

# Truman Waterfront Amphitheater

## *Research into operational needs and expenses*

### **Executive Summary**

For many, the business of running an amphitheater is a completely different world, with its own language and customs. This report summarizes the successful management of an amphitheater including definitions, management styles, common benchmarks, common mistakes, best management practices and new innovations.

Over 80 hours of research went into this report including, but not limited to:

- Review of commonalities across 90+ amphitheaters owned by local governments.
- Interviews with two dozen venue managers, local government overseers, regional promoters and other service providers for amphitheaters of similar seating capacities (2,500-3,500).
- Document reviews of Requests for Proposals, winning bids, contracts, budgets and annual reports.
- Detailed fact finding for potential revenue sources and community issues like, traffic, parking and noise.

Many well-intentioned amphitheaters failed for lack of active management. This report presents the practices of identified successful models and associated costs and potential revenue sources. Consistent with the original vision for the Truman Waterfront Amphitheater, the following recommendations strive to balance the quality of life enhancements that free arts and cultural programming can bring, underwritten by larger, for profit shows. Strong Good Neighbor policies regarding noise, trash and traffic control.

### **Pro Forma:**

The Truman Waterfront Amphitheater financial Pro Forma developed from report research is based on the following potential annual mix of programming, approximately 32 to 54 events annually.

- 3-4 National ("Big Name") Acts
- 6-10 Medium Popular to Local acts
- 12-24 Family Friendly Events
- 3-4 Specialty Shows (cars, motorcycles, boats, etc.)
- 4-6 Signature Events (Taste of Key West, Songwriters, Goombay, Seafood Festival, Headdress Ball, etc.)
- 3-4 Travelling Theater Shows
- 1-2 "Wallcast" Symphonies  
32-54 events annually (2-5 events per month)

For the first couple years, the Pro forma assumes 3 major events (2,000+ attendees), 8 medium/large events (1,000) and 10 small events (<500):

Estimated First Year Expenses: \$161,000

Estimated First Year Revenue: \$128,000

Estimated First Year Subsidy: \$ 33,000

While expenses are relatively fixed, revenue can be increased with additional events and activities. Sponsorships and naming rights will be important early actions.

## Recommendations:

Based on research and findings of this report, staff presents the following recommendations for consideration:

1. Adopt “open venue” management for all events, so that any Promoter, large or local may apply to produce an event. The Promoter will be responsible for managing and paying for the talent, advertising and promoting the event, stagehands, load in and out and paying for the security, traffic control and ushers as needed.
2. Establish “four wall” rental prices for the venue where the City does not take the risk of the success of a concert or event, but will be paid a fee for the rights to use the venue. Base rental prices on event size and type (i.e., for-profit, nonprofit).
3. Determine services needed for contracted management team. Contract, via Request for Proposal (RFP), a Venue Management Firm to manage (on a part-time basis) and market the facility. The firm would be expected to identify potential facility sponsors/naming rights. Part-time management fees are anticipated at \$5,000 per month.
4. Create Special Events Coordinator position to oversee the City’s operational and financial interests associated with the Amphitheater including direct liaison with the Venue Manager and processing of special event applications for facility use. Special Events Coordinator would market, solicit and manage Amphitheater sponsors and sponsorships and provide quarterly reports to City Management on facility financial status.
5. Pursue sponsorship funding and naming rights to venue. Early sponsorship monies may be limited until a track record is established.
6. Establish a venue name that can be integrated with a sponsor’s name.
7. Integrate facility maintenance into the overall Truman Waterfront Park daily maintenance effort. The amphitheater area is assumed to require approximately 20-25% of the overall park maintenance costs.
8. Establish a stakeholders list to keep apprised of Venue programming and operations. Establish a point of contact for the Amphitheater to handle comments, ideas and concerns.
9. Schedule a sound test prior to processing the first concert application. Results of the test will determine the number of allowable concerts relative to the City noise ordinance.
10. Amend the noise ordinance to include HRCC-4 (Historic Residential Commercial Core 4). HRCC-4 is not specifically described in the Sound Control ordinance definitions (Sec 26-191), which per the definitions currently require the facility to adhere to residential district noise levels.
11. Adopt a strong Transportation Plan (Appendix A). Large event traffic and parking control is the Promoter’s responsibility, including overtime payment to Key West Police.
12. A band’s positive experience at a venue can strongly influence other acts to want to come to Key West. The “Key West Experience” must be strongly supported and promoted as the City is neither a primary market nor on a direct tour route.

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## **A) Venue Operation Primer**

Short definitions that are important to this discussion are below. The Venue Glossary in Appendix G provides detailed definitions.

**Base Monthly Fee:** A monthly fee that the Venue Owner pays to the Venue Operator for basic operations.

**Facility/Restoration Fee:** A fee that is part of the ticket price, which the Venue Operator dedicates toward venue maintenance. A facility fee may be inside or on top of the ticket price.

**Fixed Expenses:** A fixed amount of money required by the Venue Operator to cover internal expenses during the run of an engagement. Fixed Expense “packages” typically include, but are not limited to, box office running, venue rent, venue cleaning, administrative costs, local licenses and permits, ticket printing, show programs, utilities, etc.

**Music Manager / Talent Manager / Tour Manager:** A music manager is hired by a musician or band to be their press agent, promoter, booking agent, business manager, tour manager, etc. The tour manager usually has highest decision-making authority over all the other Crew members, subject to the direction and control of the artist and the artist’s Personal Manager.

**Promoter/Producer (Promoter):** Concert promoters are the “middle man” between Talent Agents and Venue Operators and contracts with each separately. Concert promoters are ultimately responsible for overseeing event details.

**Talent Agent / Booking Agent:** The Talent Agent has the authority to secure employment and other engagements for an artist, or several artists, either independently or on behalf of an agency. They maintain a roster of available acts and advertise them to promoters and venue buyers. Booking Agents negotiate the performance agreements (artist's requirements) and make all arrangements with the promoters of the show(s).

**Venue** refers to concert hall or other venue (amphitheater) where “live” performances occur.

**Venue Buyer / Talent Buyer (Venue Buyer):** This individual/firm books acts on behalf of a venue, fields inquiries from local and touring acts and talks with booking agents who represent bands either local or touring.

**Venue Operator / Presenter (Venue Operator):** The entity that manages and controls a Venue (may be different than the Venue Owner)

**Exclusive Promoter Rights:** When venue operations are given exclusively to one promotion company.

**Four-Wall:** A deal in which a Promoter rents the theater from the Venue Operator. In a “four-wall deal,” Venue Operators typically receive fixed expenses, ticket commissions and possibly a very small percent of any overage. The Promoter assumes all the risk in a four-wall deal.

**Open Venue:** The “open venue” facility is run by a public or private Operator and allows profit entertainment companies, artists and non-profit cultural organizations to secure programming on a non-exclusive basis. Under this model, the Venue Operator is responsible for maintaining the venue and for providing the services needed for successful concerts and events.

## **B) Local Government Management Styles**

There are thousands of music/theater venues across the US with multiple different management combinations. Some are successful and others are not so successful. Over 90 outdoor amphitheaters owned by local governments were identified. Of these, 49 venues were identified in our capacity range (1,000-4,000), with research focused on 49 venues that were new and/or in Florida.

### **1. Self-Promotion:** When the Venue Owner is also the Venue Operator and Promoter:

- Most to gain / Most to lose
- Owner takes on all financial and operational responsibilities.
- Owner decides all allocations of revenue from ticket sales, concessions, and vendor sales.
- Mostly used for new, unknown, startup events or proven, known, big, no risk events

Only a few local governments surveyed managed all aspects of their amphitheater. Of those that did, most venues supported only for local events with few to no national touring acts. Some were rarely used, but others like the Village of Wellington, Florida are successful. Wellington's Cultural Department has an operating budget of \$110,000 per year, producing 100 events annually, 100% free to the public. The venue has two full time staff and 4 to 6 part-time staff. One full-time staff handles programming and facility administration rentals while, the other is the technical and custodial manager of the facility.

