Emma Boelius

PLANNING AND STAGING THE BACKSTAGE AREA AS AN
INTEGRAL PART OF EVENT PRODUCTION AND
MANAGEMENT ON TEMPORARY VENUES

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VÄLIAIKAISEN KONSERTTIPAIKAN BACKSTAGE –ALUEEN SUUNNITELU JA TOTEUTUS OSANA TAPAHTUMAKOKONAISUUTTA JA SEN HALLINTAA

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Tämän opinnäytetyön tarkoituksena oli etsiä ja kirjata ylös tapahtumat ja muuttujat, jotka vaikuttavat backstage –alueen suunnitteluun sekä toteutukseen osana festivaalin tai muun tapahtuma kokonaisuutta.
Opinnäytetyössä keskityttiin tarkoituksenmukaisesti konserttipaikkoihin, joiden rakenteet ja tilat ovat väliaikaisia. Työstä jätettiin pois konsertit ja tapahtumat, jotka järjestetään ympärivuotisesti käytettävissä sekä muutoin kiinteäksi rakennetuissa tiloissa.

Opinnäytetyössä kartoitettiin asiat, jotka tapahtuman tuottajan tulee ottaa omassa työssään huomioon mikäli hän rakentaa tapahtumaa johon kuuluu backstage –alue. Työssä pyrittiin etsimään keskeisimmät hallinnointikysymykset joilla on vaikutusta alueen järjestelyihin, kuten henkilöstöhallinto, työnkuvien kartoitus ja riskien hallinta.
Työssä käydään myös läpi keskeisin artistien riderien sisältö jolla on vaikutusta alueen järjestelyihin sekä mahdollisesti myös tapahtumatuotannon muihin osa-alueisiin. Keskeisenä sisältönä ovat myös ne tapahtumatuotannon käytännön järjestelyt joissa backstage –alue on keskeisesti mukana. Näitä ovat esimerkiksi tapahtuma-alueen kartoitus, rakenteet, aikataulutus ja turvallisuus. Työssä käytiin lisäksi läpi myös alueen palvelut sekä kulkuluvat.

Opinnäytetyön yksi osa keskittyy Pori Jazz festivaalin backstage –alueen kehittämiseen. Tässä osassa käydään läpi sekä alueen että passien kehitystä sekä mahdollisuutta käyttää RFID -tunnisteita kulunvalvonnassa.

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The purpose of this thesis was to find and gather together all occurrences and variables that have an impact to the planning and staging the backstage area as a part of the event production.
This thesis focuses appropriately on concerts and events, which are organized in temporary venues and places where all the structures are temporal. Events and concerts held in places that are used year-around or have permanent structures were excluded from this thesis.

In this thesis the focus was to find the factors of event management that may intervene with the backstage area. Object was to look for the important management issues that have their impact to the arrangements, for example human resources, job descriptions and risk management. Also the most important points in artist's riders are looked over as they have their own influence to the backstage arrangements.
Other main content part in this thesis is the practical arrangements of organizing the event and that intervene the backstage area. These practical matters are for example mapping the area, security, timing the functions and access control in the area.

One part of this thesis focuses on functions that have been or are being developed at Pori Jazz Festival's backstage area. In this paragraph the development of backstage area and passes at Pori Jazz Festival and possibility of using RFID tags on passes are both discussed.

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LIST OF SYMBOLS AND TERMS

FOH   Front of House, in this context the sound engineer located in small sec-
            tion surrounded by audience

FOH desk   Mixing console, sometimes called mixer or console. A device used to
            control, combine, route and change the level, dynamics and timbre of
            audio signals.

LP tent   A venue at the Pori Jazz Festival that changes its name every year be-
            ing the ordinal number of the festival (eg. LP47!, LP48!)

PA-system   Public Address System, an Electronic sound reinforcement system with
            loudspeakers (and microphones, signal processors, amplifiers) that
            makes live (or recorded) audio louder and allows better distribution for
            big audiences.

Portacabin A portable cabin, for example cabins used in construction sites as of-
            fices. Usually in size of sea containers and are transported with con-
            tainer trucks.

RFID   Radio-frequency identification. A non-contract and wireless way to
            transfer information using electromagnetic radio-frequency fields.

Rider   A document provided by the artist or their representative that holds the
            requests for the hospitality and technical equipment

Venue   A place of performance or other event activity. Same festival or event
            may have different venues, but one venue can also have different
            stages.

1 INTRODUCTION

I got the idea for this thesis when I was working as the Production Assistant at the Pori Jazz Festival. Backstage area is considered as an important part of the festival experience for a common visitor, but it is often the place where the most vital operations during the festival happen. It is also the backdrop for the greatest performances and can have a huge significance for the artist alongside the stage itself.

I also noticed that there is only marginally descriptive literature about backstage area and I could not find any books or literature about how to arrange a backstage area. Most articles found were mostly guides how to get to the backstage area.
There are several misbelieves and presumptions about backstage areas that most commonly are not true. Movies and novels give away a certain image that is not comparable with today's reality.

Several books about event production are available, as well as articles and other written material, but what I discovered was that backstage area is usually missing completely in the books or is only briefly mentioned. In my opinion, the backstage area and how it is planned and organized is nonetheless of great importance to events and festivals. Particularly in big concert venues like Pori Jazz's Kirjurinluoto Arena, LP tent and other venues where everything is built from the very beginning every year.

In this thesis I will focus on backstage area arrangements as a part of the whole event production in venues that are only in temporary use. The object is to cover all backstage area functions that are present in bigger events and to find out what is the best way to design them. In smaller events the backstage areas can be much simpler and will not require all the functions described in this thesis.

2 RESEARCH PROBLEM

Festival and event industry are growing businesses. There are numerous festivals taking place in Finland and new ones formed every year. Some festivals and events will grow and their organizers have to consider about how to arrange and map the backstage area. Comprehensive amount of literature concerning the event industry is available, but this literature almost throughout lacks of references to the backstage area and it's arrangements.

Backstage area nevertheless holds some most vital functions in a festival or a concert at time of the event. There are numerous ways to organize a backstage area, but the functions it holds are approximately similar regardless the event in hand.

For example, at the Pori Jazz Festival all the temporary venues are designed in advance, but built within a week. Numerous years of experience give advantage to the production when past events have shown which functions are necessary and applicable and which are not.

The main object in this thesis was to collect this unwritten information from various sources and incorporate them into written form for organizers to implement in their event production. Backstage area planning cannot be separated from the rest of the event production and many mandatory tasks are firmly together from the beginning.

The objective was to result with a comprehensive compilation of knowledge that would be helpful for anyone who has to work with concert, festival or other event that has a backstage area.

3 METHOD AND METHODOLOGY

From the beginning it was comprehensively clear that there are only a limited amount of literature available to use in this thesis. Most of the information is accumulated with personal experience to people who organize events and the primary method with this thesis was to gather this information from these professionals. Other assertive resource for information emerged to be the artist riders, which give unambiguous data about the desired facilities from the artist's perspective. The artist's riders arrive as highly confidential, which created extra challenges to find an acceptable practice to use them as reference. It was deduced that for this thesis the optimal advantage could be obtained when the selection of material is comprehensive. Eventually selected assortment of material consisted of 13 different riders originating beyond several years. The selected rider material consists of several hundred pages of material and therefore is not attached as appendices to this thesis as an entity. The riders used as resource material in this thesis are available on request without the indicating information and two riders are attached as appendices to illustrate the ensemble on hand.

Both qualitative and quantitative methods were used for this thesis. It was considered that it would be justified to use also quantitative research to gather primary data from people who have worked in the backstage area. Inquiries were also sent to different Finnish festival organizers to collect information how different events arrange their backstage areas. As the researcher at the time of conducting the research was also working for Pori Jazz Festival and was performing the inquiries in the Pori Jazz Festival's intranet platform, it may be possible that some other festival organizers felt slightly protective and therefore decided not to reply. Despite this potential outcome and the fact that frauds are a way of gathering information (Kuula, A. 2006. 161 &

165) it felt that it would not be appropriate to hide the liaison with the Pori Jazz Festival in order to receive information.

3.1 Surveys

Two surveys were made in order to find more information concerning the arrangements in the backstage area of Pori Jazz Festival and other festivals. Web based surveys were chosen to be used in this research for their ease and fast delivery. First survey was targeting people who were working as festival staff and granted access to the backstage area at Pori Jazz Festival 2011. Contact information database provided by the festival organization was used with these surveys and software called iFest to generate the survey online. iFest is the software that is used in Pori Jazz Festival to organize the fragments of event production, stakeholders, concerts, performers and partly accommodation. Invitations for respondents were sent as an email with a foreword seen in Figure 3.1. The link provided with the message lead to the survey seen in Appendix 1 and 2.

The survey was sent to 161 recipients, which 55 recipients opened the survey and 33 answered the survey. The survey was not possible to generate totally anonymous and the researcher felt that some of the information that would be useful to have was also so indicating that the anonymity would have been improbable. Goal with the survey was also to find things that could be possible targets for improvement in Pori Jazz Festival. Therefore the research results are not available as an entity, but can be requested from the researcher without indicating information of respondents. Often web-based surveys are used for their facility to make statistics. (Kuula, A. 2006. 174) In this research the sample size was so limited that it was decided not to construct statistics from the sample as there would not have been benefits from doing so.

Figure 3.1 Invitation to the survey for festival staff.

Corresponding survey was also sent for other festival organizers. Total of 19 festival organizers contact information were gathered for the survey. Invitation was sent to these addresses from iFest and the same method of generating the survey was used. It was decided that the Pori Jazz Festival logo, that was present in the survey for festival staff was removed from the survey for other festivals. From the 19 recipients 10 opened the survey and 5 answered to questions. It could also be noted that Pori Jazz Festival don't include to this 5 festival organizations that replied to the survey.
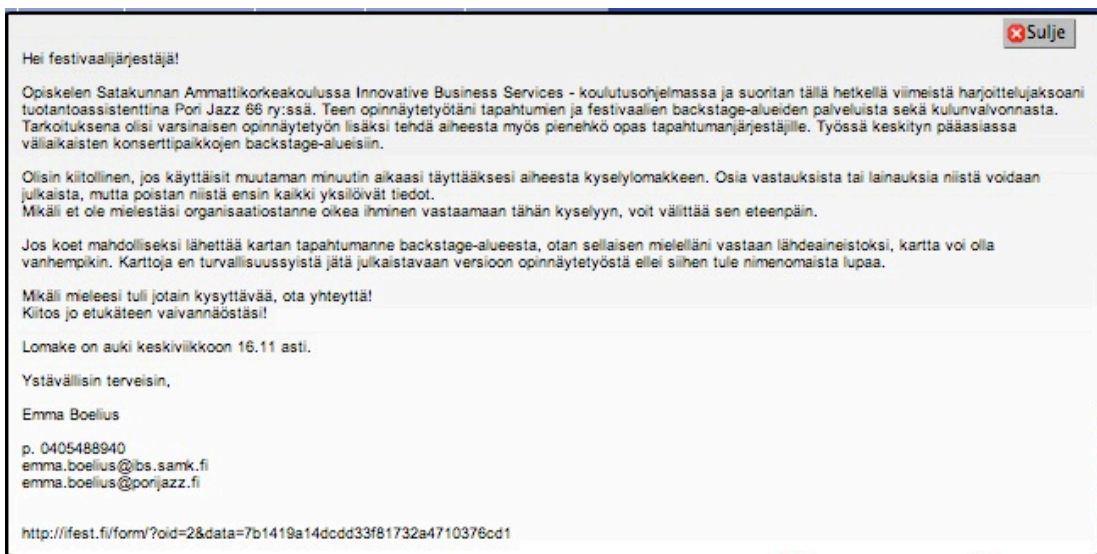

Figure 3.2 Invitation to the survey for festival organizers

3.2 Interviews and personal communication

There are different methods to conduct interviews. These methods are open inter-
view, pre-coded interview and semi-structured interview. In open interview the
whole discussion is informal and more of a conversation. Pre-coded interview is an
opposite with a strictly planned questionnaire to follow and semi-structured inter-
view is between the two others. (Fisher, C. 2010. 174) In this research a part of inter-
views were performed as semi-structured interviews and only topics and general
questions were prepared. Schedule and locations of some interviewees resulted as
conducting the interviews as email interviews.

Working as production assistant gave the possibility to discuss with professionals in
situations that were not appropriate to record and these discussions are listed at the
end of the thesis as personal communication.
Interviewed people have all worked in backstage area in different positions. Inter-
viewed people were:

Heinilä, Jarkko   (interviewed 2011)
Kangas, Jyrki   (interviewed 2011)
Leskinen, Jari   (interviewed 2011,2012,2013)
Pykäri, Riina   (interviewed 2011)
Unkila, Juha   (interviewed 2012)
Vainio, Kari   (interviewed 2011)
Virtanen, Anu   (interviewed 2012, 2013)

Interviewed people have been working in security, catering, event organization,
management, tour management, press representatives, technical crew and also as art-
ists in the backstage area in different events and venues.

