

**ADA (Americans with Disabilities Artist) Seating** - Special seating reserved for handicapped patrons and their companions as required by law. For general admission shows, you may consider building a special ADA viewing platform with additional staging pieces from your production company. Also, consider bathroom access and egress in the event of an emergency and how these people would evacuate the venue. The rule for building the platform is that the ramp would need one (1) inch of incline for every 12" of platform height. *For example, if you have a platform that is 24" tall, your ramp would need to be at least 24" long with the incline of the ramp not being more than 1" tall.*

**Advance** - As in "advance the details of the show." You will work with your Operations Manager who will then work with the Tour Manager on your behalf to discuss show details, such as arrival time, production changes, etc.

**All Access Passes** - These get you anywhere, anytime. They should only be given out sparingly. These are typically used for Artists, Concert Chair(s), and Advisor(s). Please see "Credential Board" for additional examples.

**Artist** – The individual or group that is coming to perform for your event. This could be a speaker, comedian, musical artist, etc.

**Backdrop** - A large curtain that the Artist sometimes brings that is hung in front of the stage drape to give a "warmer" feel to the show. This could be a heavy "theatrical curtain" or a scrim/banner material provided by the Artist. The position this is usually hung is off the upstage truss. Outdoor shows require a 70/30 scrim material to adequately allow proper airflow.

**Backline** – A band's musical equipment requirements. Sometimes acts need you to supply drums, amps, keyboards, DJ equipment, etc. when they can't bring their own. Often times Artists will **not** share backline with additional artists on the bill. Please work with your Operations Manager and production company to secure approved backline.

**Backstage Passes** - Allows access backstage. Generally given to the entire working crew. They do not allow dressing room access. Please see "Credential Board" for additional examples.

**Barricade, Bike Rack** - A barrier composed of metal (or plastic although metal is preferred) that is between 6'-8' in length with small thin bars running perpendicular to the main structure giving it the appearance of where some may put the front wheel of their bike. **BEST USES:** Surround Front of House (FOH) as well as fill in the sides of the stage NOT in front of the PA stacks or stage. **NOTE:** This type of material is **NOT** to be used in front of the stage as it is more of a risk than helpful.

**Barricade, Blow Through** - A barrier composed of metal (wood, plastic or other materials should NOT be used) that is usually approx. 4' in width that lines the downstage edge of the stage and creates the "pit" between the stage and audience. This is usually manned by security. The other names for this type of barricade are Blowthrough, Mojo, Crash, or Concert barricades.

**Bill** – This is the final lineup for the show. The artist that performs last is the headliner. The artist that performs before the headliner is the direct support (unless it is a co-headline bill). On a three (3) artist bill, the first to perform would be the opener or first of three (3).

**Box Office** – The location in the venue where tickets are sold or Will Call is located.

**Catering** - Food for the band, the crew, local production company provider, and everyone involved with the show. Please be considerate of dietary restrictions that are notated in the rider and during the advance process. The caterer should have beverages available around the clock. Please advise your operations manager of any restrictions as it relates to exclusivity of catering/hospitality providers in the venue.

**Changeover** – With multiple artists on the bill, this is the time between artist performances when the crew removes all of the equipment from the previous artist to get ready for the next artist to perform. For bands with multiple pieces, we recommend a minimum of thirty (30) minutes for changeover.



# Major Event Terminology

**Credentials/Credential Board** – These are the passes that you will issue to Artist, Crew, Volunteers, and given to your security team to ensure that people are not in unauthorized places. All Access Anywhere (AAA) must be restricted to ONLY those people who would need access to the Artist dressing/green room. That would include the Artist and select key members of the planning committee who would need to check on hospitality and/or anything else at their request. This is NOT a pass that should be distributed to everyone. Suggested levels are: All Access Anywhere (AAA) and Working (allows access everywhere but Artist green room).

**Complimentary Tickets (Comps)** - Tickets that the artist wants held for their friends, management, label, agency, etc. These are free tickets that you give away, but that count towards your total room capacity. Complimentary tickets should only be general admission and not include backstage, VIP, meet and greet access.

**Configuration** - How the venue is set up including placement of stage, fixed seating vs no seats, backstage area, etc.