St Augustine (Florida) Amphitheater (capacity 4,100) is a successful example of a local government operated venue. Operated as part of St. Johns County's Cultural Events Department, the facility hosts 25 to 30 large events per year. They have received the prestigious "Red Rocks Best Small Outdoor Venue" award from Pollstar 3 times over the past decade. The facility has 10 full time staff, an operating budget of \$9 million dollars and receives \$75,000 in sponsorships annually. A recent economic impact study showed that for every dollar spent, \$2 was infused into the City's economy.

### **2. Co-Promotion:** Venue Operator and "Outside" Promoter work together on a case by case basis:

- Shares risk and revenue.
- Outside Promoter pays for performer.
- Operator provides support for promotional, production and venue expenses.
- Operator and Outside Promoter split concert revenues.
- Operator still needs highly experienced venue manager/technical staff.

As noted in a *2013 Amphitheater Assessment / Pro Forma for the City of Pompano Beach*, the major challenge for venues is how and whether to sole source with an individual promoter (e.g., a large promoter in the commercial music sector). The key reason to form these partnerships is to gain access to better shows, which the larger promoters can certainly do. But these relationships can also limit the choices available to a facility and are subject to the continued success of that particular promoter.

The majority of local governments contract with an entity (Venue Operator) to manage their amphitheaters and co-promote with Outside Promoters, typically under the following models.

**Exclusive Model:** Most local government-owned amphitheater give exclusive promotion rights to a single Promoter. This arrangement often provides savings on national acts as the Promoter can bundle/route a tour they were managing through the venue; however, this arrangement can limit diversity as artists tend to only have one promoter. These exclusive promoter venues tended to be in primary markets (large cities or in easy-to- route-through cities) and book over one hundred large acts

per year. Most contracts include basic facility maintenance and upkeep. Some contracts have also included Promoter paid capital improvements to the venue.

**Nonprofit Model:** Some venues were leased to a nonprofit foundation that acts as Venue Operator and Venue Buyer. This model allows for donations and VIP membership packages as tax write offs, facilitating fundraising and grant awards. While potentially very successful community models, professional experience is required to attract, sign and manage national acts. The non-profit will need extensive experience managing entertainment facilities.

**Open Venue Model:** In the open venue model, the Venue Operator does not take the risk of the success of a concert or event, but will be paid a fee for the rights to use the venue. The Promoter will be responsible for managing and paying for the talent, advertising and promoting the event, stagehands, load in and out and paying for the security and ushers needed. Venue Operator can still be associated with a single promotion company, but could not limit other promoters from hosting events.

**3. No Promotion: “Four Wall” Facility Rental:** Venue Operator or Owner simply sells services needed at set prices.

- Most conservative option: Least risk, least revenue.
- Fixed Presenter “packages” - All services needed are rented.
- Promoter assumes all the risk.
- Venue Operator could potentially be the Venue Owner, with the facility managed by City staff.

“Four Wall” is primarily used for smaller, community events. Although there is little financial risk, to operate solely as a “for rent” facility is how many small government venues go unused. The venue itself can lose value by being actively managed, by an outside firm. As a secondary market off the normal tour route path, the “Key West Experience” needs to be actively managed to remain attractive and generate revenue for the long term. A mix of Four Wall and Co-Promotion managed and marketed by a part-time Venue Operator is a model with high potential for success for the Truman Waterfront Amphitheater (the Amphitheater)..

#### **Examples/Discussion:**

- The Greek Theater in Los Angeles ran under multiple exclusive models, but based on expense/revenue analysis, Open Venue booking maximized revenues when operated by a contracted non-competitive Venue Operator. The Venue Operator’s “Fixed Fee” is reportedly \$20,000 per show.
- Capital City Amphitheater in Tallahassee (opened March 2015) retains use of all three models (Self Promotion, Co-Promotion and Four Wall), but typically limits self-promotional events to two per year.
- The City of Baltimore created the Baltimore Development Corporation, a not-for-profit entity, to manage the 4,000-seat amphitheater, Pier Six Pavilion.
- Mizner Amphitheater, owned and operated by the City of Boca Raton, operates primarily as a Four Wall facility and has developed an extensive list of cost-based services to cover a wide range of events

## **C) Duties**

The Venue Operator has set duties, whether handled in house or contracted out.

In general, the Venue Operator should be skilled in planning and implementing all programming and scheduling of activities related to the venue. Ideally, the team should possess the qualifications to manage functions such as operations, marketing, food and beverage service, seating, fund-raising, sponsorships, corporate partnerships

and ticket sales. Management team should be able to work closely with booking agents, promoters and touring acts.

While not necessarily representative of Truman Waterfront Amphitheater staffing needs, staffing of other successful facilities are presented below:

- St. Augustine: 10 full time local government staff (General Manager, Assistant General Manager, Production Manager, Hospitality, Operations, Office Manager, Business Manager, Marketing Manager, Box Office)
- Capital Amphitheater: 14 full time contracted staff (Manager, Finance, Security (3), Marketing (2), Public Relations, Concessions (2), Production (2), Labor (2). A singular large event necessitates an additional 82 staff (10 Law enforcement, 53 security, 19 ushers)
- The Greek: 4 full time local government staff: General Manager, Operations Manager, Booking Manager, Community Liaison. For-hire companies are contracted for Security and Event staff. City staff handles maintenance, traffic and community liaison aspects and secures its own vendor for concessions. The City leases their touring quality house sound equipment which was vetted with all interested promoters.
- Tuscaloosa Amphitheater pays Red Mountain Entertainment a fixed fee plus attendance bonuses. The company must bring at least five acts per year with attendance of 4,000 or more. Five employees talk to 100 agents daily and keep track of pricing for other venues/artists as well as risk return ratio.

A Request For Proposal (RFP) for a Venue Operator (Professional Management Services Agreement) should include the following

1. **Financial Management** including a proposed Financial Management Plan
2. **Capital Projects and Maintenance** including proposed funding sources (i.e., ticket surcharge)
3. **Marketing and Public Relations** including promotional events and activities to attract potential civic and entertainment industry users.
4. **Sponsorships and Advertising** including solicitation of sponsors, VIP seating, corporate entertainment and advertising sales.
5. **Event Management** including box office, online ticketing, concessions, event liability insurance, security, first aid, sanitation and traffic control.
6. **Venue Booking** including all services necessary for booking professional entertainers. Note that the City shall have final decision on approval of all professional entertainment, all event ticket prices and all event ticket surcharges.
7. **Duration** including initial contract term and extension clause.
8. **Fees** including Booking Commission (% of the gross booking fee paid), Net Profit Commission (% of event net profit) and Base Monthly Fee paid by Venue Owner to Operator (Capital City pays \$5,000 per month).

## **D) Costs**

To correctly assign revenues needed and write a beneficial RFP for operation, the City should consider the following costs associated with venue operation.

- 1) **Core Staff:** The Venue Operator will need to have employees that can handle all the duties listed in Item C above. Ideally, the Vendor Operator already manages similar event facilities in South Florida as staff can share duties across venues (economy of scale). The RFP should ask for qualifications and minimum experience.
- 2) **Event Staff:** The Vendor Operator will require on call employees to assist with day of event activities. A contracted Venue Operator will be better equipped to hire temporary staff. Capital City utilizes residents that volunteer in exchange for a free ticket to another show. St. Augustine utilizes non-profit partners to find volunteers that gift their wages back to the nonprofit. Temporary event positions can include:
  - Traffic Control / Parking
  - Box office / Ticket Sales / Will Call
  - Ushers / Security
  - Clean up
  - Runners (Vehicle and driver)
- 3) **Insurance:** In the event of inclement weather, events may have to be cancelled with no postponement options. Providing some covered seating can mitigate. Also, having an alternate site (even if smaller) can reduce both losses and cost of insurance. Amphitheater design can also affect insurance rates.
- 4) **Talent:** Although typically contracted and paid for by promoters, artist fees generally represent 65% of the box office receipts as well as 63% of the total cash expenditures.
  - Examples: \$500,000 for Eagles, \$250,000 for Alabama, \$50,000 for REO Speedwagon, \$125,000 for Lynrd Skynrd, \$25,000 for Bela Fleck, \$7,500 for Latin Heritage Celebration.
  - PierSix Pavilion's average price for talent per show in 2016 was \$50,601.
  - Capitol Amphitheater's managing company carried \$80,000 in their Bid Proposal as an average per show cost. Tallahassee is a "secondary market" similar to Key West.
- 5) **Advertising:** Advertising costs for national shows can range widely: \$8,000 (Pier Six), \$10,000 (St Augustine), \$15,000 (Capitol City). Some reportedly proven technologies include:
  - **Email Databases:** Enter to Win Promotions that get emails from potential customers.
    - Key to the GMC: Annual online promo. Chance to win 2 tickets to every show that year. Email database increases by 1,000 every year.
    - UMass Mullins Center: Offers presale passwords to its email database "members" and outsells their promoter/artist pre-sale announcements.
  - **Search Engine Marketing:**
    - WFCU Centre: Spent \$1,700 on Google AdWords, generating \$56,000 in sales for Disney on Ice.
    - Retargeting "cookies" on a venue's website to increase internet advertisements for shows viewed online. For Cirque de Soleil, a venue invested \$1,116 to place the cookies, with follow up sales of \$16,297. Batman Live received \$12.50 in revenue for every \$1 spent on cookies.
  - **Trade Only Advertising Deals:** Venue managers negotiate trade only advertising with local businesses.
    - Wells Fargo Arena: Paired Chik-Fil-A with Ringling. On tray liners, bag stuffers and red clown noses. Circus goers could redeem their ticket stub for a free chicken nugget package.
    - An ice cream shop that created an event specific new flavor.
    - Table toppers at restaurants in exchange for a determined number of free seats to the company.