4 BACKSTAGE AREA MANAGEMENT

4.1 Description

Backstage area management is a part of the whole event management and organization. In particular big events, where functions have been differentiated, usually have a separate management for the backstage area. The chain of command starts from the event management and comes down to venue management and backstage area management.

Even if the event's leading party is functional during the whole year, the organization working on the backstage including the area's management usually is not. The character of jobs and turnover of workers creates challenges and demands for clearly specified and documented procedures that are easily assimilated by new workers.

Good advance planning includes planning the organization and how tasks will be distributed between people working in the area. Possible volunteers and their motivation should be also taken into consideration when planning the organizational structure. (Yeoman, I., Robertson, M., Ali-Knight, J., Drummond, S. Mc-Mahon-Beattie, U. 2004, 26) Work community in the backstage area can incorporate tens of people depending on the provided services, so it is vital to plan things well beforehand.

Risk assessment and avoidance is a big part of planning and managing the backstage area. Particularly in big events and with large structural elements the possible hazards are big as well.

4.2 Human resources

Human resource management consists of the process of employing and organizing people in a company to fulfill its objectives. (Raj, Walters, Rashid 2009 p. 51) People working in a company can be seen as a vital resource pursuing the organizational goals.

Some organizations arranging events may be so small that they do not have a special department handling human resource issues or even a specific person to handle human resources. Sometimes the human resource issues are included in another job description or divided evenly with the staff.

4.2.1 Recruiting and motivating

Recruiting as an occurrence should be defined as a process. (Valvisto, E. 2005. 36) When the event is not only occasionally held and may be considered annual or recurring, the process has to be planned well in advance as it saves a good deal of time and effort. Recruiting as a process is quite similar with volunteer workers and should also have a strategy. Resulting with capable personnel requires understanding the mélange of worker's categories. (Yeoman, I. et al. 2005, 26)

Even if part of the staff is working around the year, the backstage workforce is only needed at certain times. This means they usually are volunteers. (Leskinen, 2013) Volunteers are people who choose to give their effort, skills, experience and time without pay. (Shore & Parry 2004 p. 195) For example Pori Jazz Festival has a solid and committed workforce at backstage areas and this is a situation that should be pursued after. At this moment the staff at backstage area management in bigger venues have all been in their positions several years, which greatly reduces the chance of errors as well as the risk factors when all the tasks are known. (Leskinen. 2013)
There is no practice to know how capable the volunteers are, nor how productive they are, so an overestimation of the number of workforce is required. (Yeoman, I. et al. 2005, 26) Whether the event organizers are recruiting volunteers or permanent staff, it is essential to clearly inform all possible details of the tasks on the job advertisement. Innovativeness is a way of attracting attention, but not necessary to be successful in recruiting. (Vaahtio, E-L. 2007. 35)

Motivating

When event or festival has volunteers in the workforce the motivation is important. Maslow's hierarchy of needs (figure 4.1) brought in popularity the notion that people are driven by needs and these needs are the primary source of motivation. (Allen, O'Toole, McDonnell, Harris 2005, p. 168) Psychologist Abraham Maslow have stated that seeking for change and fulfillment through personal growth is where the motivation origins. These fulfilled people who were doing what they were capable of he called self-actualized people. He also stated that personal growth is something that people are always pursued after and in this self-actualization a person can do the things he finds important. (McLeod, 2012). This motivational idea can be implemented with volunteers as they receive no monetary compensation from their work, but may find it fills other needs and that helps them pursue after something they find important. Personal enrichment and helping others are the two most dominating dimensions of volunteering. . (Yeoman, I. et al. 2005, 26)

Figure 4.1 Maslow's hierarchy of needs (Saul McLeod 2012)

It is highly important for volunteers to feel they are part of something that matters, something big, thing that unites them but also separates them from the common visitor. However most festivals do have some kind of non-monetary allowances for vol-

unteers. Usual giveaways are for example t-shirts and other clothes as well as free tickets. Paul Gudgin (2013) told that most important handout a volunteer can have is for example a lanyard with a pass. A festival pass with lanyard is the most precious thing during an event or festival as it clearly states the person is part of the experience. Pori Jazz Festival's package for volunteers typically consists of two shirts, jacket and a bag with a magazine and information leaflet. They also have option to buy festival tickets in nominal price of covering the VAT. This package is given to volunteers who are working the over the period of whole festival. The package for workers, who are present only for a couple of days or less, is smaller. (Yrjölä 2012) Volunteers as well as regular staff need more than money and allowances to stay motivated. Important techniques for keeping the staff motivated lies with effective team building. Team leaders should be well trained, teams should not be too big and there should always be enough support and training available. Volunteers should also have the possibility to have responsibility, even for the little tasks. (Allen, O'Toole, McDonnell, Harris 2005,172)

4.2.2 Organization

Planning the organization is one of the essential steps of the event as soon as the decision of staging an event has been done. For the event to be successful it is vital that the staffing is done properly and it's made sure that all the right people are in the right places. (Bodwin, Allen, O'Toole, Harris, McDonnell 2004, 144) Organization consists of all the people who are working for the event and it includes the permanent staff, part time workers and volunteers as well as all the stakeholder's employees. The number of employees can vary a lot, for example Pori Jazz Festival employs approximately ten people around the year of which only four are full-time employees. (Yrjölä 2012) According to the survey between festival organizers the staff working around the year varies from none to ten people. This means some events don't employ even single person around the year. Even the bigger festivals in Finland employ less than ten people around the year, but according to the survey all of these events have much more workers during the event itself. Four from six festivals have more than hundred workers and two from six have over two hundred workers during the festival.

Range of events in their size is wide and the organization models may vary a lot (see figure 4.2 and 4.3) as well. It's quite unlikely to find several event management organization models that would be similar. (Shore, Parry, 2004.190) And some cases, mostly in events that are not held in yearly basis, the whole production is outsourced and personnel gathered to suit the event in question. In these cases the producer usually has good contacts and relations to use subcontractors and therefore can produce an event more cost efficiently. (Matthews, 2008a page 81) Events like this can be for example some concerts, other big music events like Eurovision Song contest, sporting events, large anniversary galas and of course also smaller events. In many cases parts of the production like pa-systems, lightning, electricity, structural elements and other facilities are outsourced in yearly festivals as well. (Leskinen, 2013)
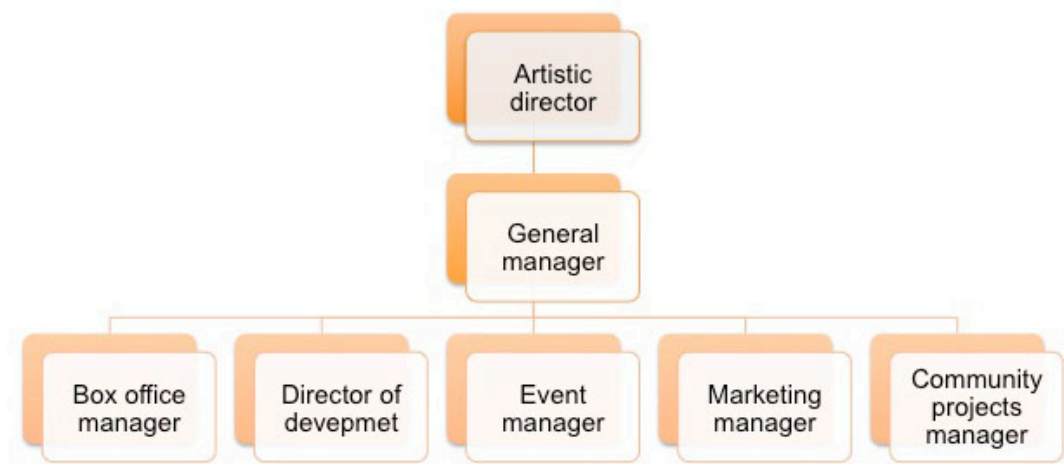
Figure 4.2 Possible organization chart for an event (Gudgin. 2013)

Figure 4.3 Possible organization chart for an event (Bodwin et al. 2006.123)

Organizational structures can also differ between the different venues of the same event, but for example in Pori Jazz Festivals organizations of different venue's backstage areas are very similar, like the Figure 4.4 and Figure 4.5 show. Venue manager in these organizations are in charge the whole venue, not only the backstage area, but as the relevant processes happen in the backstage area that is a prominent part of venue manager's responsibility. Interviews pointed out that well-organized backstage areas usually have a specific manager who looks over the backstage area and all actions that happen in backstage and a stage manager who looks over everything that happens on stage.

