maintained by Hall of Music Productions. Reservations can be made by emailing **Kelly Kiser, Hall of Music Scheduling Clerk, at kiserk@purdue.edu.**
 - Elliott Hall of Music (5956 seats)
 - Loeb Playhouse (1000 seats)
 - Fowler Hall (396 seats)
 - Slayter Center (outdoor facility)
- ❑ **For OTHER CAMPUS VENUES:** if you are using another facility on campus, you will need to reserve the facility through the appropriate university office.
 - Space Management (for outdoor and/or classroom space): <https://www.smas.purdue.edu>
 - PMU, Stewart Center and the Gathering Place at Meredith Hall: <https://boilerlink.purdue.edu/organization/PMUCateringandEvents>
 - Parking Lots or Garages (not Ross-Ade lot): <https://www.purdue.edu/pat/>
 - Residence Hall indoor/outdoor locations: *contact the [front desk for the residence hall](#) you are requesting, or contact Smalley Center (765-494-1000) for more information.*
 - Recreational Sports Center (space, pool, outdoor field, ropes course, etc.): *please refer to Purdue Affiliate notes on how reservations are answered. Submit space request on this site,*

then note in the box below any reply you have and move on through the form:
www.purdue.edu/recsports/facilities/rentals_reservations/index.php

- Ross-Ade Pavilion or Shivley Center: <http://www.purduesports.com/facilities/ross-ade-catering.html>
 - Mackey Arena, Ross-Ade lot or other athletic department controlled spaces: *contact Dan Mason at demason@purdue.edu and follow directions for the location you are requesting.*
 - Other locations: please contact the person in charge and be prepared to upload/input information below in the space requested.
- For OFF-CAMPUS VENUES:** if you are planning an event off-campus, reservations must still be made and the rental contract processed through SAO and BOSO.

PRELIMINARY BUDGET:

*see budget template [\(live link\)](#)

- TECHNICAL/VENUE COSTS (for Elliott Hall of Music, Loeb Playhouse, Fowler Hall, Slayter Center):** Your Event Production Manager from the Hall of Music can provide you with a quote on the cost of presenting your show. The quote will include the cost for facility use, sound and lights, staging, **stage labor**, **Front of House** costs (**ushers**, house personnel), box office charges, fire department expense, grounds crew expense (parking), and other equipment like ramps and barricades.
- TECHNICAL/VENUE COSTS (for other on-campus or off-campus venues):** If you are using a different on-campus or off-campus site, you will need an estimate for facility usage. You must also assess the compatibility of the technical requirements of the performance with the proposed venue, as it may be too expensive to load the show into the desired location. ALL production expenses should be considered/estimated.
- SECURITY COSTS:** If the Campus Safety Committee requires any special security or safety considerations for your event, request a quote for additional safety services. **T-shirt security** may be required and will need to be hired through an outside security organization. The student organization is responsible for all expenses related to the security, police, fire, and emergency medical requirements for the show.
- OTHER EXPENSES:** Estimate expenses such as advertising, catering, dressing room, hotel, and transportation to reveal the true picture of what your event will cost.
- TICKET SALES:** If you are planning a **hard ticket** event, in order to determine the ticket price, a Ticket Rate Request Form for your organization will need to be approved by the university. A ticketed event cannot be advertised nor tickets sold prior to this approval.
 - Determine how many tickets will be available for sale. To calculate this number, begin with the number of seats in the house and subtract the number of seats that are **kills** for technical or **sightline** reasons, or will be used as complimentary tickets for the artist/speaker or for your guests. The remaining seats/tickets are available for sale.
- 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, if you sell ALL of your tickets, 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.
- IMPORTANT REMINDER:** The amount of money needed to cover the entire event will likely be encumbered by BOSO at least four weeks prior to the show date and until all the bills from the show have been paid. Projected ticket sales will not be considered to

cover expected expenses. Your organization may need additional revenue or co-sponsorship for both ticketed and non-ticketed events.

COMPLETING THE ACTIVITY FORM: www.boilerlink.purdue.edu

- Your student organization must submit an Activity Form through BoilerLink (www.boilerlink.purdue.edu) at least 90 days prior to your planned event. This will include your preliminary budget and offer terms regarding the performance.**
- Once your Activity Form has been submitted, part of the review process will include a meeting with a Campus Safety Committee.