## E) Revenues

The more the City enables revenue streams at the Amphitheater, the better able the City will be to offer subsidized rates for nonprofit events onsite.

- 1) **Ticket Sales:** Ticket sales are typically the largest source of revenue, usually split between the Promoter and the Venue Operator. Ticket prices can vary widely depending on the projected draw of the act. Ticket revenue also includes sales tax which must be debited. Ticket fees also include “service charges” including Operator costs of credit card fees, delivery of tickets and online ticketing, etc.

The ticketing industry has evolved from a primarily paper based system to a software enabled service business. Online ticketing, cloud-based systems and CRM (customer relationship management) have led to many smaller, cheaper companies that provide better service for cheaper than the historical industry dominator Ticketmaster. All forms of ticketing should be allowed at the venue, provided the promoter guarantees quick-moving ticket lines and entrance lines.

The more effort involved with pre-sales, the lower the financial risk. Group ticket sales can work in three ways, usually with large employers or CRM database owners:

- a. Traditional: The Venue Operator can work with certain large sized employers or organizations to buy in bulk, and help advertise.
  - b. Supergroups: Large database holders email out a promo code for individual ticket buying.
  - c. Consignment: Group gets tickets outright, collects money and turns in toward end with any unused tickets.
- 2) **Food and Beverage Sales:** Alcohol is the 2<sup>nd</sup> largest source of revenue, usually split between the Venue, Venue Operator and contracted caterers. Sales tend to be limited by accessibility of ordering and speed of delivery and payment.

Food needs to be fast and simple. Most concert attendees don’t want to miss the show, therefore most food and beverage consumption happens before the show starts or at intermission. Processes and set ups that help food and beverage lines move quickly will earn the most money during those brief windows.

New technologies may allow attendees to order and pay for food and beverages from their seats speeding up distribution. Delivery to the outskirts of the seated area would also entice attendees to order since they would not be missing the show.

Another option to increase revenue is to lengthen the event with pre-show parties or meet and greets. Food trucks, while slightly slower on service, work well for pre-event activities. Pre-show activities can be small VIP affairs or large, free to the public showcases of a new artist.

- St. Augustine: 87% of attendees purchased food and beverages at the venue (average \$27 each)
- Capitol: Budgets \$15/head with a 56% cost and 44% net to the venue.
- The Greek: Budgets \$12 per head. An [express dining menu](#) option (i.e., \$12-25 food, bottles of wine \$30-39) requiring preorder 24 business hours prior to the event.
- Atlantic City: “Pre-Concert Parties” that are free and open to the public with live entertainment, featuring a beer garden and food.
- Spectra: Debuted a “You Lucky Dog” contest at hot dog stands across five venues where a “golden ticket” on a purchased hot dog container provided perks Most popular is where picture of you is taken

and posted on the big screen during the concert. You Lucky Dog generated a 14% increase in per capita sales for both food and beverages.

- Legends Hospitality Group: Created and sold premade picnic baskets.
- XL Center: Concession Stands have digital displays that can be co-branded, change the menu easily, and even change the price of a food item.
- [The Winery](#): Focuses on good wine paired with gourmet food. Six different food venues supply a range of options from \$5 “street food” to \$74/person three course meals. Attendee meal spending was \$36.54 a head in 2015. When parking attendants handed out dining cards that listed options walk-in dining grew by 42%. All ticket purchasers get a 72-hour email that reminds of rules, weather and dining options: 30% increase in dining sales per show.

- 3) **Facility Maintenance Fees / Ticket Surcharge:** A fee that is part of the ticket price, which the Venue Operator dedicates to venue upkeep. A facility fee may be inside of, or as a surcharge to the ticket price.
- Capitol City assesses a \$4 facility fee for general admission tickets and \$5 for reserved seating tickets.
  - Rams Head assesses a \$3 facility fee per ticket across the board.
  - The Greek assesses a 7% facility improvement fee.
- 4) **Sponsorships:** Outside interests donate cash or in kind efforts (marketing) in exchange for high visibility, free tickets and/or exclusive vendor rights. Sponsors include car dealerships, beer and liquor, restaurants, local businesses, radio and newspapers and corporations. The more positive track record the venue has, the more money a venue can command. Naming Rights are a form of sponsorship, usually unattainable for the first three years until a track record is established. St. Augustine has sponsorship revenue equaling \$70,000 per year.
- 5) **VIP Seating Packages:** Currently the Amphitheater has two classes of seating: Chairs and Lawn. A small amount of capital spent on VIP seating can have a large return on investment. Even without new seating options, VIP service packages can bring added revenue.
- Season Seats: All-inclusive tickets to all shows. Parking can be purchased separately in advance. May include a VIP lounge/deck and access to VIP tickets for other events.
  - Personal Seat License: An annual fee that entitles, but doesn’t obligate patrons to purchase tickets prior to the public sales, on show by show basis. Includes access to VIP lounge/deck with an option for upgraded parking.
  - Box Seating: Up to 4 people, personal wait staff, exclusive food and beverage items, name recognition on box, VIP parking, automatic ticket mailing, personal attention, immediate show announcements, access to VIP lounge/deck.
- 6) **Lawn Chair Rental:** Rent lawn chairs (i.e., \$5 per chair) for those sitting on the grass.
- Vino Robles does not rent, but rather sells high end chairs, umbrellas, sweatshirts, and other things that attendees might have forgotten to bring.
- 7) **Merchandise / Venue Branded items:** Talent often brings its own merchandise, and the venue often has its own branded items for sale. Proceeds can go to the Venue Owner or the Venue Operator.
- St Augustine: 32% of attendees purchased merchandise at an average of \$42 each.
  - Capital City budgets merchandise revenue at \$5 per head net plus 20%