Figure 4.4. Organization at Kirjurinluoto Arena's backstage

```
                    ┌─────────────────┐
                    │   Production    │
                    │    Manager      │
                    └─────────────────┘
                             │
                    ┌─────────────────┐
                    │     Venue       │
                    │    Manager      │
                    └─────────────────┘
                             │
          ┌──────────────────┼──────────────────┐
 ┌─────────────────┐ ┌─────────────────┐ ┌─────────────────┐
 │  Stage Manager  │ │    Backstage    │ │                 │
 │  (third party   │ │    catering     │ │   Venue crew    │
 │    vendor)      │ │    Manager      │ │                 │
 └─────────────────┘ └─────────────────┘ └─────────────────┘
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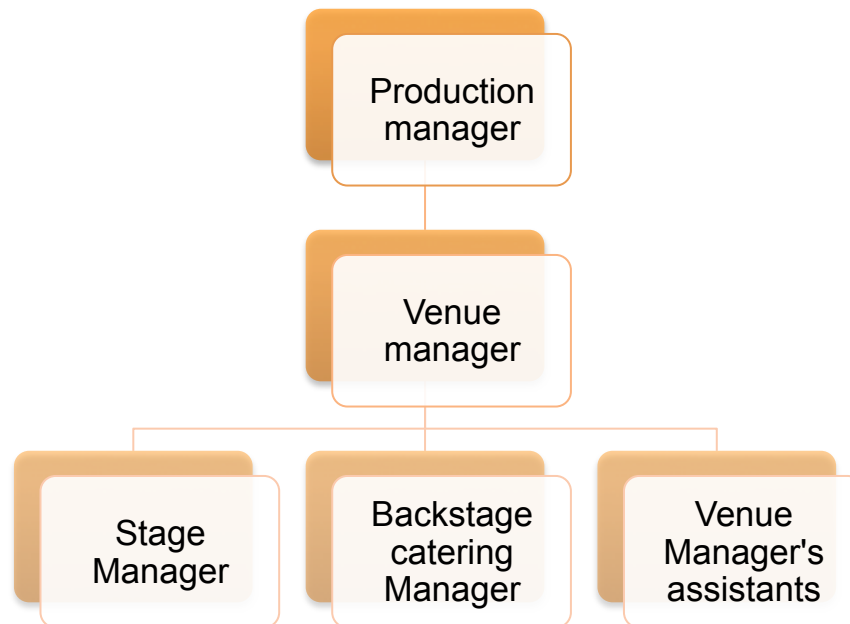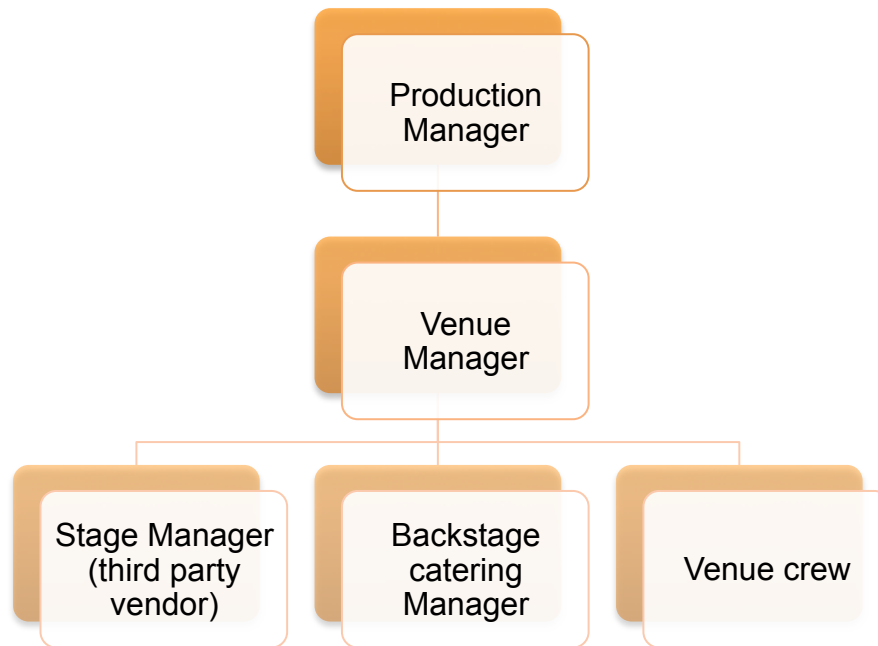
Figure 4.5. Organization at LP47! Backstage

4.2.3 Jobs at the backstage area

The nature and size of the event affects the organization immensely. Every event has its own individual need for personnel and jobs, but usually the basic operations in the backstage area are quite similar. The producer should consider if there is a need for a separate stage manager and venue manager or separate venue manager and backstage host or a separate backstage host and catering manager. These are considerations are influenced mainly by the characteristics of the venue and the whole event. (Leskinen 2013/Personal communication)

The best way to start is with the planning of the possible tasks in the backstage area and thinking what kind of jobs they are suitable to be combined. However in this phase the flow of the tasks should be taken into account and not just seen as amount of different tasks. (Allen, O'Toole, McDonnell, Harris. 2005. 144)
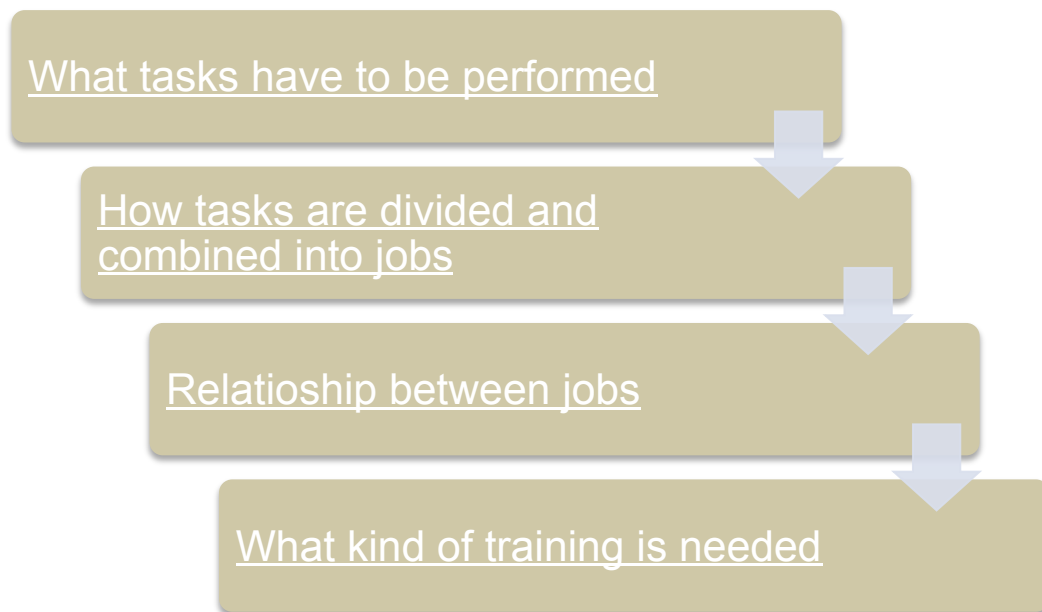
What tasks have to be performed

How tasks are divided and combined into jobs

Relatioship between jobs

What kind of training is needed

Figure 4.6 Job analysis process.

4.3 Third parties

Usually an event of festival has to use third party vendors when producing the event. These third parties can also be the artist's own organizations. These third parties have their own hierarchy and working policies that are usually found to be most efficient with the job they are working on.

Artist's organizations

Artists may travel with their own crew and production team as seen in page taken from a rider in Figure 4.4. This should be remembered and taken into consideration when forming the festival organization. These crews may consist of their management team, technical engineers and stage managers. They are usually with artists if the artist is on a tour. Their connection point to the event organization should be narrow and planned in advance to avoid errors in information flow. The crew sometimes consists of tens of people, when all the musicians, backing vocalists, dancers, make-up artists and other personnel are included. Usually the most logical people to communicate with are tour managers and sound technicians, since they usually have the most up to date versions of the rider, travel party and the artist's schedule. (Leskinen, 2013) Leskinen also stated that sometimes the tour managers are not professional

managers, but more hanging around and "causing damage" within the information flow between the event organization and the artist's organization. Tour manager may be more an assistant for the artist and trying to make sure everything demanded on the rider is present.

Figure 4.7 show that this particular artist has the tour manager, production manager with assistant and also a representative from the artist's management company. The artist is travelling with a crew of twenty and also asks for some local labor. The lay-out of the crew is typical for bigger stars, but quite small considering the fact that the artist brings the FOH desk and all the backline along.

Europe Festivals -

TOUR CONTACTS

SAM Management

Tour Manager

Production Manager

Production Assistant

AUDIO
We will be traveling with full audio control system provided by Skan. This includes monitor and FOH desk, multi core and 120 volt power distribution of the stage.
See stage plot attached..

BACKLINE
We will provide all of our own backline.

CATERING
Please see meal guideline and dressing hospitality rider attached; to be advanced with Sarah Oda, production assistant.
Breakfast   12 crew/drivers (2 vegetarian)
Lunch   20 band/crew/drivers (2 vegetarians)
Dinner   20 band/crew/drivers (3 vegetarians) – this does not include local labor,
                    promoter, or applicable building staff.

DRESSING ROOMS/PRODUCTION OFFICE
1   dressing room to include *one (1) High Speed ETHERNET HARD LINE*
           bathroom, shower, 1 (8') table, 1 full-length mirror, 1 hanging rack, recycling bins, 1
           floor lamp, a couch and standard chairs to accommodate 4 people.

1   *BAND* dressing room to include bathroom, shower, (2) 8' tables, 6 chairs, 1 full-length
           mirror, 1 hanging rack, recycling bins, 2 floor lamps, couches and standard chairs to
           accommodate 8 people.

1   *PRODUCTION OFFICE* to include *one (1) High Speed ETHERNET HARD LINE*,
           recycling bins, (3) 8' tables and 6 chairs to accommodate 6 people.

LABOR
Each call time is adding additional labor as outlined.

(load in)   6 hands, 1 electrician, 1 runner w/6 seat van, 1 forklift (or means to get
                       FOH equipment to the mix position)

(out)   8 hands, 1 electrician, 1 forklift (or means to get FOH equipment from
                       mix position)

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Figure 4.7 Example of an artist tour crew

4.4 Risk Management

All incidents that have a negative effect to the backstage area safety or functionality are to be counted as risks. A risk means that there is a possibility something unexpected could occur which would have a negative impact to the backstage area or the festival. In this context it may be defined as the possibility of the event not carrying out the objectives it has. (Bodwin et al. 2006. 319) From the production point of view most of the risks are concrete, but from the whole festival's point of view risks can also be financial or associated with the festival's image. Risk management will not eliminate the risk. It will simply help to achieve the wanted result even when the environment changes and unexpected things happen. (Portny, S. 2001. 258)

Sometimes event organizers are too focused on risks involving personnel safety and emergencies, (Yeoman, I. et al. 2004. 239) when the actual risk can also mean transporting a specific machine or an instrument to the festival location. It can even be getting the principal artist to the right location in time or various other events.

Before the risk management planning is started, it should be evaluated is the current organization with all the processes ready to handle and accomplish what risk management is awaiting. If the infrastructure is not ready it may occur that the risk management process becomes only an appendage that doesn't have true touch to the organization and therefore becomes a bit isolated part of organization and have little effect on anything. (Deloach, J. 2012)

4.4.1 The Process

The process of risk management starts with identifying the risks. (Figure 4.8) What the possible risks are with staging a festival and staging the backstage? The identifying step may include surveys, discussing with people and searching for them. One way to find out possible risks is to hold meetings with people who have been in that situation and maybe seen the risks involved. There are several books about event management with information about risk management process and in music festivals you may refer the artist's riders as well.

The process proceeds with sourcing and analyzing the risks. What causes them and where are their origin. When the possible source is indentified the risk have to be measured as well. Is it likely to happen and how serious would the impact be? There are methods available to measure the risk. There are charts to use when evaluating the impact and the possibility for the risk, for example as in Figure 4.9 and Figure 4.91. When measuring the risks and their financial impact, an appropriate reference would be to evaluate the risk on the event's turnover or profits.

Evaluation is to decide is the risk acceptable or is the possible treat cost-effective? There are issues that may not be handled, for example weather conditions. Covering the whole backstage area with a roof isn't usually possible or it could have various further influences that may make it not worth considering.

The next step is to treat and mitigate the risks if they are chose to be taken. Usually the risk management itself won't make those decisions. The risk management is merely a tool to utilize and someone should always make the actual decision of the actions undertaken.

After all other steps are made, the final one is to monitor. That would also mean recording and gathering what happens during the event. If the event is yearly the old files may become really helpful.
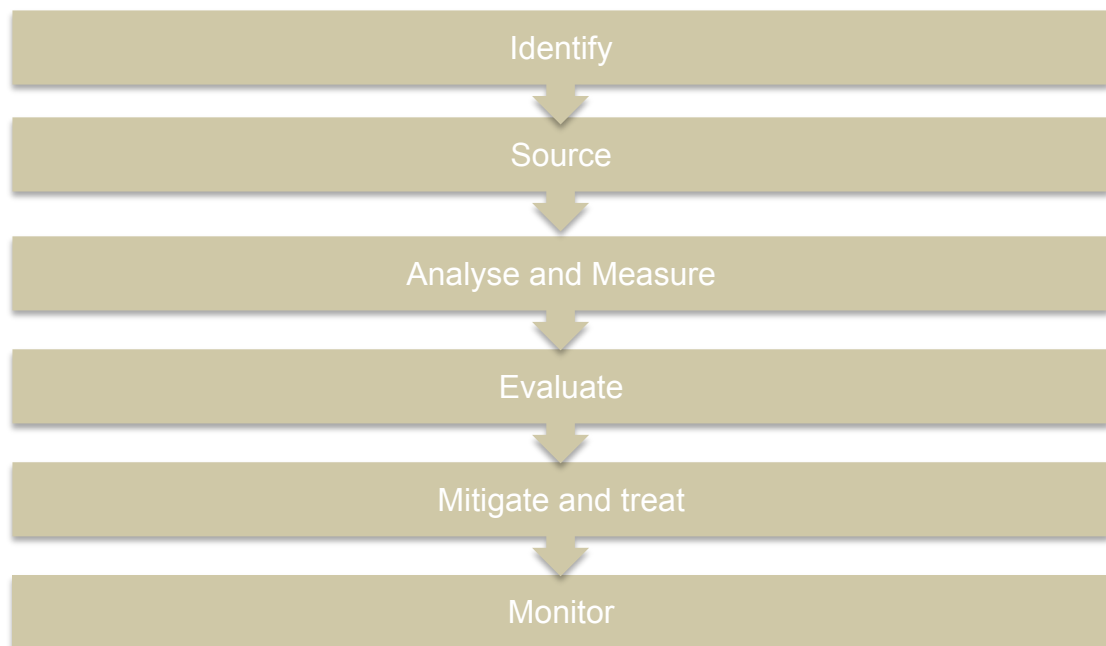

Figure 4.8 The process and risk management (DeLoach 2011 & Berg, H-P 2010)

Impact category	Interpretation
1 No impact	Insignificant for the event
2 Little impact	Possible small delays/extra expenses/other effects
3 Moderate impact	Could affect the whole event for a little while, but has no long-term or serious harms.
4 Serious impact	Effect severely the whole event, possible big losses and damage.
5 Disasterous impact	Can cause the cancellation for whole event or even end off the actor that held the event.

Figure 4.9 (Riskienhallinta työverkostossa s. 48)

Possibility	Interpretation
1 Inprobable	Very uncommon to happen
2 Possible	May have happened before, have some real proof that may happen or have almost happened before.
3 Moderately probable	Have happened to some other event or this event before.
4 Probable	Have occurred occasionally
5 Very probable	Occurs often

Figure 4.91 (Riskienhallinta yhteistyöverkostossa s.49)

4.4.2 Legislation

Finnish legislation for events necessitates that all events must form a rescue plan. (Pelastuslaki 379/2011 16 § & Asetus pelastustoimesta 407/2011) Decree in rescue act defines that a rescue plan must be formed for an event where:

1. At least 200 people are present at the same time.
2. Fireworks, open fire or other pyrotechnics incl. explosive or fire-sensitive chemicals are used as special effects
3. Exit Scheme in the area is divergent from the ordinary
4. Event's nature causes hazard to people

(Asetus pelastustoimesta 407/2011 3 §)

Rescue plan must be ready and handed over at least 14 days before the event takes place and it should include evaluation and assessment of the risk and hazards that the event has and the security arrangements of the event. It should also include given guidelines for the personnel and also for the attending spectators for avoiding and handling possible accidents and dangerous situations. (Yleisötapahtuman pelastus-suunnitelma, 2012)

Building safety