**Contract** - The legal piece of paper that details the specifics of your show. Contracts are legally binding and can only be changed in writing if both parties agree. Degy should not be considered legal counsel but we have several years of experience with editing agreements. Should you have any questions about what edits to make, please feel free to connect with your Degy operations manager. Depending on the agency, templates exist for all the major agency agreements to help you make the edits Degy suggests. **NOTE:** All of the edits that we suggest are just that, suggestions. The suggestions should not be a substitute for legal advice as we always recommend to our clients that they check with their legal counsel prior to submitting a contract back for artist signature.

**Crew** - The people who work at the show such as Production and stagehands. This also includes those that travel in with the Artist to assist with mixing the sound, running the lights, stage managing, etc.

**Disclaimers** - Warning statements, usually printed on tickets and/or posters. Items such as “no refunds” “strokes will be in use” and “no recording devices of any kind” are common. Another example would be for an event that is a bit more “riskay” in re: to content like comedy, “The views and opinions expressed herein from this performance are those of the performer alone and do not reflect the views and/or opinions of the hosting organization.”

**Doors Open** - When you let people into the venue. Normally an hour or so before start time, but this can change depending on the size of your venue and how long you anticipate it will take to get people into the building. Always get final permission from the Tour and/or Production Manager prior to opening doors. If your venue is an open field with no specific “gates”, then this time would be whenever you begin allowing people to line up in front of the stage. In situations where there is NO fence perimeter, it is always recommended to barricade off the front of the stage so people can’t camp out there all day.

**Entertainment Withholding Tax** - A tax paid for performances, which varies from state to state. Some states withhold taxes, others do not. Check with your business office to see if your state is subject to an entertainment withholding tax.

**FEX Contract:** Fully Executed Contract. When the contract has been signed by all parties. If your institution requires the artist sign FIRST, please make sure to send the document back to your operations manager once it is signed as the agency will need a FEX copy of it.

**Floor Seating** - As opposed to bleacher seats, these are individual chairs on the floor. This can be in a General Admission (GA) or Reserved Seating (RS) type format.

**Front of House (FOH)** – The area of your venue designated for an artist’s mixing and lighting boards. Most often set up in the crowd (and possibly requiring some seats around it being left unsold), this setup controls the show in relationship to what the audience sees and hears.

**Fly** - This relates to production equipment; to fly means to hang production equipment from the support beams of your venue’s ceiling. If you do not fly, you use ground support, such as towers and lifts. **NOTE:** Make sure to contact your venue and ask for a “Load Capacity Study” of the roof so you know what the load limits are of the ceiling. Do NOT hang

anything from the ceiling without knowing what the ceiling can hold. If you aren't sure where to start, begin by connecting your venue and production contractor with the Degy Operations Manager.

**General Admission (GA)** - This means no assigned seats. First come, first serve.

**Ground Transportation** – Often an Artist will request transportation to/from the airport, hotel, and venue. This will be determined during the offer stage. If you are required to provide ground transportation, it is advised to either hire an outside transportation company, or to have approved personnel drive campus vehicles. In **no** circumstances should personal vehicles ever be used to transport an Artist.

**Hospitality** – Catering, snacks, beverages, etc. Items that will make the Artist and their team feel welcome and at home. Please refer to Artist rider for preferred items.

**House Left** – As you are standing in the audience, facing the stage, this is your LEFT-hand side.

**House Policy** - Particular rules enforced by the venue. Examples include a bag size policy, no food / beverage, no smoking.

**House Right** – As you are standing in the audience, facing the stage, this is your RIGHT-hand side.

**House Staff** - This staff may include everyone from ticket takers to stagehands, security and guest services. You often have to pay for their services.

**In-House** - Materials and or personnel supplied by the venue. For example, some schools have their own in-house staging.

**Intermission** - A break in the show, during a concert these are commonly referred to as a changeover when one Artist has finished their set and another is about to begin performing.

**Local Crew** – This refers to the production company (and all other contractors) hired to produce the show. Yes, these are people too and will need to be included in your catering numbers for meals.

**Manifest** - An exact and detailed account of seating and available tickets.

**Marketing** – Approved marketing assets (photos, logos, and bios) that can be used in your promotional materials will be sent to you by your Operations Manager. All marketing plans will need to be approved by Artist management prior to any announcement of Artist being made on campus.