- 8) **Performance Guarantees:** The Greek stipulates certain performance goals for their Venue Operator.
- Increase Shuttle ridership by 25%, or be penalized \$5,000 for every 10% below goal.
  - Annual Minimum Guarantees: The Contract stipulated a 75% cut from Sponsorships and Premium Seating, with a minimum guarantee of \$800,000 per season.
- 9) **Wi-Fi Access:**
- Some venues pair up with hosts like Boingo or Xfinity to lease wireless service to minimize out of pocket expense (user pays for the service).
  - Wells Fargo Arena provides free WiFi to promote other events, post pictures, view exclusive camera feeds, raffle charity items and purchase food/merchandise/upgrades.
- 10) **ATM Service Fees:** ATM on site used to be a worthwhile revenue source, but is declining as more attendees use electronic payment methods. However, as the Truman Amphitheater is far away from other ATMs, an on-site ATM may be worth the investment.
- 11) **Facility Rental:** The “Four Walls” facility rental work well for non-large concert use. There are many examples of multi-option service fee based applications (e.g., combination of open venue and Four Wall) for use of local government amphitheaters and bandstands. Basic packages for smaller venues like the Amphitheater can be found in Appendix C. Two examples are below.
- The Wellington Amphitheater charges \$1,200 for commercial renters and \$900 for nonprofits. Needed assistance can be rented from the City for \$30/hour for labor, \$46/hour for police and \$240 lump sum for cleanup. Chairs, tables, tents and trucks can also be rented from the City. The house sound system is available for \$550 and the lighting system for \$450 (both come with a technical support staff member).
  - Mizner Amphitheater rental rates vary depending on the size of the event. Commercial rentals pay \$3,000-\$4,300, while nonprofits pay \$2,300-\$2,900. Additional assessments include a Manager fee of \$350, tech coordination (\$400), clean up (\$500-\$1,200, barricades (\$800), climate control (\$35/hour) and a smoke machine (\$350).
- 12) **Broadcasting Concerts:**
- “Wall casting” of an offsite event via high speed video streaming, has been done successfully in many venues. The New World Symphony in Miami, which had its roots in Key West, expressed an interest in doing a wall cast at the Amphitheater.
  - Large promoters like LiveNation and AEG Live have broadcast concerts in iconic venues like Key West.
- 13) **Preferred Parking:** Travel into and out of the venue are the first and last impression patrons experience. Sitting in traffic is the least desired impression we want to give to our attendees. Solutions are broad, addressing wayfinding signage, premium pricing and alternative transportation support (bike racks, Park N Ride bus service, etc.)
- The Greek: Worked with restaurants/bars near offsite parking lots as shuttle pick up points.
  - O’Leary’s Irish Pub partners with Jade Presents for all events at Bluestem Amphitheater. Shuttles are available every 15 minutes before and after each event.
- 14) **Grants:** Grants are available for both operational and capital expenses:
- State of Florida:** Division of Cultural Affairs:
- a) [Cultural Facilities Grant](#)
  - b) [General Program Support](#)
- Monroe County Tourist Development Council**
- a) Promotional Funds: For advertising and marketing of events. Can repeat.
  - b) Bricks & Mortar Funds: For public projects. Can be used more than once (Eco Discovery Center).

## F) Sound

The decibel level of a national act will weigh heavily on how the City can use Truman Amphitheater. The City's ordinances state that for special events that will depart from the requirements of sections 26-192 and 26-194 a noise control permit must be obtained. Additional noise control permits cannot be granted for events within 60 days of each other, limiting the total number of noise control permits to 6 per year.

The Amphitheater property is zoned HRCC-4 (Historic Residential Commercial Core 4). HRCC-4 is not specifically described in the Sound Control ordinance definitions (Sec 26-191), which per the definitions default the facility to residential district standards.

The definition of Unreasonable Noise / Unreasonably Excessive Noise is noise "in or emanating from a commercial district which equals or exceeds a measured sound level of 75 dBA or 77 dBC collectively for more than 30 seconds of any measurement period which shall not be less than 5 minutes."

Measurements are taken at the property line. For Core Commercial districts, the decibel levels at the property line must be equal to or below 85 dBA or 94 dBC between the hours of 11:00 a.m. and 2:59 a.m. For residential districts, the decibel levels drop to 75 dBA / 77 dBC from 8am-8pm and 60 dBA / 62 dBC from 8pm to 8am.

A sound test using national touring equipment will help us understand whether a typical large show will exceed existing decibel ordinances. If there are no sound issues, determining how many national acts to allow is a management decision. However, if there are sound issues the City's own noise ordinances limit when concerts could happen. It has been recommended by many that the City complete a sound check at the first opportunity.

DB Range	SOUND
20-30	Ticking watch, bedroom at night
30-40	Quiet whisper, library, rice Krispies in milk
40-50	Refrigerator hum, speech
50-60	Rainfall, quiet restaurant dining
60-70	Sewing Machine, shower,
70-80	Washing Machine, electric shaver, TV average
80-90	Alarm Clock (2 ft. away) lawn mower, piano, symphony concert
90-100	Average traffic, electric drill, electric dryer, garbage disposal, Bulldozer, night clubs, many noise making children toys
100-110	MP3 players, snowmobile, motorcycles, helicopter take off
110-120	Blow dryer, subway train, MP3 players, sirens, ambulance
120-130	Power mower, chainsaw, firecracker, fire alarm
130-140	Screaming Child
120	Thunderclap
120-139	Sport events, Rock concert
130-140	Jackhammer, jet plane, gunshot
160	Grenade
170	Airbag
180-190	Rocket Launch, Call of the Blue Whale

### Sound Testing:

- Utilize a "proper touring sound system" and standard sound testing meters.
- Lift speakers into place using scaffolding.
- Test a live local band with a variety to music styles, recording from a CD and "white noise" test.
- Set a sound policy of levels and times. Purchase portable sound monitors to sound test problematic areas. Consider fixed sound monitors at strategic locations that will alert management when decibel levels have been exceeded.

### Sound Policy and Enforcement:

- St. Augustine: Established a limit of 102 dBA (weighted) as measured from the front of house mix position. More than 5 spikes within a two-minute window results in a \$500 fine for each violation within a 15-minute period. The venue regularly monitors volume levels using house sound meters.
- Capital City: Established a limit of 96 dBA / 103 dBC as measured at the mixing station for large touring acts. A limit of 85 dBA is established for local events. The venue allows 10 national acts per year.
- The Greek: Exceedance of 95 dBA, sustained over any 3-minute interval receives a warning as a first offence. Minute by minute printout at end of show determines fines: 2<sup>nd</sup> offense: \$5,000; 3<sup>rd</sup> offense: \$7,500; Subsequent: \$10,000 per violation.

### **Curfews:**

Depends on sound test, but most communities use 10:30 pm and have associated fines for going over.

- St. Augustine: \$1,500 for every 5 minutes over curfew.
- Capital City: 10 pm on weeknights, 11 pm on Friday and Saturday nights.
- The Greek: 10:30 pm, 11 pm with prior permission. Acts are given a 10-minute warning, then fined \$1,000 per minute for first 5 minutes; \$5,000 for every minute thereafter. The venue maintains rights to cut off power.

### **G) Programming**

Based on community input, the following annual mix of programming is recommended, especially for the first year or two of operation. A full list of events from other amphitheaters can be found in Appendix D.

- 3-4 Big name acts
- 6-12 Medium to local acts
- 12-24 Family friendly events
- 3-4 Specialty shows (cars, motorcycles, boats, etc)
- 4-6 Signature events (Taste of Key West, Songwriters, Goombay, Seafood Festival, Headdress Ball, etc)
- 3-4 Travelling theater shows
- 1-2 “Wallcast” Symphonies

32-56 events annually (Approximately 2-5 events per month)

### **H) Good Neighbor Policies**

As part of the Truman Waterfront Park, the Amphitheater was always intended to be a local friendly venue with lots of free programming, family events and charity functions. The relationship of the Amphitheater to the surrounding community is of utmost importance, especially the residents of the Bahama Village. For these reasons, establishment of a stakeholder list (TDC, AIPP, Lodging, TSKW, Attractions Association, CFFK, Bahama Village neighborhood, etc.) to keep apprised of facility operations/events is recommended.

Policies could include the following.