Building safety regulations and limitations are defined in the law. Temporary structures and permanent building are regulated slightly different. Authorities check these structures and monitor the safety. All the regulations and laws are nation-wide, but there are differences depending of the inspector. This should be taken seriously as there have been accidents that cost lives as happened in Sonisphere at Kirjurinluoto Arena. Tens of people were injured and one person died. (Sonisphere-myrsky vaati kuolonuhrin, 2010)

There are several regulations concerning temporary structures. Most important ones define the structure's safety on times of natural disasters and fire. For example the minimum width of exits are defined. If there is a maximum of 240 people the minimum width is 1200mm and if the capacity is over 240 people there should be 400mm

more width for every 60 people. (Yleisötapahtuman pelastussuunnitelma, 2012) There are regulations affecting also temporary buildings and buildings that are not used by the visitors, so all the backstage area structures need to follow same regulations.

The plans of the structures need to be handed over for authorities well in advance before the event. There's a 30-day-long appeal period in where no actions are allowed.

Food safety

Food safety has it's own legal regulations in events (Lampinen, 2011. 46) and these same regulations are binding also in the backstage area. Temporal venues do not have a fixed kitchen with all the equipment to prepare the serving. Therefore some food may be transported to the venue from elsewhere and part is being prepared on the spot. Especial attention is needed to make sure that the cold chain is secure and on the other hand that the warm dishes keep warm enough.

Workers handling unpacked raw food should have sufficient knowledge about food hygiene and this can be proved with a food hygiene card that is issued by Finnish Food Safety Authority Evira. (Evira, 2013).

4.4.3 Risks

Risks at the event venue as well as in the back stage area are numerous. Some examples picked from a festival's risk assessment. (Appendix 3)

Nationwide situations

- Ecocide resulted from large-scale contaminations
- Disturbance in international trade
- Increasing criminality and changes in practices
- Problems caused by disorders in it-systems
- Strategic and/or martial strike or attack

Local situations

- Road accidents
- Vulnerability of energy distribution
- Fire and chemical accidents
- Criminal activity
- Civil disobedience
- Protests

Situations within the event

- vulnerability of energy management
- large scale water damage
- dangerous weather conditions (heavy rain, lightning etc)
- fits, drowning
- unexpected crowd movement
- vandalism/sabotage
- Fire
- Bomb threats

.

Jarkko Heinilä who is in charge of security at Pori Jazz Festival told in interview that the biggest threats are those which may cause chaos. When the actual damage for an event could be quite minor, the effects among a large crowd are in large scale. He lists possible events to be for example threatening caused by an individual, bomb threats, natural phenomenon like hard wind and collapsing structures. In the backstage areas possible safety risks are someone who is willing to do harm, fire and bomb threats. (Heinilä 2011)

Juha Unkila who has worked in numerous different occupations in different festivals was also interviewed about the risks he has seen in the area. He told that one big risk is neglectful and inexperienced security personnel. (Unkila 2012) This is not only disturbing and dangerous for the people working in the backstage area, but also dan-

gerous for the trespassers as well. Technical backstage area can be filled with trucks and vans, power lines and continuous traffic.

5 ARTIST RIDERS – WHAT TO EXPECT

It has been beneficial for this research and thesis, to have been able to access several riders when working for the festival production and furthermore using some of them as a reference for this thesis. As the riders are usually strictly confidential the names of the talents will not be stated or given any indicating information whatsoever. Some riders, especially of well-known artists are quite long (examples 4, 6, 8, 9, 10) and they may be roughly divided as hospitality rider, backline rider, technical rider and stage specifications and a channel list. See FIGURE 5.1, 5.2 and 5.3.

2012 BAND RIDER

HOSPITALITY & TECH RIDER

THIS **CONFIDENTIAL** HOSPITALITY & TECH RIDER HAS BEEN PREPARED TO DETAIL REQUIREMENTS THAT WE FEEL NECESSARY TO ENABLE _____ TO PRESENT THE BEST POSSIBLE SHOW. **ANY ADJUSTMENTS TO THIS RIDER CAN BE AUTHORIZED BY ARTIST MANAGEMENT OR TOUR MANAGER ONLY.** IF THERE ARE ANY IMMEDIATE QUESTIONS OR COMMENTS PLEASE CONTACT THE FOLLOWING:

		KWL
MANAGEMENT	KWL MANAGEMENT	215.432.5960
	215.432.1129	
MANAGER	PRODUCTION MANAGER	TOUR
313.790.2437		404.434.2879

PURCHASER MUST INITIAL ALL 12 PAGES OR THIS CONTRACT IS NOT CONSIDERED VALID

Figure 5.1 Rider Frontpage with contact information

Ch.#	Instrument/Source	Mic/Di	Position	Mic Stands
1	Kick - In	PZM 91/Audix D6	Drum Riser	Short Boom
2	Kick - Out	Beta 52	Drum Riser	Short Boom
3	Snare 1 - Top	SM57	Drum Riser	Short Boom
4	Snare 1 - Bot	Beta 57	Drum Riser	Short Boom
5	Snare 2 - Top	SM57	Drum Riser	Short Boom
6	Snare 2 - Bot	Beta 57	Drum Riser	Short Boom
7	Snare 3 - Top	SM57	Drum Riser	Short Boom
8	FL 1	Beta 98A	Drum Riser	Clip On
9	FL 2	Beta 98A	Drum Riser	Clip On
10	Hat	SM81	Drum Riser	Short Boom
11	Ride	SM 91	Drum Riser	Short Boom
12	OH - L	SM 91	Drum Riser	Tall Boom
13	OH - L	SM 91	Drum Riser	Tall Boom
14	SPD - 1	DI	Drum Riser	
15	SPD - 2	DI	Drum Riser	
16	SPD - 3	DI	Drum Riser	
17	SPD - 4	DI	Drum Riser	
18	SPD - 5	DI	Down Stage Stg. Right	
19	Bass	DI	Upstage Stg. Right	
20	Bass Mic	Audix D6/M88	Upstage Stg. Right	Short Boom
21		Senn 609	Down Stage Stg. Right	Short Boom
22		Senn 609	Down Stage Center	Short Boom
23		DI	Down Stage Center	
24		Senn 609	Upstage Stage Stg. Left	Short Boom
25	Key Mix - L	DI	Keyboard Riser Stg. Right	
26	Key Mix - R	DI	Keyboard Riser Stg. Right	
27	VK 7	DI	Keyboard Riser Stg. Right	
28	Rhodes	DI	Keyboard Riser Stg. Right	
29	Key Mix - L	DI	Keyboard Riser Stg. Left	
30	Key Mix - R	DI	Keyboard Riser Stg. Left	
31	VK 7 - L	DI	Keyboard Riser Stg. Left	
32	VK 7 - R	DI	Keyboard Riser Stg. Left	
33	CP 80 - L	DI	Upstage Stg. Right	
34	CP 80 - R	DI	Upstage Stg. Right	
35	D Piano Vox	Wireless Beta 58	Upstage Stg. Right	Boom Stand
36	...ter Vox	Wireless Beta 58	Down Stage Center	Straight Stand/Rnd. Base
37	...· Vox	Beta 58	Down Stage Center	Boom Stand
38		Beta 58	Down Stage Stg. Left	Boom Stand
39		Beta 58	Down Stage Stg. Right	Boom Stand
40	Bg. Vox (RL)	Wireless Beta 58	Down Stage Stg. Right	Tall Boom
41	Bg. Vox (JK)	Wireless Beta 58	Down Stage Stg. Left	Straight Stand/Rnd. Base
42	Bg. Vox (Kendra)	Wireless Beta 58	Down Stage Stg. Left	Straight Stand/Rnd. Base
43	Bg. Vox (Jermain)	Wireless Beta 58	Down Stage Stg. Left	Straight Stand/Rnd. Base
44				
45				
46				
47				
48				

- = Drum Riser
- = Down Stage Center
- = Down Stage Stg. Right
- = Down Stage Stg. Left
- = Upstage Stage Right
- = Upstage Stg. Left
- = Keyboard Riser Stg. Rt.
- = Keyboard Riser Stg. Left

Figure 5.2. Example of a input list for a band
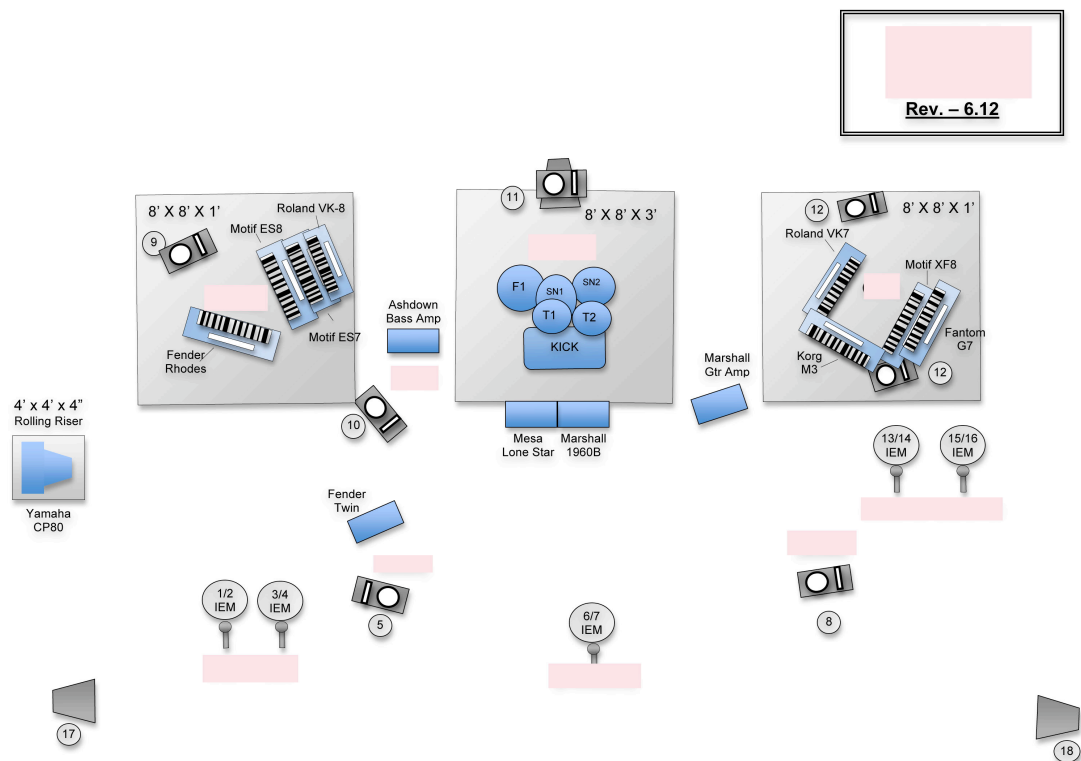
Figure 5.3 Example of a stage map for a band

Most riders are well made and include contact information for management and other people who may need to be interviewed about the rider. The most likely needed contacts are the tour manager, production manager, road manager and FOH. See the front page of a rider in FIGURE 5.1.

Artists do not usually travel alone. They have a crew that can consist of band members, sound engineers, management and assistants. If the artist is on a bigger tour, their company may include tens of people on the road and riders' lists of needs are quite long. One rider (example 9) says that they require enough space to park seven mega cubes, four buses and two vans and another artist with larger travel party (example 2) states that their total touring entourage include 32 people of which 20 are production crew and 12 band members. Crew members may arrive before the actual crew if they travel by bus and the band by plane, also getting everything ready beforehand means that they will gladly come to set everything up a day before.

Riders may also state that they will use their own lanyards and passes "The Company Production will carry/issue the only valid passes for stage and backstage. No other passes are acceptable" (example 8) and "The ARTIST's production will carry and issue The Only valid passes for the tour" which of course cannot be executed if the performance takes place in a festival that has it's own passes and vast amount of personnel.

The hotel requirements are often a part of the contract or rider. The usual requirements include suites or otherwise good quality rooms, the hotel itself must usually be reputable and room service available 24 hours a day as well as free wi-fi -connection. There may be some other requirements as well like the hotel must not be under construction or be located near construction sites (example 11 and 4) and no street level rooms (example 7 Jamaican Legends). Usually the whole crew have to be accommodated in the same hotel, but some riders (example 4) state that the artist with his closest crew must be accommodated in a 5 star hotel and technical crew in a 4 star hotel, and another one (example 6) asks for a 3 star rooms for the technical crew.

Most artists travel by plane if they are travelling from overseas and most of them will handle the booking themselves as they know best their needs and names and all other vital information. Transportations between the airport and the concert venue is usually arranged by the buying contractor. The quality of transportation is listed either in the contract or the rider. One band requires (example 1) "Cargo van capable of carrying 30+ pieces of luggage and band gear and (2) 10-15 passenger vans. Vans must be clean, smoke-free and well-maintained" and (example 4) also states that sideways facing seating is not acceptable, drivers need to take a drug test and the main artist needs also one Mercedes S Class Sedan and one luxury van or a sport utility vehicle with a professional chauffeur to be in main artist's sole use during the visit.
Also, in most riders it is stated that all parking permits and violations are the responsibility of the promoter.

 The hospitality and catering requirements may be really specific with their needs, like the one that (example 8) had pictures how the dressing room should be decorated. Most riders have simple requests asking for air conditioning or temperature-controlled and clean rooms with chairs, sofas, mirrors and tables. These requests are

understandable and usually easy to handle. As stated in one rider (example 2) "Outlined below is what we would expect in an ideal world" most artists are aware that conditions vary a lot between venues, cultures and event styles.

6 STAGING AND PLANNING

Preparing the actual implementation is a project. The definition of a project can vary, but usually it has a organization that has compiled specially for the project, it has a clear objective, limited time and defined resources. (Anttila, P. & Jyränki, R. 2001. 12)

Production schedules are generally used to follow project objectives. Using simple Gantt chart is the basic way of following the schedule. Henry L. Gantt developed the chart in early 1900's, but the chart enjoyed revival with computers and project management tools. (Wilson, J. M. 2003)