**Merchandise / Merch** – Memorabilia items sold by the band such as t-shirts, CDs, posters, etc. Clients **cannot** create and distribute their own merchandise that uses Artist likeness without receiving written approval from Artist management. Merchandise is split into two categories: Soft Goods (clothing, bags, buttons, stickers, posters, etc.) and Hard Goods (all recorded materials like CDs, vinyl, etc.)

**Merch Rate** - A percentage of the revenue generated by the sale of merchandise that the school gets. A split of 80% to artist and 20% to school is common, with 100% of recorded music sales typically going to the artist. Please refer to your offer and contract for specific merchandise split rates.

**Original Ink** – Original ink is the requirement that in order for a contract to be signed, it must be signed with pen ink by all parties. This method requires a significant amount of coordination so please be upfront about that requirement in advance of sending an offer to an Artist. Work with your operations manager to create a plan that works for everyone.

**Outlets** - Where you sell tickets (physical box office, ticketing websites, etc).

**Passes** – See Credentials definition.

**Permanent Seating** - Built-in seats that cannot move.

**Petty Cash** - Money you have the day of show to pay for unexpected things.

**Photo Passes** - Access passes / credentials given to photographers. These always have to be approved by management prior to the show. Each artist will have their own photo guidelines. The image of the passes and the guidelines should be indicated on the Credentials Board.

**Pit** – The area between the downstage edge and the front of the blowthrough barricade. This is where media would traditionally go (depending on the artist) to take photos, the audio subs would potentially be placed (depending on the artist) and/or security would be placed (depending on the artist).

**Power** – Describes the electrical requirements needed for sound and lights. There are two (2) ways of getting power:

- **House Power:** This is the service available within your venue. Your venue staff should know what type of power you have and the different connection types in the venue.
- **Generator:** An external device (most often diesel fueled) that generates power for specific locations that may not have "house power" accessible.
- **Required Type:** Three Phase Electrical 4 wire system, with 3 "hot" legs and one ground (as opposed to Single Phase, with two "hot" legs and one ground). Please consult with your campus/facility electrician to coordinate power hookups for the day of the show.
- **Recommended Amounts:** The amount of power needed will change depending on whether the artist is bringing any equipment with them that would need power but we recommend providing the following for access to power.
  - o (1) 200 Amp, 3 Phase, 208V service (Lighting/Video)
  - o (1) 400 Amp, 3 Phase, 208 V service (Audio/Stage)
  - o Depending on the size of the events and power needs, some may operate off of one (1) generator. BUT, an additional spare backup is ALWAYS recommended.
  - o If using generated power, ALWAYS rent a backup generator. Having produced hundreds of outdoor events with generator power, you will thank us later.
- **NOTE:** *Power is not complicated to understand but it is incredibly complex so please consult your Degy Operations Manager if you are unsure.*

**Press Release** - Information you release to papers, magazines, radio stations, etc. that spells out the specifics of your event. Both the release and the media outlets must be approved as part of your marketing plan.

**Production Kills** – Fixed / permanent seating that has to be blocked off and cannot be sold due to production set up and/or obstructed view. Often mixing boards force seats to be killed due to limited site lines of the stage.

**Production** - The physical audio/visual aspects of the show: sound, lights, stage, power, barricades, backline etc. You generally have to rent production for your show from a production company. Connect with your Operations Manager about helping you facilitate a Request for Quote (RFQ) process to solicit competitive bids to save on production costs .

**Production Company** - The contractor that you hire to provide your production, equipment, and necessary staffing such as audio, backline, lighting, and video engineers. If you need help securing a production company, please reach out to your Operations Manager.

**Production Manager** - The individual(s) responsible for the technical aspects of the show.

**Promotion** - How you advertise your show. Posters, flyers, radio ads, you name it. Promotion can also include ticket giveaways. This must all be approved in your marketing plan, see "Marketing" for more information.

**Proscenium Staging** – A permanent, curved stage often found in theaters.

**Radio Communication** - Radios play an important role in the communication of all key stakeholders of show aspects. Cell phones become unreliable with large concentrated groups of people in a singular area when wifi and cell band

service are limited. Connect with your Degy Operations Manager about different types of radios and how they can be used for your event. The proper type of radio and accessory may vary based on your role within the event.

**Reserved Seating** - Usually applies in theatres. Seats that are held for a specific reason or when seating is assigned, i.e. by numbered seats.