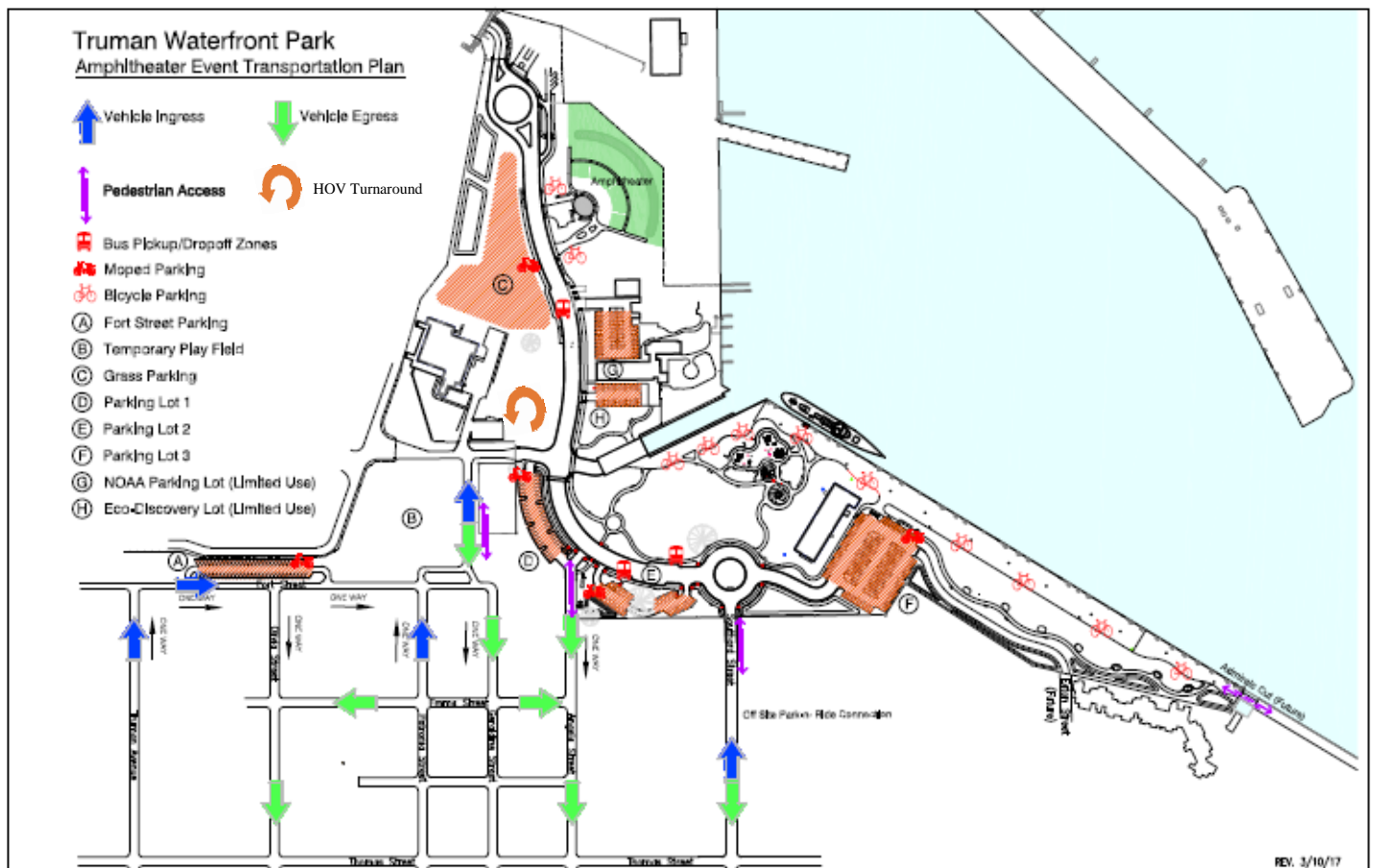
- **Community Relations:** Regular (e.g., monthly) community meet up opportunities should be held and the City establish a “hotline number” for complaints.
- **Traffic Management.** One of the biggest concerns voiced by the community is the potential for high traffic congestion before and after a large event. Special treatment must be given to those without personal vehicles especially shuttle busses, bicyclists and pedestrians. Transportation Network Companies like taxis, Uber and Lyft should also be given higher priority than a personal vehicle, but only if they allow multiple passengers to share rides to and from the venue. Personal vehicles will be allowed but only at premium priced parking. Active traffic management and proactive messaging before events will be necessary. See Appendix A for the proposed Traffic Management Plan.
- **Sound:** The other most voiced concern with the Amphitheater is sound levels. As stated in Section F, it is important to calibrate and regulate decibel levels at the mixing board to achieve low levels of sound at the Park’s edge. Sound should not only be tested before the first major event, but also be continuously monitored so that all acts perform at the desired levels. This monitoring will include individual sound monitors patrolling the neighborhood edges and documenting actual decibel levels throughout the show.

- **Trash:** Attendees must be educated that the City is surrounded by the Florida Keys National Marine Sanctuary. Promoters must provide trash and recyclable receptacles onsite and along the exit routes and a cleanup service into surrounding neighborhoods.
- **Toilets:** Provide porta potties onsite and along the exit routes. Units shall be well stocked and kept clean throughout the event.
- **Expected Behavior:** Use the website (e.g., frequently asked questions page) and email ticketing to educate attendees on what behavior is to be expected at the venue. [Iroquis, NY](#) has a detailed Frequently Asked Questions webpage.
- **Dual Promotion:** West Palm Beach partners with nearby restaurants to promote dining packages with quick service to get patrons to events on time.
- **Economic Impacts:** Keep track of the economic impacts and customer satisfaction through customer surveys. St. Augustine recently documented that non-local amphitheater attendees spent an average of \$167 outside of the venue. 73% of attendees had food/drinks before event, while 41% had food/drinks after event. 93% of attendees rated their event as excellent or good; 85% would very much recommend; 84% would very likely return.
- **Smoking:** Restrict smoking to specific downwind areas. Set strict smoking fines.

## Appendix A – Traffic Management Plan

- **Pedestrians:** Sidewalks on either side of main road out to Southard. Sidewalk on the west side of Angela between Emma and the Park. Road shoulders along Angela and Petronia Streets.
- **Bicyclists:** Secure bike parking area next to the venue. Bike lanes in both directions along main road. Priority along Angela egress only. Shared Right of Way on Southard and Geraldine Streets.
- **High Occupancy Vehicles (HOV):** Dedicated ingress/egress just for shuttle busses and rideshare vehicles, to within 400 feet of amphitheater, avoiding the traffic along the main entrance/exits. Will necessitate temporary access into the Mounted Police/PAL Gym parking area.
  - Shuttle buses: First priority goes to the Duval Loop and other associated shuttles.
  - Transportation Network Companies (TNC's): 2<sup>nd</sup> Priority. Waiting area for TNC's with valid shared fares.
- **Premium Parking:** All Truman Waterfront Parking will need premium pricing to dissuade driving. The closest lots will cost the most per hour, and the furthest lots will cost a lesser amount, but still more than on street parking. Parking enforcement will actively patrol the neighboring streets for parking violations. Local nonprofits could assist and earn money.

### MAP:



## **Appendix B – Pro Forma**

### **Proforma Assumptions:**

- Attendance for major events at 80% capacity (2,800 seats sold), Medium/Large events at ~1,000 attendees and community events with  $\leq 500$  low to no cost attendees.
- Total programming for 1<sup>st</sup> year is 3 major, 8 medium and 10 small (21 total, 1.75 events per month)
- Major to Medium event parking is based on Mallory Square rates, and small events are based on regular parking rates.
- Food and Beverage sales for major events are based on recent KeysStock with Huey Lewis.
- Facility Maintenance Fees are \$3 or 10%, whichever is greater, not to exceed \$5. Events charging \$5 or less do not pay facility maintenance fees.
- Events that necessitate extra effort will either contract out or pay the City for the additional effort.
- Facility Rental fees are a sliding scale based on size of event and status of renter (non profit vs commercial, Keys based vs non Keys based). Rental includes house lights and a staff member to facilitate/supervise.