6.1 Mapping, transportation and logistics

As in temporal venues the map of the concert area and backstage is built from nothing, it demands a good planning to keep all things flowing. Production and logistics have much mutual interests in this stage of the event. (Sarpela, 2013)

Mapping as an entity is usually taken care of at the time of mapping the venue. Backstage area should have enough space for all the functions it holds. Juha Unkila told that unfortunately some promoters sees the technical matters and people handling them as "necessary evil" in the venue. These needs are not in some cases taken care of in time and the problems falls in hands when the event is already running. (Unkila, 2013)

The backstage area should be mapped so that all the portable cabins, tents and other facilities are possible to transport and handle on spot. The size of the event gives the boundary conditions to needed space and amount of dressing rooms. The event producer should take into consideration what kind of performers will be present. Will

they have many trucks and busses to be parked and how much personnel they will have.

6.2   Scheduling

Backstage area as a part of the whole event is built at the same time as the other facilities in the area. In Pori Jazz Festival the backstage area is usually built first as it serves the workers during the time when the venue takes it shape (Leskinen, personal communication 2013), but more often the backstage area gets completed at the same time as the rest of the venue.
There are several issues to look at when scheduling the timetable.

PHASES
• Planning
• Building
• Running
• Load out
• Clean up
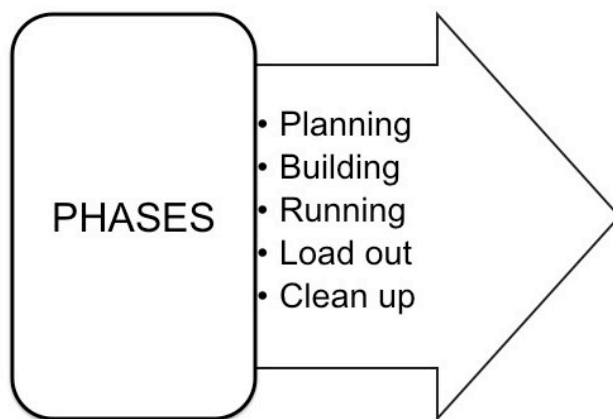
Figure 6.1 Phases when organazing backstage area

Running phase

Scheduling during the event is important. There are many things to handle for example food and drinks, cleaning, putting labels on dressing rooms and all the other hospitality associated schedules.

There's usually determined times for technical set-up, sound rehearsals and on-stage times. (Figure 6.2) Stage manager monitors the schedule and make sure that no one enters on the stage in the wrong time. Usually these timings are overlooked or made

by the event production since they usually have the most information of all timings for example in case that there are several venues nearby. This situation generates challenges interlacing the timetables not only within the one venue but also between all the venues near each other. Also, as may be seen in the figure 6.3, all performances don't have their technical setups in the same day as the actual performance takes place. Elton John crew did all the necessary technical setup a day before the show and the talent was present only in the soundcheck. Especially for artists who travel with a large crew and backline, the possibility of spreading the setup for two days is welcome and it helps the event production as well.

8011, Kirjurinluoto Arena, 16.7.2011, 12:00 - 21:00

Sofi Hellborg

Technical setup	12:45 - 13:00
Soundcheck	13:00 - 13:30
Onstage	14:00 - 14:45
Duration	45
Remarks	

Sing the Truth feat. Angelique Kidjo, Dianne Reeves & Lizz Wright

Technical setup	11:15 - 11:45
Soundcheck	11:45 - 12:30
Onstage	15:30 - 17:00
Duration	90
Remarks	

Jo Stance

Technical setup	10:15 - 10:30
Soundcheck	10:30 - 11:00
Onstage	17:30 - 18:30
Duration	60
Remarks	

Elton John

Technical setup	22:00 - 00:00
Soundcheck	8:45 - 10:00
Onstage	19:00 - 21:00
Duration	120
Remarks	

Figure 6.2 Example of production schedule in Kirjurinluoto Arena during Pori Jazz Festival.

7011, Kirjurinluoto Arena, 20.7.2012, 13:00 - 21:00

Afrocola

Technical setup date	20.07.2012 Notice the date!
Technical setup	-
Soundcheck	-
Onstage	14:00 - 14:30
Duration	30
Remarks	

Miles Smiles featuring Robben Ford, Rick Margitza, Darryl Jones, Omar Hakim and Wallace Roney

Technical setup date	20.07.2012 Notice the date!
Technical setup	12:00 - 13:00
Soundcheck	13:00 - 14:00
Onstage	15:00 - 16:15
Duration	75
Remarks	

Estelle

Technical setup date	20.07.2012 Notice the date!
Technical setup	10:45 - 11:45
Soundcheck	11:45 - 12:45
Onstage	17:00 - 18:15
Duration	75
Remarks	

D'Angelo

Technical setup date	20.07.2012 Notice the date!
Technical setup	9:30 - 11:00
Soundcheck	11:00 - 11:30
Onstage	19:00 - 20:30
Duration	90
Remarks	

Figure 6.3 Example of production schedule in Kirjurinluoto Arena during Pori Jazz Festival

6.3 Communication

Communication in backstage area are usually operated with mobile phones and ra-diotelephones as in most events overall. Certain protocol in communication via ra-diotelephones is practical to have and use. This means for example being brief and stating callers own name and the person pursued after. (Matthews, D. 2008a)
The scale of on-site communications plan (figure 6.4) depends of the size of the event. In smaller events it can be as simply as list of names and numbers, a moderate size event should have a more specific list with on-site locations, radio assignment numbers and other needed information. (Bowdin, G., Allen, J, O'Toole, W., Harris, R., McDonnell, I. 2006. 362)

Name	Position	Location/Base	Contact mobile number	Radio Number
John Doe	Stage Manager	Area 1	+358 XXX XXX	0008
Jackie Brown	Production manager	Main office	+358 XXX XXX	---
Bonnie Fire	Catering manager	Area 1	+358 XXX XXX	0010
Caroline Black	Backline	Roving	+358 XXX XXX	---

Figure 6.4 Simple communication plan example

6.4 Dividing the backstage area functions

Backstage area usually means simply the area behind the stage. In small events and venues the area is usually one big area with lot of functions. These backstage areas hold the catering services, press area, VIP's, load-ins and parking spaces for trucks and technical crew. The area can also be divided in accordance with the functions. This means separating the dressing room and hospitality area from the technical area, establishing a separate area for press and one area for the VIP's.

In Pori Jazz Festival the largest venue Kirjurinluoto Arena has a divided backstage area. Technical side is divided from the artist backstage where are all the catering services and dressing rooms. The second largest venue LP tent has one backstage area. According to the interviews and the surveys most people working in the backstage area are really pleased that the area is not crowded with people who have no actual reason for being present.

Acoording to the survey between festival organizers three ot of five festivals don't allow the press to access backstage area at all and have arranged a separate area for them.

6.5 Hospitality at the backstage area

The event industry is truly multicultural and particularly performers have very different backgrounds. This requires certain sensitivity towards cultural issues for example food and assistants. (Raj R., Walters P. & Rashid T. 2009. 360) The performers are usually aware for this as well, and state their needs on the riders. In case their religion prohibits consuming pork that is generally always listed. (examples 1 and 14).

The survey between festival organizers shoved that a typical serving in backstage area contains soft drinks, warm food, coffee and tea, little snacks, fruits and sweets. Some of the backstage areas also served beverages and had better lavatories than the rest of festival area.

The hospitality aspect may be forgot sometimes when building a backstage area since the area is not directly associated with the target customers. It should be noticed that the area also serves festival staff, workers and the performers. Jyrki Kangas told in his interview (sic) "We have to take case that the shows fine are running and everybody (I mean everybody!) are happy. This happiness can be heard from the artists music." (Kangas. 2011)

Backstage area services

The backstage area can contain various services. Usual services offered to artists and their crew are catering, showers and according to the survey for festival organizers the backstage areas also has saunas. These are the services that were also stressed by Juha Unkila in his interview. (Unkila. 2012) Usually the area also has internet access and even telephones, but now when most people have cellphones the need for tele-phones have decreased. Pori Jazz festival have had a massager to be used at the backstage area and that was a valued service among the artists. Some artist may even require the venue to have a massager available.

Figure 6.6 Kirjurinluoto Arena backstage – lavatories

Figure 6.7 Kirjurinluoto Arena backstage – restaurant area

Production offices and dressing rooms

In backstage areas dressing rooms and production offices are usually either trailers or portacabins. Portacabins are transferred with container transporter or hiab trucks and therefore should not be moved once imported to the venue. As the variable with portacabins differ from old construction booths to modern portable offices, the event producer should make sure what standard is required and needed.

Artists' needs vary a lot. Most artists require the dressing rooms to be clean and ready when they arrive. Foreign artists usually need power adapters, also full-length mirrors, makeup tables and lightning is needed as well as air conditioning or at least fans and heaters.

Figure 6.5 Kirjurinluoto Arena backstage – a dressing room

6.6 Security

The organizer is always liable of arranging security and maintaining order at the event. The responsibility may also cover areas outside the actual site as the police officers orders. (Lampinen J. 2011. 14)

There is a law for concerning the security officers that defines all the eligibility, authorities and responsibilities of security officers. (KokL 18§, Laki järjestyksenvalvojista 533/1999) The law defines more the quantity than the quality of the security, which may cause problems. (Heinilä, 2011)

Security personnel are in many cases same people that work as well in other places at the event site. For example Pori Jazz festival has many volunteers whose normal profession doesn't lie with security working as security personnel in the event, but security personnel in backstage areas are always professional for security reasons. (Heinilä 2011; Leskinen 2012) What ever is the situation in hands, you can't expect

the security personnel to have a good situational awareness. All the directives and guides should be clear and as simple as possible. (Leskinen, 2012) This is even more important when the personnel are not professionals.

Artist's riders may add their adjuncts to the matter with more specifications. One big artists prohibits security personnel wearing uniforms near the stage during the performance and also defines where needs to be personnel and that all the security personnel are under their control. Things like this of course can't be always implemented. Also some artists ask for personal security personnel and bodyguards for their time of stay. These people have to always be professionals.

Use of social media is one aspect to security issues. Information about the artists is easily available and may be used in various ways. Artists themselves use social media to tell their whereabouts and also people who see them can do that as well. Event organizers and staff can get inquiries and even hoax calls. Combined with the information easily accessible this may cause serious hazards if the security guidelines are not followed.