**Responsibility Agent** - The person who represents the Artist. Their responsibility is to the Artist, not the buyer (i.e. not to you).

**Rider** - A rider accompanies a contract and outlines the specific requirements of a show. A rider will tell you what type of production you need, what sort of food the artist wants, and other various performance requirements. Like a contract, riders can only be changed in writing if both parties agree. Remember, however, that riders are wish lists and always make sure to submit it marked up with your contract to show the guidelines as to what you can/cannot provide.

**Rigger** - Live event technicians who are tasked with hanging equipment overhead in the roof of a venue. These people must be skilled and have had several years of experience to ensure it is being done safely and correctly.

**Rigging** - Suspended equipment used to “fly” sound and lights. See “fly” definition for more information.

**Runner** - A person who is available all day taking care of errands, last minute needs, picking up food, etc. For the purposes of liability protection, Runners should be employed by the host organization/institution therefor covered under the hosts insurance policy. If Runners are not employed by the host organization/institution we strongly encourage that Runners not transport Artist or Artist entourage in any personal vehicle.

**Scaling** - Varying groups of ticket prices, usually separated by their proximity to the stage. For example: balcony seats at \$10 and lower level seats at \$15; or an advance ticket price vs a day of show price.

**Seating Capacity** - The max number of bodies you can fit into your venue. Please work with your fire marshal to determine appropriate capacity based on all anticipated venue obstructions.

**Seating Diagram** - The layout of the seats in your venue.

**Security** - Comes in all different forms: campus security, off duty police officers, and rented third party private security. Students should not be used as security personnel. The recommendation is to use a third party private security firm for their experience in handling of basic crowd management fundamentals and hopeful familiarity of emergency operations. We strongly encourage a security meeting no less than one (1) hour before doors open between all parties responsible for public safety.

**Security Briefing Sheet** – This is a sheet outlining the various different instructions and maps you would like your security to know for the show. This is also a document that you would review during the security meeting.

**Showtime** - When the performance begins.

**Stacks / Racks** - This is the type of gear that needs to be provided for the show. This usually infers that the artist will be bringing various elements of their own production meaning that you are only responsible for providing the audio stacks, racks of amps, and overhead lighting.

**Stage Left** – As you are standing on the stage, facing the audience, this is your directional LEFT HAND side.

**Stage Right** – As you are standing on the stage, facing the audience, this is your directional RIGHT HAND side.

**Standing Room Only (SRO)** – No seats are available in this area. This is an area, traditionally in front of the stage, where people stand for the duration of the event.



# Major Event Terminology

**Supporting Artists** – The performers prior to the headliner. Often referred to as “opener and direct support” Opener will start the show and the direct support will perform directly before the headliner.

**Target Market** – Your target sales audience; who you want to buy tickets to your show.

**Tour Manager** - The person responsible for every aspect of the non-technical or production elements of the show from the band's point of view. The day of the show, the buck stops with the tour manager.

**Towels** - Towels are an important part of the concert management experience. Performers will need the ability to wipe the perspiration from their brow. Towels come in various sizes and colors. The preference for “stage towels” is typically a black or dark colored hand towel, however may vary based on the Artist. Please consult the rider carefully for specific towel requests. Towels should be pre-washed and ready for the performer upon arrival.

**Track Show** – When an artist performs to prerecorded music via a DJ instead of a live band. DJ backline will be required to be provided by the client for most track shows.

**Upstage** – This location of the stage is the very back behind the artist (furthest away from the crowd).

**Ushers** - People who help patrons to their seats and provide wayfinding information for guests. They also sometimes help with basic security.

**Venue** - The physical location of the show.

**Will Call Window** - At the box office, where reserved and pre-ordered tickets are held. Complimentary tickets for the Artist's guests are usually kept at the Will Call Window. For the purposes of ease, we encourage you to use a ticketing system that enables “Print at Home” or “E-Tickets” to eliminate Will Call for guests. Will call should only be for Artists and VIP guests.

**Wings** - Small additional stage sections on the sides of the stage under the speaker stacks but are not considered the “main performance area”. This will be where the artist will put their guitar worlds (Stage Right - where all of the artists guitars are housed), monitor world (Stage Left - where the artist's monitor console is housed) and dimmer beach (Stage Left 0 where the dimmer system is for the conventional stage lights).