### **Facility Rental Breakdown**

	# Attendees	Local Non Profit	Non Keys NGO	Local Private	Non Keys Private
Major Event	2,001+	\$ 3,000	\$ 5,000	\$ 5,000	\$ 7,000
Large Event	1001-2,000	\$ 1,000	\$ 3,000	\$ 3,000	\$ 5,000
Medium Event	501-1000	\$ 500	\$ 750	\$ 1,000	\$ 1,500
Small Event	<500	\$ 250	\$ 500	\$ 750	\$ 1,000



## Estimated Expenses and Revenues

ANNUAL EXPENSE ESTIMATE	Commitment	Staff	Salary	Benefits	Total	
Contracted Venue Manager					\$ 60,000	Based on research, \$5K per month
City Special Events Coordinator	50%	1	\$ 45,000	\$ 59,850	\$ 29,925	New Hire for all special events
City Recreation Maintenance Manager	25%	1	\$ 67,000	\$ 89,110	\$ 22,278	New Hire for Truman Park, Pool, Ward-English, Ampitheater
City Grounds & Maintenance Staff	25%	3	\$ 30,000	\$ 39,900	\$ 29,925	Existing or New Hire to Service Entire Truman Park
Annual Maintenance/Equipment	20%	1	\$ 20,000		\$ 4,000	
SubTotal					\$ 146,128	
Contingency	10%				\$ 14,613	
Total Annual Estimate Expenses					\$ 160,740	
Estimated Annual Expense					\$ 161,000	
Event Police/Community Services Support reimbursed by promoter.						
Assume 33% increase for benefits						

## Revenues:

Major Events (2,800 attendees)					
		Net	Percent	Total	
Food & Beverage	Huey Lewis actual	\$ 10,266	10%	\$ 1,027	
Parking	400 spots, \$4 for 4 hours	\$6,400	75%	\$ 4,800	
Tickets	2800 seats, \$45 tickets	\$ 126,000	0%	\$ -	
Facility Fees	2800 seats, \$4.50 fee	\$ 12,600	75%	\$ 9,450	# of events
Facility Rental	Local Private Promoter	\$ 5,000	100%	\$ 5,000	3
				<b>\$ 20,277</b>	<b>\$ 60,830</b>
Med/Large Events (1,000 attendees)					
		Net	Percent	Total	
Food & Beverage	50% of Huey Lewis	\$ 5,129	10%	\$ 513	
Parking	250 spots, \$4 for 4 hours	\$ 4,000	75%	\$ 3,000	
Facility Fees	1,000 seats, \$3 fee	\$ 3,000	100%	\$ 3,000	# of events
Facility Rental	Local Non Profit	\$ 750	100%	\$ 750	8
				<b>\$ 7,263</b>	<b>\$ 58,103</b>
Small Events (150 attendees)					
		Net	Percent	Total	
Food & Beverage	Kept by event holder	\$ -	0%	\$ -	
Parking	75 spots, \$3 for 3 hours	\$ 675	100%	\$ 675	
Tickets	Only 5 ticketed events, \$5	\$ 750	0%	\$ -	
Facility Rental	Local Non Profit	\$ 250	100%	\$ 250	10
				<b>\$ 925</b>	<b>\$ 9,250</b>

**Net: \$128,000 – \$161,000 = -33,000 Subsidy**

## **Appendix C - Amphitheater Charges**

### **Forsythe Park, Savannah, GA**

\$500 for bandshell  
Resident: \$300 for 3 hours for park  
Non-Resident: \$600 for 3 hours for park

Maintenance Deposit \$50 for 50 attendees  
\$200 for 150 attendees  
Tent & Turf Deposit: \$150-\$350 per tent

### **Marathon, FL**

\$0 for Nonprofits  
\$100/hour for private, local gatherings  
\$1,500 / day for Commercial

\$200 NGO/gatherings  
Load in/Out: \$750  
Vendors \$250

### **Moonlight, Vista, CA**

Rental includes one staff to supervise/facilitate  
Nonprofit w Performance: \$1634  
Nonprofit w/o Performance \$765  
House Staff \$15/hour  
Technician \$25-47  
Technical Director: \$35  
Security: @ cost  
Cleaning Fee: \$150

Security deposit: \$1,000  
5% Facility Maintenance Fee  
Tickets: +\$1 processing and 4% credit card fee.  
Ticket set up: \$75  
Projector: \$100/ day  
Merch: 10% gross sales for Nonprofits  
20% for commercial sales

### **Pompano Beach, FL**

\$2,500 Commercial  
\$1,500 Nonprofit

Facility fee: \$1 Nonprofit  
Facility fee: \$3.50 commercial

### **Tucson Music Hall**

Nonprofit: \$2,100  
Profit: \$3,200

### **Wellington, FL**

\$1,200 / day private  
\$ 900 / day Nonprofit  
\$ 300 / hour  
Labor: \$240 min (2 staff x 4 hours)  
\$30 per hour per staff member  
Police: \$46 per hour per staff member  
Application Fee: \$100  
Security Deposit: \$1,000

Sound: \$550 (includes staff)  
Lights: \$450 (includes staff)  
Chairs: \$2/chair  
Tables \$15/table  
Tent: \$60/tent  
Supplies: \$75/event  
Generator: \$250/day

## **Appendix D– Events at other Amphitheaters:**

1. Chinese Lantern Festival
2. Haitian Food Festival
3. Food Truck Festival
4. Breast Cancer Events
5. Running Events
6. Seafood Festival
7. Comedy Shows
8. Beer Festivals
9. Tribute Bands
10. Shakespeare
11. Green Markets
12. Ballets
13. School Functions
14. Rib Fest
15. Pops in the Park
16. Winter Festival
17. Rebelution
18. Jazz Festival
19. Christian Rock
20. Family Kids Shows
21. Celebrity Dog Wash
22. First Friday Gallery Hop
23. Nightfall Series
24. Daytime Family events
25. Graduations
26. Religious Services
27. Community Celebrations
28. 7days of Opening Nights
29. Springtime Tallahassee
30. Red Hills Horse Trials
31. Downtown Get Downs
32. Shop Locally
33. Old School Hip Hop
34. Lunch on the Lawn
35. JAM Session
36. Sunday Morning Sunrise Service
37. Farmers Market
38. Speaker Series
39. Yoga
40. Art in the Park
41. [Hot Summer Nights](#)
42. [4<sup>th</sup> on Flagler](#)
43. [SunFest](#)
44. [IndiaFest](#)
45. IrishFest
46. Wellington Idol
47. Airforce National Guard
48. [Touch a Truck](#)
49. Florida Flow Fest
50. Chile Cook Off,
51. Garlic Fest (Delray)
52. Derby Day
53. Major Sports events
54. Disney Live
55. Dora the Explorer
56. Harlem Globetrotters
57. How to Train Your Dragon
58. Sesame Street Live
59. Walking with Dinosaurs
60. Wiggles
61. Cheerleading Competitions
62. Prom
63. Motivational speakers
64. Weddings
65. Consumer Shows
66. Custom Bike Shows
67. Pet Shows
68. Auto shows

**Outdoor Music Festivals:** One of the fastest growing music markets. [Wikipedia list here.](#)

- Ultra Music Festival in Miami
- Zen Awakening Festival in Orlando
- [III Points](#) Music, Art & Technology Festival, Wynwood, FL.
- [Purple Hatters Ball](#), Suwannee River, Live Oak.
- [Country 500](#), Daytona.
- [Sunset Music Festival](#), Tampa
- [Orange Blossom Jamboree](#), Brooksville, FL
- Grassroots Live Festival, Virginia Key Feb.
- Okeechobee Music & Arts
- Gasparilla Music Festival
- Winter Music Conference / Miami Music Week
- Wane Music Festival, Live Oak
- Tortuga Music Festival, Fort Lauderdale.
- Welcome to Rockville, Jacksonville.
- Sunfest: West Palm Beach.

## Appendix E - Who's Who:

A non-comprehensive list of known promoters, venue managers and other key professionals.

### National Promoters

The largest promoters have their fingerprints everywhere, to better handle the growing volatility of artist popularity. Live Nation owns/operates three different venues in a large city like Denver so that they can move a touring artist into larger or smaller venues depending on the market at any given time.