CONTRACT RIDER DOs AND DON'Ts:

*see show sheet template ([live link](#))

- 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.
- DON'T think that everything requested by the artist/speaker in the rider is set in stone. Many contract riders will list extreme requests that are not acceptable in a university setting, i.e. alcohol, tobacco, or candles (open flame). **Items CAN BE negotiated or excluded from the rider.** Remember, the university has specific rules concerning alcohol, tobacco and open flame on campus, in dressing rooms, etc.
- DON'T skip details! Double-check all the rider information and take it seriously. 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.*

OFFERS AND CONTRACTS:

MAKING AN OFFER: (must be completed/submitted by BOSO ONLY)

*see offer letter template

- Once you have finalized your budget and have received the necessary approvals from the university, you are ready to make an offer for the artist/speaker. **Cheryl Brantley, Contracts Administrator for BOSO, will submit the 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. If anyone in your organization makes an unauthorized verbal/written agreement with an outside entity, you may be held personally liable for any financial obligation that results from that agreement.* The BOSO office is there to handle making an offer.
- IMPORTANT:** If your group has their own facility and operates separate from BOSO, then BOSO will not handle your offer or contracting. Contact SAO for review before offering.
- Once a date has been confirmed with the artist/speaker, please release any unused holds on facilities, whether on-campus or off-campus.

- Acceptance of an offer may take some time. Once the offer has been submitted, it is considered active until it is either withdrawn by your 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. *Four to six weeks prior to the show date is ideal.*
- Have a back-up plan (or “plan B”) ready to go if the artist/speaker says “NO.”**
- 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 with the artist/speaker/management.
- 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.
- DON'T sign the contract. Students or Recognized Student Organization (RSO) Officers do NOT have signature authority for contracts.
- DO submit your proposed contracts, corporate sponsorships, and any other supportive data for the event to BOSO for approval.
- DO book hotel rooms, schedule caterers, secure vehicles/runners for transportation needs (all per rider/contract requirements) **once the signed contract is accepted.**

AFTER THE CONTRACT IS SIGNED:

MARKETING AND PROMOTION:

Spend an hour or two planning an advertising and promotion timeline that will guide you to a successful show. **REMEMBER: NO social media activity or publicity should be released until an Activity Form has been granted FINAL approval.**

- Budgeting** – Many student groups hope to rely on word-of-mouth advertising, but that is rarely enough. As a general guideline at least 10% of your total budget should be allocated to marketing.
- Ad design and preparation** – Make sure you communicate with the agent to get photos and logos from the artist/speaker for use in your promotional materials. *Often the headlining artist/speaker’s representatives wish to approve all ads before they are published and distributed.*
- Your organization can email about an event twice a semester through the Direct Student Email option. *Contact SAO for more information.*
- Establish a Social Media Campaign which could include Twitter, Facebook, and Instagram.
- Tabling can be an effective way to reach large populations. Reserve a table or time to speak in a building, outside, or at a fraternity, sorority, or cooperative house.
- Submit your flyer on Boilerlink and it will be sent to myPurdue, Digital Signage, BoilerTV.
- Use chalking to blanket any open sidewalks with your event. **NOTE: spraychalk or stencil cannot be used.**

- Posters and signs can be used to promote your event. Contact the offices below for posting opportunities:
 - Purdue Memorial Union (PMU) and Stewart Center (STEW): *the scheduling office in the Union*
 - Residence halls: *the central desk in each residence hall*
 - All other buildings: *the building deputy or director whose office is located in that building*
 - Campus grounds: *Office of Space Management and Academic Scheduling*

CATERING:

(due to insurance and liability concerns, students should not attempt to provide food service without the assistance of a professional caterer)

It is absolutely essential to provide quality meals in a timely manner, without running out of food or drink, in order for your show day to run smoothly and to keep everyone involved in a happy mood. 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. Those involved must understand the importance of remaining professional. NO ONE should take photos or ask for autographs including the catering staff! *It is recommended that you appoint a "catering/hospitality coordinator" for your show.*

- **CHOOSING your caterer** - When choosing a caterer, there are several questions you need to ask yourself AND your caterer:
 - Does the caterer serve quality meals that taste good and are served at the right temperature? Caterers *must be able to follow* the requests agreed upon in the contract rider (specific types of food, preparation requirements, allergy accommodations, etc.) and adapt/adjust, if necessary. Ask the caterer for references!
 - 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. 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.
 - 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. 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 proposed menu(s) and estimate total costs. It is always advisable to send a sample menu to the **artist management**.
- **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.
- **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 addressed 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. 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:
 - **Want List** - Artists are going to ask for everything they want; however, many items are negotiable. Contract riders may list very specific food needs. If any of those items are 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.
 - **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. Get numbers for ***load-in***, crew break, any meals that 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.
 - **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. Check your rider for details.
 - **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. *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.*
 - **Ice** – Ice is also critical for the day, not only to chill soda, juice, water, etc., but also for dressing rooms, bus stock, etc. Don’t forget to arrange for a way to keep the ice frozen (freezer units, coolers, etc.).
 - **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.*