6.6.1 Access control and passes

Passes with lanyards and/or wristbands have become the common way to handle access control in festivals and other events. According to the survey between event organizers four out of five festivals did use lanyards and three out of five used wristbands and lanyards. Only one festival used only wristbands. All the backstage passes within these festivals were labelled with carriers name. According the survey between workers and volunteers in Pori Jazz Festival, most of them liked the lanyard and people who worked in catering also pointed out that the hygiene issues would complicate the use of wristbands.

There may be different pass for the event personnel and other one solely to the backstage area. Sometimes there are combined and backstage area is just defined as one access area on the pass.

WRISTBAND PROS	LANYARD PROS
• Can't be lost • Cheap • Simple	• Hygienic • Enduring • Can hold a lot information

Figure 6.8 Pros and cons of wristband and lanyard according to the survey for Pori Jazz Festival staff and workers.

There are many ways to design a pass as seen on the pass examples. First two are the backstage passes for Pori Jazz Festival (Figure 6.9). These passes are designed to use with the actual festival pass that can be seen in….

Most important things about the passes are that they're readable for everyone, especially to security personnel from a little distance. They also should be easily recognizable. There have been cases where someone have been able to enter certain festival premises with two years old pass from totally different event. (Leskinen, 2013) Happenings like this are clearly security risks and almost completely avoidable with good briefing for the security personnel.

For the pass user it is also important to know where they are able to access with their pass. Either the pass should be simple enough or the briefing when receiving the pass should be clear. As seen in the Beach Pass for yyteri Beachfutis (Figure 6.92) the backstage can be accessed with the same pass than the whole event. Pass seen in figure 6.93 is quite complicated which could cause problems in festivals or other music events as it has many details to read. Provinssirock festival guest pass is simple and also has information for the pass holder at the backside if the pass. (Figure 6.91)

When the backstage area is also accessible by car the vehicles also need identifications to help security personnel with recognizing the cars. These tags should be large

enough to be notified from a distance and so clear that they will not leave possibilities for interpretation. (Figure 6.81)

Figure 6.81 Pori Jazz Festival identification for vehicles

Pass examples

figure 6.9 Pori Jazz Festival backstage passes for 2011 and 2012

Figure 6.91 Provinssirock festival pass for 2009

Figure 6.92 Beachpass for Yyteri Beachfutis tournament
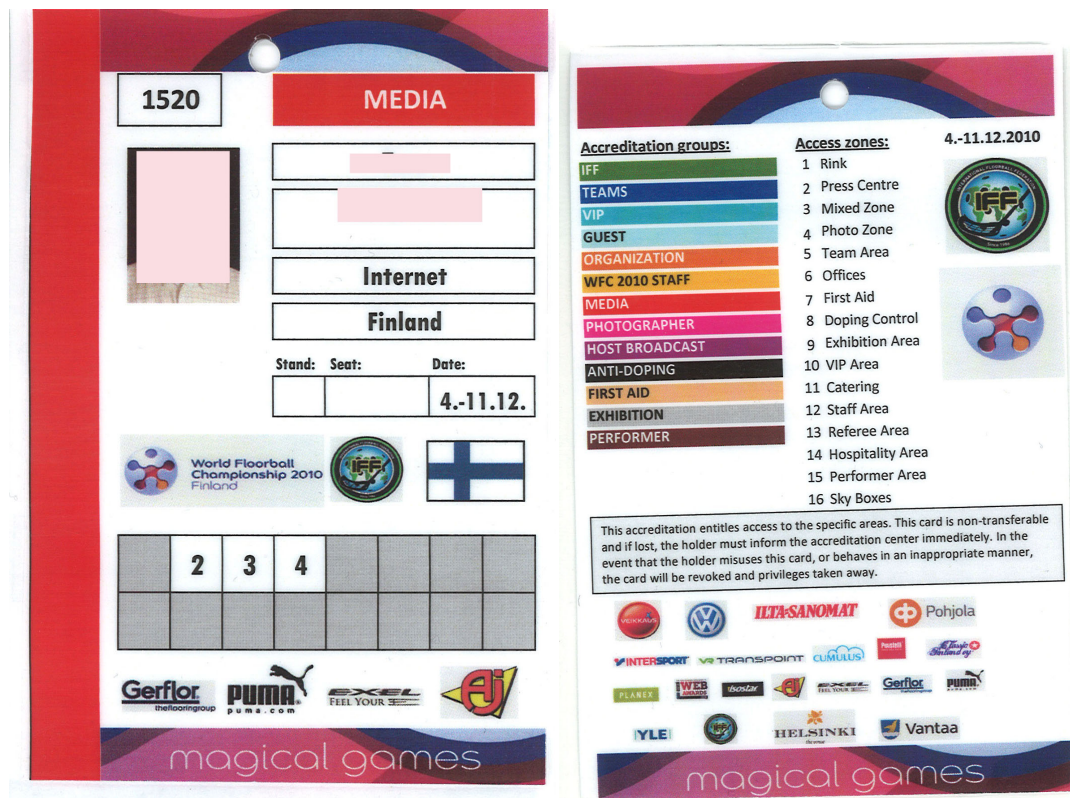
Figure 6.93 Pass for Magical Games

7 THE FUTURE

The future of backstage area arrangements lies closely together with festival production and the whole industry and neither of them do not stay constant. The industry is growing and attending to concerts in Finland have increased over 10% between 1999 and 2009. (Ajankäyttötutkimus, 2009). Recent years of recession have affected the industry slightly, but still the attending to festivals have remained quite same and the amount of sold tickets increased 4% between 2011 and 2012. (Finland Festivals 2013) Though these numbers don't cover all Finnish festivals, only members of Finland Festival, a collaboration forum for Finnish cultural events, the sample percent is comprehensive.

Artist guarantees have increased in last years (Paul Sullivan 2013) which means event organizers should have liquid to pay the guarantees when the box office is just

opened. Many artists are also keen to arrange their own concerts rather than performing at festivals. (Leskinen, 2013) These changes may derive from the change of the whole music industry as the income from the record sales is decreased during last years. Live music events now play a much bigger part in the artist's income and that may partly lead to the situation where they have to try to increase the profit got from the live performance. Also the aspect that all live concerts are always one-off events have played it's part in the growth of live music. (Blintliff, E. 2010) Festival and event industry are always facing challenges and competitive market means they need to find ways to differ from others to attract visitors and still stay profitable.

Overall expectations towards backstage areas, budget, security issues and services it provides are the main variables that affect the planning and staging. Looking to the past, Jyrki Kangas told that when Pori Jazz Festival was held the first time in 1966 there was no backstage area at all. In the seventies there was one cabin and by 1979 there were three cabins and some kind of a fence. (Kangas 2012) He also urged to focus on the services and the milieu of the area, as most artist are traveling long tours and would appreciate hotel like services.

Security issues are one big part of the arrangements. The information flow has accelerated and all the moves and whereabouts of the artists are more easily available. Artists themselves tweet where they are and their fans do the same. This forces new perspectives to the security arrangements.

Technologies on the other hand have been developed in past years. Mobile devices, RFID and other access control technology give new possibilities to control people flow in backstage area as well as in the venues and events as a whole. Implementing these possibilities is an investment, but as the prices decrease they are more accessible for smaller events as well.

8 DEVELOPING THE BACKSTAGE AREA AT PORI JAZZ FESTIVAL

I have been working at the Pori Jazz Festival throughout the writing of this thesis and my objective has been to contribute to the understanding and knowledge of the constantly changing backstage areas at the festival. As Production Assistant I have worked closely with the production manager and also with logistics manager and venue managers and have thus gained inside information and personal experience on the process of how the backstage areas are formed and how they function.

Backstage areas at Pori Jazz Festival have been shaped by the years of accumulated experience. The festival was established 48 years ago and during the years the organizers have learned by experience and also by input and feedback of professional performers. Many issues concerning the festival have been changed during this time, not only within the backstage area, but for the whole festival as well. One of the significant changes was when the largest concert venue was moved from Lokkilava to Arena.

Most of the staff working at the backstage area in Pori Jazz Festival is volunteers. According to the surveys and interviews made for this thesis, there were differences in content among the staff. The staff was asked how they felt about the festival from a volunteer's point of view, how they felt about the backstage area, access control, functionality and other issues. The research was done in the Fall of 2011 which was the first year for me as Production Assistant at Pori Jazz Festival.

After every Pori Jazz Festival surveys are made for various stakeholders. Similar surveys should also be made for the staff. With a survey the staff could not only feel they can have an impact on the issues concerning the festival, but the festival would also gain information that otherwise could be lost and never spoken. People working at the backstage area always have the best insight and experience and if the survey was made for the staff members in different positions and also for workers on a payroll, the outcome and combination of that information could be truly usable.

Especially the backstage area at Kirjurinluoto Arena is big and has a lot of workers and staff working there all the time. This means the timetable is tight, information

flow sometimes in a bottleneck and people are constantly occupied. Pori Jazz Festival uses software to handle production timetables, a bit of construction schedules and other information. Everyone does not have access to all the information and even the people who have, cannot use computers all the time. Almost everyone has a smartphone and the backstage area has a WLAN. Possibilities and costs for developing an application for people at backstage area should be examined. An application could hold all the information including timetables and rosters and alert when something happens. It could also hold contact information and the right chain of command. An application like this should have it's own interface with the festival software so the shared information would be always up to date. Production and office staff could make announcements from the office and be quite sure everyone gets the information.

Services at the backstage area

Pori Jazz Festival offers good services at the backstage area. According to the survey made for other festivals some of them had saunas at the backstage area. This has also been considered at Pori Jazz Festival, but since the most of the artists are foreign and wouldn't use sauna anyway, it has been disregarded. Even though the artists wouldn't necessarily need a sauna, it could be a good addition for the workers and staff members to enjoy as a benefit.

Jyrki Kangas said in the interview that possible other services could include a travel agency, souvenir shop, photographer, laundry service and a drug store. Pori Jazz Festival could have some souvenirs for sale at the backstage as well as merchandize, but naturally a drug store would not be possible. Laundry services are available at the hotels where the artists stay and most of the travels are usually booked online. LP tent does not offer showers at all because the artists usually leave straight to their hotels after the concert. On those occasions, when the artists have had an early flight next morning, the necessity of the showers in LP tent has been under discussion.

The backstage area

At Kirjurinluoto Arena the backstage area is divided in two parts since year 2011. Before that the area was all one, but development work during the spring of 2011 resulted as divided backstage. The model of divided backstage have been found practical. One is the artist backstage and another the technical backstage where the press bus is also located. For the past couple of years the partition has stayed the same as a result of finding a working solution. During the years I have worked with the backstage area, Pori Jazz Festival organizers have greatly limited the access permits to the artist backstage area. This action received negative feedback mostly from the people who had gained access before, but to large extent people working at the area were pleased and also artists were happy with the more peaceful environment. The night venue LP tent at the Festival has only one backstage and media is not allowed there at all.

Risk Management

When I interviewed one backstage area worker and had discussions with many others, it became clear that only some group leaders went through safety instructions with their staff. Of course some safety instructions are always gone through in the general staff training sessions, but safety training should be a standard procedure before the event kick-off in smaller groups as well.