- **Live Nation** is the largest concert promotion company in the world and owns/operates more than 120 live performance venues. Live Nation Entertainment is a business merger between Live Nation's promotion company and Ticketmaster. Together, they control all areas of live entertainment, including artist management, promotion, venues and ticketing. Ticketmaster acquired nearly 70% of US ticket market. Live Nation's Front Line Management manages the careers of nearly 200 bands and solo artists. Live Nation Entertainment owns a media analysis firm, BigChampagne.
  - **AEG Live:** 2<sup>nd</sup> largest promoter in the nation. Owned by Anschutz Company, who own and operate several major sports and entertainment venues. AEG Events and AEG Live control the booking, management and promotion of Coachella Valley Music and Arts Festival.
  - **Nederlander:** Has a concert and theatrical division. Are the second largest theater owner in New York. Ran The Greek for 40 years. Lost money on the first 12 acts in San Jose. Lost money on first year at Vino Robles, broke even 2<sup>nd</sup> year, made money on 3<sup>rd</sup>.
- AC Entertainment
  - Another Planet Entertainment
  - ASK4 Entertainment
  - Bever Productions
  - C3 Presents
  - Concerts West
  - Emporium Presents
  - Festival Productions Incorporated
  - Frank Productions
  - Goldenvoice LA
  - I.M.P. Productions
  - Jam Productions
  - Knitting Factory
  - Marshall Arts
  - National Shows 2 (NS2)
  - OhWook! Productions
  - Outback Concerts
  - Police Productions
  - Rams Head Productions
  - Red Mountain
  - Scott Carswell Presents
  - The Bowery Presents
  - Messina Touring Group

### Family Show Promoters:

- AEG Events
- Cirque du Soleil
- Feld Entertainment
- Harlem Globetrotters
- Hit Entertainment
- IMG
- Vee Corporation

### Local Promoters:

- Charlie Bauer, Smokin Tuna
- Joe Cleghorn, Homes For Veterans
- Shawn Cowles, Key West Art & Historical Society
- David Feder, Islamorada Community Entertainment
- Bill Muehlhauser, Key West Theater
- John Vagnoni, Green Parrot, Pat Croce & Co
- Songwriters Festival
- Tennessee Williams

**Venue Managers:**

- **Spectra Venue Management:** Manages 138 venues, including 14 venues near the capacity of Truman Waterfront. They are owned by Comcast Spectacor Ventures LLC alongside the Philadelphia Flyers and Wells Fargo Center and NBC Universal. Spectra itself has three divisions: Venue Mgmt, Food Services & Hospitality and Ticketing/Fan Engagement, or which a venue can hire just one sub-company or all three. They manage 8 venues in Florida, including two smaller than Truman Waterfront (Colony Theater: 440 in Miami Beach; and The Venue: 1,800 at UCF, Orlando)

**Concessionaires**

- Professional Concessions Inc., (PCI (St Augustine)

**Lights:**

- Rebecca's Dream: Evan: 561-373-0364

**Sound:**

- Sammy the Sound Man
- Bobby Gomez, Sloppy Joe's
- Art of Sound
- Islamorada has a vetted list they use.
- Design and Testing: Sanford Sound: Bubba Sanford. Did Wellington System.

**Rigging:**

- Duffy O'Donnell, Southernmost Stage

## **Appendix F)- Other Venues Said:**

- Create a management structure staffed by people with extensive experience in working with entertainers, fundraising, event sponsorships, corporate partnerships, food service and other important issues.
- Use a booking company to schedule concerts and or work with consultants on issue such as back stage, seating, sound and lighting if needed.
- Hire experienced staff to plan coordinated programming throughout the park (not just at the Amphitheater) will balance use and activities.
- Keep prices down by contracting with performers already travelling through Florida, during dates that work for them.
- Communicate with other venues on what types of acts are being booked. Similar acts compete for discretionary dollars and time.
- Enhance existing events, rather than supplanting or competing is the best initial model. Key Stock, Taste of Key West and the Songwriters Festival are all examples of events with growth potential.
- Coincide new events with food events.
- Provide for weather resistance, specifically to command prices on premium seating and protect equipment on stage. Capital City had to reinvest in additional protection.
- Repetitive community events are often well attended (outdoor movie nights, green markets).
- Promote events with specific, branded website.
- Do not install expensive lights and sound systems since most touring groups prefer to use their own equipment. Roof and walls must be strong enough to support the weight of the equipment. Consider renting extra equipment as needed.
- Provide dressing rooms, green rooms, restrooms, kitchens and other back stage facilities immediately adjacent to the stage. Theater companies prefer walls behind and on the sides of the stage to facilitate productions.
- Conduct a Grand Opening, waiving costs and invite all potential stakeholders as participants. Consider a community workday to involve residents in the park.

## Appendix G) - GLOSSARY

- **All Access Passes** - Passes that allow a person access to anywhere, anytime.
- **Amplifier** - Electronic sound device wired to the mixing board used to increase the sound level put out through the speakers and monitors.
- **Backdrop** - A curtain behind the stage used as a backdrop, production screen, etc. Obviously it will block view from specific seating.
- **Backline** - The musical equipment that is set up on stage. The term is often used when referring to the gear owned and provided by the venue.
- **Backstage Passes** - Passes that allow various degrees of access to backstage areas at various times. They are distributed by the Promoter of the show. Types include before/after show, all access, guest, house, crew, etc.
- **Barricades** - Barrier between stage and audience. They may be made of wood, rope, fence, etc. and are usually manned by security. May be brought by show or provided by Venue.
- **Box Office Commissions:** Commissions the Presenter may be entitled to receive out of the Gross Box Office Receipts (GBOR) to cover their internal ticketing commissions.
- **Chain Winches** - Large electric winches used to hoist Trussing and Speakers above the stage. Most chain winches hold at least one ton. Chain winches are used to "fly" things.
- **Chase Pattern** - A pre-programmed series of light changes causing the lights to appear to be "chasing" one another.
- **Contract Rider** - Attachment to the contract that states specific additional terms of the agreement. It may include technical production information, hospitality, ticketing limitations or requirements, special show policies, etc.
- **Dimmer Rack** - A large rolling case, containing lighting dimmers, that is controlled by a lighting console. It allows lights to dim, chase, flicker, etc. Most stage lighting is hooked directly to a Dimmer Rack.
- **Direct Box** - It is used to directly convert the signal sent from a guitar to a microphone signal, allowing the use of less microphones and stands.
- **Direct Company Charges:** Charges that are paid for 100% by the Show during an engagement. Some examples could be studio space rental at the presenting theater, Daywork, Telephone and Internet use, Lag bolts, etc.
- **Drum Riser** - A platform usually 8'x 8' used to lift the drummer above the stage. Most drum risers are at least 8" off the stage surface.
- **Ellipsoidals and Source 4's** - Also referred to as S4's. The fixture that changed the lighting industry. Lighting Instrument used to focus light on a specific area of the stage.
- **Facility/Restoration Fee:** A fee that is part of the ticket price, which the Presenter puts towards the upkeep of the venue. A facility fee may be inside the ticket price, or on top of the ticket price.
- **Feeder Cable** - Large heavy cables used to bring power to the sound, lighting, and stage.
- **Fixed Expenses:** A fixed amount of money required by the Presenter to cover internal expenses during the run of an engagement. Fixed Presenter "Packages" typically include, but are not limited to, box office running, venue rent, venue cleaning, administrative costs, local licenses and permits, Presenter's League dues, ticket printing, show program up to a certain number of pages, utilities, etc. The Presenter is not required to show any receipts to the Producer for fixed expenses.
- **Fly / Flying** - It refers to hanging the sound & lighting equipment above the stage.
- **Four-Wall:** A deal in which the Producer is essentially renting the theater from the Presenter. In a "four-wall deal," Presenters typically receive their Fixed Expenses, ticket commissions, and possibly a very small percent of any overage. The Producer assumes all the risk in a four-wall deal.
- **Front of House (FOH)** - Refers to any area in front of stage.
- **Front of House Mix** - The area in front of the stage used to mix the sound for the audience.
- **Full Week:** Eight show week with a dark Monday.