ALMOST SHOW TIME:

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, 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 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.
- ❑ 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 **doors open, performance holds, curtain up, latecomer policy** and **run times**).
- ❑ Will your organization want to provide a **pre-show welcome**? If so, you will need approval from the artist management.
- ❑ Ask production manager about any banners/signage that may appear on stage. *All promotional banners must comply with university policy.*
- ❑ 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 performance by University check.*
- ❑ 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 or **Guest Relations Manager** is in charge of all sales within their facilities (there is a charge if merchandise is sold within university venues). BOSO will determine merchandise sales arrangements for locations outside of the box office facilities. You may need to line up volunteers to assist with merchandise sales.
- ❑ Are transportation needs covered? Do you have a runner (if requested) and a vehicle available? University vehicles may be reserved through Purdue Transportation. Has the driver completed the proper paperwork with BOSO and Purdue Transportation? ***It is NOT advisable to use personal vehicles for a university event.***

ONE WEEK BEFORE 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.
- ❑ Who is going to pick up the check for the artist/speaker? *The artist/speaker check should be picked up only by an authorized officer. Checks are distributed to the artist/speaker/management following the performance.*
- ❑ 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.
- ❑ Do ushers know when to arrive? Have you spoken with the **house manager/Guest Relations Manager** as to what ushers will need to know?
- ❑ **REMINDER: for outdoor events, start monitoring the weather and Emergency Preparedness Checklist!**

SHOW TIME:

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:

- It is imperative that someone who can make decisions for your organization (including your student organization sponsor) be at the venue at all times. *As the presenter of this particular event, a representative from your group must be available to the artist/speaker, their management and tech crew, the local production team, the caterer, the house staff and others AT ALL TIMES.*
- Breakfast and/or crew break – it needs to be good and it needs to be on time. 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. Any backline band gear needs to be on-site at load-in. If you are using volunteers **backstage** to help with catering or dressing room setup, make sure they are working well with the artist's **technical director** or **stage manager**. Identify them with a logo t-shirt and/or an 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 and give them their space. *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. *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.
- Sound check time is critical. Don't have a lot of your organization members hanging around for sound check. *Artists/speakers generally prefer a closed sound check with no observers.*

GLOSSARY OF TERMS:

Activity Form (online) – the online form that student groups must submit to SAO/BOSO to receive approval for a student organization event; *the Activity Form is on BoilerLink (www.boilerlink.purdue.edu)*

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; see also: Publicity – the preparation and distribution of notices to the public about an upcoming event to increase sales, includes print and social media

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

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

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

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 Production Manager (EPM); see also: *Technical director/production manager (local)* - the person assigned through Hall of Music Productions to handle all technical/performance issues/planning/concerns for university venues; usually also responsible for hiring local crew, etc.

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

Guest Relations Manager; see also: *house manager* – the person in charge of the performance facility or in charge of the Front of House operations (may be different people)

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; see also: *Guest Relations 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 very 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 agent – a person who aids venues and organizations in booking performances from primary agents

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

Outside promoter; see also: Promoter– usually a music promoter who offers to produce a ticketed show for profit if your organization will sponsor their presence on campus. Student groups are not permitted to invite promoters to campus to use campus facilities for their corporate gain unless Purdue Convocations or the Purdue Student Union agrees to partner with the promoter.

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

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

Promoter; see also: Outside promoter– usually a music promoter who offers to produce a ticketed show for profit if your organization will sponsor their presence on campus. Student groups are not permitted to invite promoters to campus to use campus facilities for their corporate gain unless Purdue Convocations or the Purdue Student Union agrees to partner with the promoter.

Publicity; see also: Advertising - the preparation and distribution of notices to the public about an upcoming event to increase sales, includes print and social media

Rider; see also: Technical 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

Show sheet – basic form listing all show day information; includes 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); see also: Event Production Manager – 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 rider; see also: 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

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 – hired professional security personnel, 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)

KRCH 365, (765) 494-6724

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Kelly J. High, Assistant Fiscal Administrator

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