Staff and workers who are in regular contact with or work in the backstage area should always be encouraged to give feedback and inform about cases and issues they see from the safety point of view. The venue manager notes the biggest issues and incidents that happen, but also the smaller ones should be recorded. With this information the focus of backstage area development could be identified.

Passes

In 2011 Pori Jazz Festival made some changes to the old pass system. A new layout for the passes was developed and the software used by Pori Jazz Festival was amended to the new pass. Firstly all group leaders noted who in their crew needed

access to which backstage areas, then production manager or assistant went through the names and in case of no further question were needed the requests were approved. Then the software generated completed passes, they were printed to the right paper and laminated. The former passes did not have any personalization on them so anyone who had a pass and a festival pass could enter the area. From the year 2012 the names of the pass holders have been added in the backstage passes as well, so nobody has been able to carry someone else's backstage pass. In addition to the name of the pass holder also the crew name was printed in the pass, in the figure 8.2 the pass holder is a member of the artist crew from Sing the Truth. The whole name of the artist crew did not fit on the pass. As the crew of an artist includes various people, the pass also states the status of the pass holder – is it an artist, member of band or staff.

Below the evolution of the passes during the past few years is made visible. Figure 8.1 shows a plain pass from 2010. Figure 8.1 presents a pass from 2011 and Figure 8.3 one from 2012. After Pori Jazz Festival 2011 was over, the production office calculated the cost of the actual lamination together with the amount of time and effort the production staff spent cutting and laminating the passes by themselves and compared the results with the cost of hiring an advertising agency to design and print the passes. The cost difference was so minimal that the production of festival passes was moved from the festival organizers to an outside advertising agency.

The third Figure 8.3 shows the pass from 2012. The pass was designed by an advertising agency and printed by a printing company. As the previous passes had been printed in the office by the festival staff using the festival's software and now the printing was outsourced, the practice had to be changed again. This time the granting of passes was done quite similarly, but all the information was generated as an excel sheet. This method of gathering information was very practical and easy to handle and extra names were easy to add or remove. It saved a great amount of staff hours for other more important issues in festival organizing. Additionally, the printing company also considered the sheet very practical for their printing purposes.
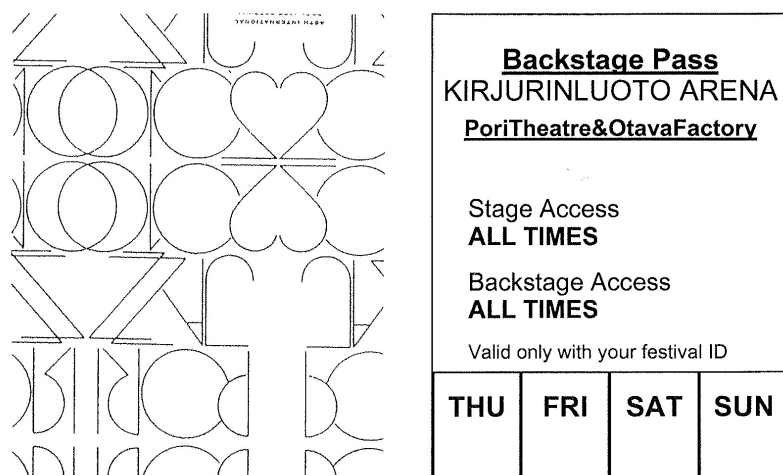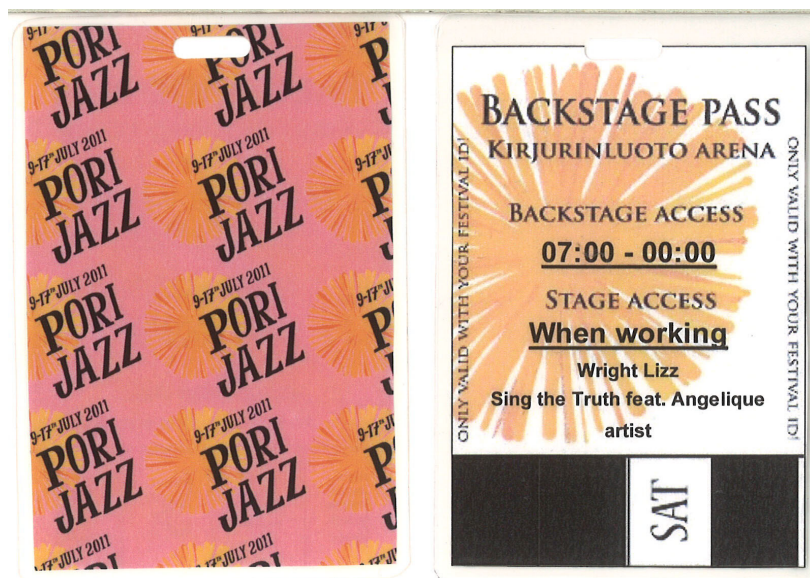
Figure 8.1 Backstage pass 2010

Figure 8.2 Backstage pass 2011

Figure 8.3 Backstage pass 2012

Future changes to passes are likely and especially one promoted by the festival production. That particular change would be significant as it also affects the festival passes. Implementing the usage of RFID chipped cards would be the next step in developing the passes further. RFID stands for Radio-Frequency Identification. It uses radio frequencies for transferring information from a distance. RFID has many uses for example in industrial assembling, inventories, tracking, access control, passports and animal identification. (The RFID Network) The backstage pass would not be a separate pass, but all the people who would need access would have their own festival pass. This change should not be too expensive. It would require some changes in the software interface, the printing machine would have to be changed and also some readers should be either rented or bought. The difference between a normal blank pass and a blank RFID chipped pass is not huge. Festival would also need several readers. There are different ways to use RFID, either the information could be changed wirelessly or in the check-in. A RFID pass can carry more information than just the normal printed info on the pass. Since Pori Jazz has a lot of volunteers they need to be catered for. Pori Jazz has its own catering service and restaurant. It is located at the local high school and the festival uses food tickets that are distributed to volunteers by their group leaders depending on how many days they work for the festival. These food tickets could also be added to the RFID pass and no one would have to use paper food tickets that get easily lost and can be misused.

Transferring to these new passes could begin by changing the backstage passes to RFID chipped ones first. The amount of backstage passes the festival organizers grant is comparatively small by comparison to the amount of normal festival passes. The festival organizers grant approximately a couple hundred backstage passes in total depending on the size of artist crews.

Giving a trial run for RFID passes with backstage passes would also give the festival useful experience and show some of the possible disadvantages and issues that would have to be developed further.

Pori Jazz asked for offers about the costs of using RFID passes. These tender requests were sent to several companies. The request included following information:

- Approximately 2300 passes will be printed
- Preparedness for backstage access and catering information
- Approximately 2-3 backstage areas with several entries
- 1-2 catering spots
- Approximately 10 pass readers plus spare equipment

Producing the passes:

- 1 printer for year-round use
- 2 printers for the duration of festival
- Software plus licenses

Other notable things:

- Possibility to add a hologram or other identification
- Way of printing, must be done on site and possibly partly beforehand
- Interface to existing software (iFest) where all the information is retrieved from

Request for these tenders was sent to nine Finnish companies. Seven of these companies replied, but only one was able to fulfill all requirements as asked. Company

that was selected as provider was a company Pori Jazz have worked previously as the Festival had to be renewed and the equipment Festival ordered are prepared to produce RDIF passes in future if the change to this identification will be done. This change will need changes in the interface and other programming for the software in future.

The principle of using RFID passes can be seen on appendix 6.

Some of the given offers were

Company 1

Company 1 did not give an offer based on RFID identification on passes, but catering would have RFID cards.

The offer wasn't clearly specified, overall price for the whole system was 5050 € a week (excluding VAT)

Company 2

Company 2 based on using mobile phones as card readers. No intergration with the festival software, but other programming did include. Price was approximately 10 000 €, software being 4000 € from the price. (excluding VAT)

Company 3

Company 3 offered only printing service with blank cards with RFID and hologram identification. No covering service or programming to our interface. It would have cost approximately 10 350 € (excluding VAT). This offer had multiple different options from black and white printing, different card blanks and RFID chips. Without any programming it was both not suitable and also expensive.

Company 4

Company 4 offered 2D bar codes to be used in the first stage and possibility to use RFID in future. 2D readers would be mobile phones. Price of card blanks was not specified, but the system based on renewing the existing system. Price without the RFID tags was approximately 7000 €.

The back white passes that have no information costs approximately 0,10-0,15 €
apiece. RFID cards are priced from approximately 0,40 € to 1,00 € (S. Sareskoski
Oy). This means the costs would be multiplied, but the overall costs would still be
quite insignificant. The largest part of the costs of implementing the usage of RFID
cards would be the programming.

Pori Jazz will map possibilities for future use, but at this moment the festival was not
ready to implement new system with RFID passes.

9 SUMMARY

Managing and production of backstage area in temporary venues is a substantial part
of events where it is needed. It may seem as a minor section for common visitor, but
it includes functions that are vital for the event.

Organizational choices and managing the human resources create the base for the
implementation. Organizations in event industry are complex as they may consist of
fulltime workers, part time workers and volunteers. It is important to have a clear
structure for the organization and properly working information flow.

The backstage area with all the functions it withholds is risky and the risk manage-
ment is necessary to have. Event organizers should scan the possible risks and de-
velop a process to monitor them. A large part of the risks can be eliminated with ad-
vance planning.

The artists' riders are necessary to review beforehand and for event producer to know
what can be expected. Riders give a comprehensive insight what the hospitality fa-
cilities should include and also they determine frames to various other details.

Staging the backstage area to functional ensemble demand good planning, the area
should be mapped with care. Various aspects should be examined from the view-
points of transportation, catering, security, communication and overall functionality.
Scheduling the backstage requires similar carefulness, as there many processes on
during the whole time the event is running.

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APPENDICES

Note: Literary versions of interviews may be enquired from
emmaboelius@gmail.com

APPENDIX 1: Backstage survey for festival staff

APPENDIX 2: Backstage survey for festival organizers

APPENDIX 3: Risk assessment

APPENDIX 4: Example of a rider 1

APPENDIX 5: Example of a rider 2

APPENDIX 6: Figure of principles of using RFID passes

Backstage - Kehittämiskysely - Staff

Pakolliset tiedot on merkitty tähdellä (*)

Vastaajan tiedot

Sukunimi *

Etunimi *

Työtehtävä

Missä työskentelit?

Kysymykset Pori Jazzista

Arvioi arvosteluasteikolla 1-5 (5=kiitettävä, 4=hyvä, 3=tyydyttävä, 2=välttävä, 1=heikko)

Millaisen arvosanan antaisit Pori Jazz-festivaalille tapahtumana?

Millaisen arvosanan antaisit Pori Jazzille toimitsijan näkökulmasta?

Miten hyvin mielestäsi Pori Jazzin check-in-piste (korttitoimisto) toimi?

Minkä arvosanan antaisit backstage-alueelle kokonaisuutena?

Minkä arvosanan antaisit backstage -alueen toimivuudelle?

Minkä arvosanan antaisit backstagen kulunvalvonnalle?

Minkä arvosanan antaisit backstagen ulkoasulle?

Minkä arvosanan antaisit backstagen tarjoiluille?

Miten hyvin yhteistyö backstage -alueella mielestäsi toimi?

Koetko nykyisen passijärjestelmän hankalaksi?

Mikä backstagella toimii mielestäsi erityisen hyvin?

Mitä backstagella pitäisi erityisesti kehittää?

Onko jotain, minkä kehittäminen auttaisi mielestäsi työtehtävien suorittamisessa?