- **GBOR (GWBOR):** Gross (Weekly) Box Office Receipts. Gross revenue before deducting taxes, fees and commissions.
- **Gel Color** - Pieces of thin, colored, and transparent material used to change the color on a light.
- **Gel Frames** - Used to keep the gel color square in front of the light.
- **Gross Potential:** The maximum amount an engagement can possibly earn based on calculations involving ticket prices, seating capacity, and the number of performances.
- **Guarantee:** A deal in which the Presenter pays the Producer a guaranteed, fixed amount of money for an engagement, plus a percentage of the NAGBOR, sometimes called a royalty, or more commonly referred to in recent years as a “variable guarantee.” A “guarantee deal” also typically includes local documented expenses and fixed expenses, and Presenters usually receive a percentage of the overage. The Presenter assumes all the risk on a guarantee deal.
- **Guitar World** - Refers to an area usually off to the left or right of the stage used to set-up and tune all guitars used during the show.
- **Intelligent Lighting** Special lighting instruments controlled by a computer to move, change color, flash, etc. with a pre-designed program. They are often referred to as I-Beams.
- **Lighting Console** - A board used to control all of the lighting effects used on stage. They are usually placed out in front of the stage by the front of house mix.
- **Lighting Instruments** - Lights used to illuminate an area of the stage.
- **Load In** - The moment in time that the crew or band shows up to unload and set up the equipment.
- **Load Out** - To carry musical equipment out of a venue.
- **Local Documented Expenses:** All local expenses related to the presentation of the engagement. Local Variable Expenses can typically include, but are not limited to, stagehands for load in/out and performances, wardrobe, equipment rental, insurance, ADA, advertising and local musicians. Presenters need to be able to provide receipts and back-up to the Producer for any costs incurred that fall under documented expenses.
- **Mains** - The speakers facing the audience along with the system of amps, equalizers, and effects attached to them.
- **Microphones** - They are used to relay sound from the stage to the sound system. They can be used for vocal or instrumental sound.
- **Mixing** - Term refers to changing the volume and mix of each channel of sound being used for a show. Includes making variations in the high, mid, and low tones of music and/or vocals.
- **Mixing Board** - A control board for the monitors and sound system. It can be on stage, next to stage, or a specific distance from the stage on a platform. This may block sight lines or kill seats.
- **Monitors** - Speakers used on stage for the performers to hear a specific mix of the music and/or vocals being performed.
- **Monitor Wedges** - Most monitors are formed like a wedge so that the sound is angled up from the stage to the performers. Often referred to simply as wedges.
- **Monitor World** - Area off-stage left or right used to mix sound being sent to the monitors on the stage.
- **Multi-Cable** - A large bundle of lighting control cable wrapped together as one cable run between the dimmer rack and the lighting instruments.
- **NAGBOR (NAGWBOR):** Net Adjusted (Weekly) Box Office Receipts. The net gross after any taxes, facility fees and commissions.
- **One Nighter:** A one night engagement. Typically tours that play smaller markets will be made up in large part of one-night engagements.
- **Open Venue:** The “open venue” model is one that is run by a public or private Operator and which allows for profit entertainment companies, artists, and non-profit cultural organizations to secure programming on a non-exclusive basis. Under this model, the Operator is responsible for maintaining the venue and for providing the services needed for successful concerts and events.



In the open venue model, the Operator does not take the risk of the success of a concert or event, but will be paid a fee for the rights to use the venue. The Promoter will be responsible for managing and paying for the talent, advertising and promoting the event, stagehands, load in and out and paying for the security and ushers needed.

- **Overage:** The money that remains after all Presenter expenses, including Producer payments (i.e.: guarantee, variable guarantee, etc.) have been deducted from the NAGBOR.
- **Parri Pasu:** A situation in a deal where middle monies owed to the Producer and Presenter are equally managed without any display of preference. For example, if a deal requires the Producer to defer his 10% Royalty and the Presenter to defer 10% of her fixed in order to cover documented expenses, each party will be fully reimbursed from the remaining monies. If the remaining monies do not cover the total amount of each party's deferred monies, then both parties will be reimbursed equally out of whatever money remains in relation to the amount they each deferred, as opposed to one party being reimbursed more favorably than the other.
- **Par Cans / Cans / PAR light** - A type of electric lamp and lighting instrument used like a flood light to illuminate the stage. Widely used in theatre, concerts and motion picture production when a substantial amount of flat lighting is required for a scene.
- **Passes** - Everybody that's anybody has to have one. Includes laminates, wrist bands, peel-and-stick. Types includes backstage, after show, before show, all access, photo, press, etc.
- **Production** - The various areas of work related to presenting an event including scheduling, staging and arranging.
- **Production Kills** - Seating that becomes unusable because of production requirements of the show. Can be caused by stage configurations, backdrops, mixing boards, lighting consoles, wings, etc.
- **Production Personnel** - Crew involved with set-up and technical aspects of the show. Includes road and stage crew, managers, electricians, riggers, sound & light technicians, etc.
- **Promoter:** Concert promoters usually aren't tied to any one venue or event and can even book anywhere. They are free agents responsible for seeing events through from start to finish. If the budget allows, they can outsource everything; they can dole out duties to public relations firms, cleanup crews, sound technicians, stage managers – the works. Regardless of whether they do it themselves or with a team of folks, though, concert promoters are the ones who are ultimately responsible for handling every aspect of the event.
- **Rigger** - An individual certified to hang rigging points for flying trussing.
- **Rigging** - Suspending equipment from ceiling structure by special cable arrangements. Allows better stage view than stacking. May also allow enhanced technical arrangements for better sound & lighting configurations.
- **Rigging Plot** - Drawing of venue with rigging points marked. Includes distances, weight limits, permanent features, weirdness, panels, grids, notes, etc.
- **Scrim Light** - A scrim is a device used to modify properties of light. Lighting projected onto a backdrop to change its color or patterns.
- **Settlement:** The point at the conclusion of an engagement in a market when the Presenter and Company Manager reconcile all receipts and determine the engagement's final profit or loss. The Presenter's and Company Manager's numbers **must all match**. If their settlements do not match, they must work to locate the errors or discrepancies until all final numbers are in sync.
- **Showtime** - House lights go down and show starts.
- **Sight Line** - View of the stage from seats. May be blocked by stacked equipment.
- **Snake** - Long collection of sound cables wrapped as one unit to carry sound from microphones and instruments to the mixing board. Can also be used to send sound from the mixing board to the amplifiers.
- **Split Point:** After all box office deductions are taken, and any guarantee, variable guarantee, and expenses are paid, this is the point at which there is overage that can be split between Producer and Presenter if there is any money remaining.

- **Split Week:** A split-week engagement. A split week is usually four to five performances over a three-day period. The “front end” of a split week would most often be Tuesday-Thursday, and the “back end” of a split week would typically be Friday-Sunday.
- **Spot Lights** - Large lights on special tripods able to pan and tilt to move light with a performer. These lights are each operated by an individual Operator. These lights are usually placed on a walkway in the air several hundred feet out from the stage.
- **Stacking** - Placing equipment in stacks or groupings on or near the stage. May block audience view. Can cause sight line problems.
- **Stage Plot** -A stage plot is a graphic illustration that indicates your band's setup when you perform live, your placement on stage, what gear you use, etc.
- **Sub Load-in:** The number of subscribers (“subs” colloquially) in a market. A healthy sub load-in is very appealing to Producers, as it guarantees there will be a certain amount of ticket sales since the show will be on season, and, therefore, part of a subscription package.
- **Tech Rider:** A document that is part of all contracts describing in detail all the technical requirements of the show.
- **Terms:** “Terms deals” are deals in which the Producer and Presenter share risk more equally. There is no Guarantee paid to the Producer. A common terms deal is “ads off the top,” meaning the money spent on advertising is deducted from the NAGBOR first, and then the Producer and Presenter will split the remaining money. How that split, or splits, is calculated varies from deal to deal.
- **The Deck** - Term used to refer to the stage surface. You might hear someone say "Go to the deck" meaning go to the stage.
- **Ticketing Commissions:** Commissions that the Presenter must pay to credit card companies, group sales staff, internet companies, phone sales staff, etc. for ticket sales.
- **Trussing** - Steel frame pieces usually square or triangle shaped used to hold lights and or sound over the stage. Trussing usually fly's or is put up on towers.
- **Venue** - The location, specifically the building or amphitheater where the event will be held.
- **Wings** - Additional platforms at the sides of the main stage used for sound mixing, instrument or equipment storage, etc.
- **Wireless Systems** - Can be either a microphone or direct box. Allows the performer the freedom to move without being tied down to cables.
- **Wireless Monitors** - Similar to a hearing aid hooked directly to a hip receiver and controlled from monitor world.
- **Wraps/Daily Sales Report:** A document showing how much a show “wrapped,” or, in other words, how much revenue was earned through ticket sales over the course of a day. Wraps give a continual overview as to how well a show is selling after going on sale by percentage and revenue in relation to its Gross Potential.
- **XLR Cable** - Cable with 3 pins used to patch microphones to a snake or amplifier.
- **Yellow Card:** A “Yellow card” show is a touring production that must use union labor. The required number of hands needed for each department on a unionized travelling show is listed on a Yellow card.