Lisätietoja

Oletko työskennellyt muissa tapahtumissa kuin Pori Jazz -festivaaleilla? Missä?

Millainen festivaalitunniste olisi mielestäsi paras (ranneke,passi, etc)?

Millainen backstage access-tunniste olisi mielestäsi paras (passi, ranneke etc)?

Vapaa sana - mitä mielestäsi pitäisi kehittää?

Kiitos ajastanne!

Backstage - Kehittämiskysely - Festivaalijärjestäjät

Kysely festivaalijärjestäjille koskien backstage -alueiden palveluita ja järjestelyjä.

Kyselyssä saatuja tietoja tai osia niistä voidaan julkaista, mutta ennen sitä vastauksista poistetaan kaikki nimet sekä muut mahdollisesti yksilöivät tiedot.

Pakolliset tiedot on merkitty tähdellä (*)

Vastaajan tiedot

Sukunimi *

Etunimi *

Asema/Työtehtävä *

Festivaali *

Yleistä

Käytetäänkö festivaaleillanne vapaaehtoistyöntekijöitä?
   ○ Kyllä
   ○ Ei

Jos kyllä, paljonko heitä on?

Paljonko festivaaleillanne on palkallisia työntekijöitä?

Moniko heistä on ympärivuotinen?

Paljonko festivaaleillanne käy asiakkaita?

Montako konserttipaikkaa festivaaleillanne on?

Montako backstage-aluetta festivaaleillanne on?

Ovatko ne keskenään palveluiltaan samanlaisia?

Rakennetaanko backstage-alue uudelleen joka vuosi? (vrt. kiinteät rakennukset)

Miten maailman turvallisuustilanne on vaikuttanut tapahtumanne turvajärjestelyihin?

Kulunvalvonta

Onko teillä käytössä artisteille
   ☐ Festivaalipassi
   ☐ Ranneke
   ☐ Muu, mikä?

Mikäli teillä on käytössä passi, onko se

☐ Kuvallinen
☐ Nimellinen

Onko käytössä backstage-passi?

○ Kyllä
○ Ei

Mikäli kyllä, onko se

☐ Kuvallinen
☐ Nimellinen

Oletteko törmänneet väärinkäytöksiin passien suhteen?

○ Kyllä
○ Ei

Jos kyllä, kuinka monta kertaa vuodessa?

Onko festivaaleillanne käytössä ajoluvat?

○ Kyllä
○ Ei

Onko backstage -alueelle oma ajolupa?

○ Kyllä
○ Ei

Onko ajolupa autokohtainen?

○ Kyllä
○ Ei

Tarkastetaanko kaikkien autossa olevien passit/kulkuluvat, kun auto ajaa backstage -alueelle?

○ Kyllä
○ Ei

Backstage

Kuka festivaaleillanne on vastuussa backstage-alueesta?

Oletteko rajanneet aikaa jonka artistit voivat viettää backstage-alueella?

○ Kyllä
○ Ei

Saavatko artistit tuoda alueelle ystäviään?

○ Kyllä
○ Ei
○ Vain erikoistapauksissa

Jos kyllä, pitääkö vieraista ilmoittaa etukäteen?

○ Kyllä
○ Ei

Pääseekö lehdistö backstage-alueelle?

○ Kyllä
○ Ei

Jos ei, onko heille järjestetty jokin oma tila tai alue?

○ Kyllä

	○ Ei
Onko backstage -alueelle järjestetty paremmat wc-tilat? (vert. bajamaja/premium bajamaja)	○ Kyllä ○ Ei
Onko wc-tiloissa käytössä kauneudenhoitotuotteita ja välineitä (esim. hiuslakkaa, vanulappuja)?	○ Kyllä ○ Ei

Mikä kuvaa backstage-aluetta festivaaleillanne parhaiten (rastita max. kaksi kohtaa)

☐ Artistien rauhallinen työ- ja taukotila

☐ Artistien hengailupaikka ennen ja jälkeen keikan

☐ Ilmainen baari artisteille ja heidän ystävilleen

☐ VIP-tila, jossa viihtyvät kaikki tunnetut henkilöt

☐ Paikka, jossa on koko festivaalin parhaimmat bileet

Mitä seuraavista on tarjolla bs-alueellanne (maksuttomasti)?

☐ b-alkoholeja

☐ a-alkoholeja

☐ virvoitusjuomia

☐ lämmintä ruokaa

☐ pientä purtavaa

☐ makeisia

☐ hedelmiä

☐ teetä/kahvia/ym.

☐ TV

☐ Hieroja

☐ Langaton internet

☐ suihku

☐ sauna

Mikäli lehdistölle on järjestetty oma tila tai alue, mitä palveluita siellä tarjotaan?

Miten backstage-alue ja sen palvelut ovat viimevuosina mielestäsi muuttuneet?

Lisätietoja

Vapaa sana (jos mieleesi tulee jotain mainitsemisen arvoista, mikä ei
kyselyssä tullut esille)

Kiitos ajastanne!
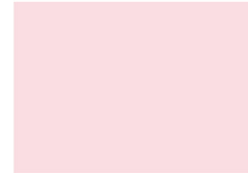
APPENDIX 3

Festival risk assessment – removed for being confidential

Europe Festivals - July 12th – July 21st, 2012

TOUR CONTACTS

SAM Management

Tour Manager

Production Manager

Production Assistant

AUDIO
We will be traveling with full audio control system provided by Skan. This includes monitor and FOH desk, multi core and 120 volt power distribution of the stage.
See stage plot attached..

BACKLINE
We will provide all of our own backline.

CATERING
Please see meal guideline and dressing hospitality rider attached; to be advanced with Sarah Oda, production assistant.
Breakfast   12 crew/drivers (2 vegetarian)
Lunch   20 band/crew/drivers (2 vegetarians)
Dinner   20 band/crew/drivers (3 vegetarians) – this does not include local labor,
              promoter, or applicable building staff.

DRESSING ROOMS/PRODUCTION OFFICE
1   dressing room to include **one (1) High Speed ETHERNET HARD LINE**
         bathroom, shower, 1 (8') table, 1 full-length mirror, 1 hanging rack, recycling bins, 1
         floor lamp, a couch and standard chairs to accommodate 4 people.

1   *BAND* dressing room to include bathroom, shower, (2) 8' tables, 6 chairs, 1 full-length
         mirror, 1 hanging rack, recycling bins, 2 floor lamps, couches and standard chairs to
         accommodate 8 people.

1   *PRODUCTION OFFICE* to include **one (1) High Speed ETHERNET HARD LINE**,
         recycling bins, (3) 8' tables and 6 chairs to accommodate 6 people.

LABOR
Each call time is adding additional labor as outlined.

(load in)   6 hands, 1 electrician, 1 runner w/6 seat van, 1 forklift (or means to get
                   FOH equipment to the mix position)

(out)   8 hands, 1 electrician, 1 forklift (or means to get FOH equipment from
                   mix position)

Europe Festivals - July 12th – July 21st, 2012

LIGHTING
Please forward all lighting plots and contacts to our lighting operator.

We are carrying 13 strings of LED origami bird strips to hang from local trussing. These will require 16 amps of power. Control to be advanced with Steve. See rendering attached.

PARKING
Note that we have the following vehicles traveling with us.
1   45' buses (crew)
1   45' buses (artist)
1   Semi trucks (50')

PASSES
We will require 30 All Access passes for band/crew/management/drivers.

PHOTO POLICY
has a strict no photo policy. We ask your help in enforcing this by doing a visual search for all cameras, audio and video recording devices at the public entrance gates/doors. Only photographers and news teams that have been cleared through Management will be issued a photo pass clearing them to bring cameras into the venue. The tour manager, Dale Lynch will advise where in the venue photographers are authorized to take pictures from.

PIANO TUNER
We will require a piano tuner for two tunings of a Yamaha Spinet, upright piano. One tuning 1 hour prior to sound check and one tuning 2 hours before show time.

POWER
1   32 amp three-phase service for Audio, Stage LEFT
2   32 amp, land-lines for TOUR BUSES

RECYCLING
Please provide recycling bins backstage that are appropriate for the local recycling regulations. For example some cities utilize one "catch all" bin that can be sorted and other cities require Paper, Glass, Plastic and Aluminum bins.
Recycling bins should also be made available to the audience and clearly displayed throughout the venue.

RISERS
Two x 8' x 8' x 1' rolling risers.
See plot attached.

Europe Festivals - July 12th – July 21st, 2012

RUNNERS
1   Runner w/6 pax van to be present from the time of pre-rig until the completion of load out.

SCHEDULE
Please send in full schedule for the stage we are on including doors time.

SECURITY
- Please provide adequate and skilled security staff for Artist's crew and Artist's equipment at all times from the beginning of load in until the end of load out. This includes the stage and all areas of the venue where the Artist's equipment and possessions are kept. If there is a lock on any of the dressing rooms or production offices a key will be made available to

<u>**Specific attention must be given to the following security areas:**</u>
Load in
1 guard   To cover loading dock/stage door.
1 guard   To cover artist buses/trucks.
2:00pm
1 guard   dressing room. *Guard to remain until artist departure from venue.*
Sound Check
1 guard   To cover concert seating area and enforce closed sound check.
During Show
2 guards   One on either side of the stage.
1 guard   FOH Mix position.
TBC guards   To cover all backstage entrances from public area's.
TBC guards   To cover rest of venue determined by audience expected.

Please note all sound checks should be CLOSED except to working personnel only.

SOFT GOODS
There are various soft goods being used in this production. Fire certificates are available upon request.

SPOT LIGHTS
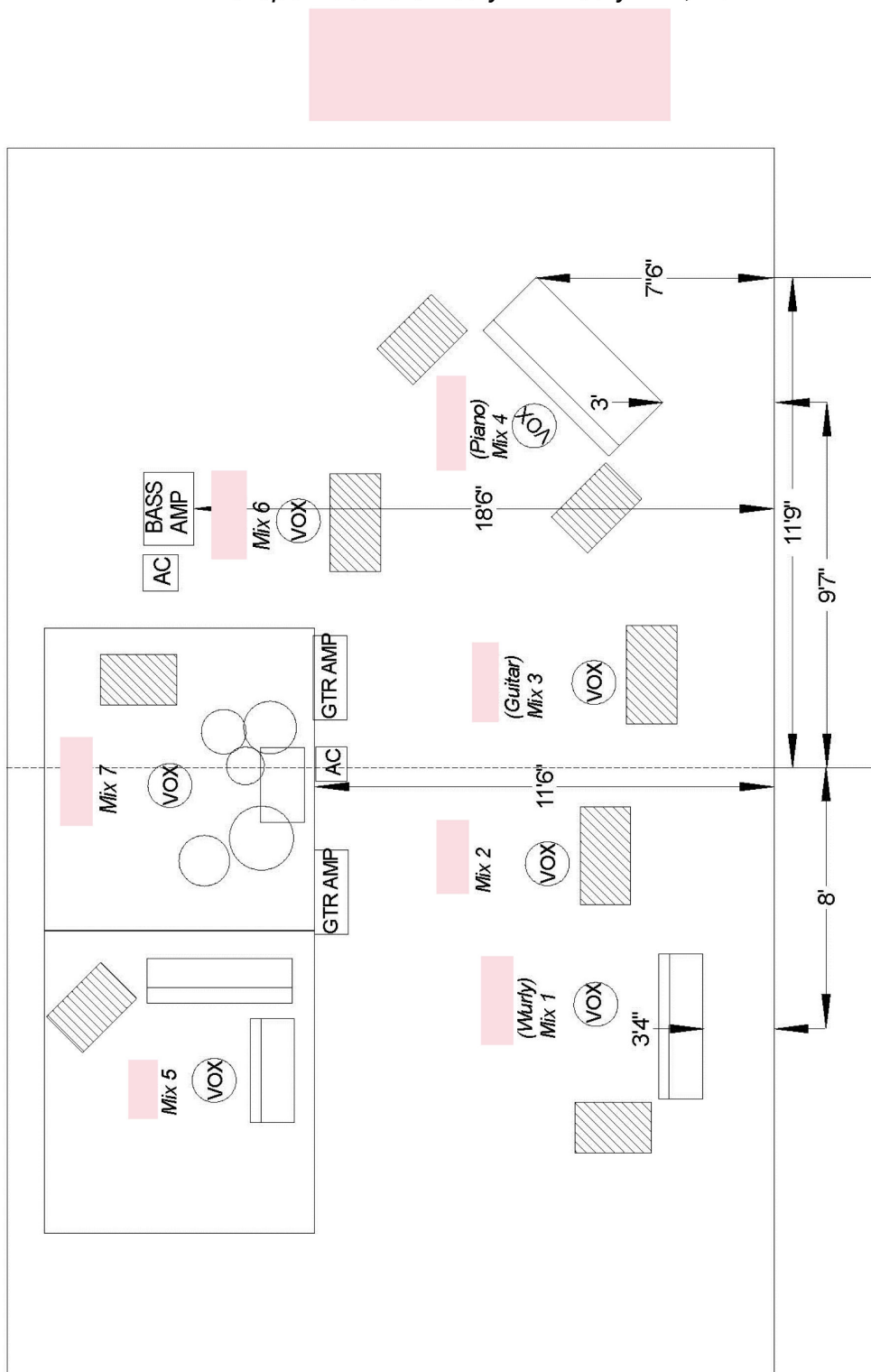NO spot lights will be required or used for this performance.

STAGE
Minimum stage size required is 48' x 40' x 5'.

TOWELS
Three dozen (36) large bath towels.
One dozen (12) small black hand towels for the stage
Towels to be placed in the   production office before load in.
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Europe Festivals - July 12th - July 21st, 2012

Europe Festivals - July 12th – July 21st, 2012

CATERING REQUIREMENTS

CATERING ROOM:
A separate, non-public, secure, clean, quiet catering room located in the main venue, not in any adjoining or separate facility, is required to serve all of the meals of the show day. **NO SMOKING IS PERMITTED IN THIS ROOM!** This room must be able to accommodate a minimum of TWENTY (20) touring party members at any one time. There must be sufficient tables and chairs for touring party members and locals to sit and eat. At no time should the Artist have to pass through any public area to get to the catering area. If this is completely unavoidable, we must agree on another acceptable option.

*ALL HOT DISHES MUST BE SERVED IN HOT CHAFING DISHES.

*PLEASE PROVIDE ALL APPROPRIATE PLATES, BOWLS, EATING UTENSILS, NAPKINS, CUPS, ETC. WITH BOTH REAL SILVERWARE / DISHWARE AND BIODEGRADABLE DISPOSABLES. **NO STYROFOAM PLEASE!**

*PLEASE INCLUDE ALL NECESSARY CONDIMENTS THROUGHOUT THE DAY.

*TRASH CANS & BUS TUBS MUST BE PROVIDED IN THE CATERING ROOM.

*WE STRIVE TO BE AN ENVIRONMENTALLY FRIENDLY TOUR. IF AVAILABLE, PLEASE PROVIDE RECYCLING CANS FOR PLASTIC AND ALUMINUM PRODUCTS IN OR NEAR THE CATERING ROOM.

*THIS ROOM MUST BE CLEANED AND MAINTAINED THROUGHOUT THE DAY.

**IMPORTANT NOTES FOR ALL MEALS:
1. We are traveling with 1 person who has serious shellfish allergies (please keep all shellfish dishes separate from other dishes).
   *Please post signs at the catering table saying, **"DO NOT MIX SERVING UTENSILS DUE TO SEVERE ALLERGIES"**
2. We have vegetarians with us so please post signs indicating whether or not an item is meat-free, fish-free, etc.
3. We have lactose intolerant members in our group. Please keep this in mind when deciding on the menu.
4. Please inform   of any items on the menu containing cucumbers (including pickles). Please separate the cucumbers whenever possible.
5. Please avoid using BELL PEPPERS in all lunch and dinner dishes.
6. Whenever possible, please serve heavier sauces, those containing cream or butter, on the side (i.e. Fish and Meat dishes to be served plain with the option to add sauce.)

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MEALS:
All proposed menus must be sent to   **one week prior to the performance to be OK'd.**

Meal times and numbers will be confirmed during the advance by   **.**
The catering numbers DO NOT include any local crew or building staff.

This could include breakfast, lunch and dinner – depending on what type of show is being performed. Lunch and Dinner menus will be subject to approval in advance. There should be an assortment of entrees, including vegetarian choices, keeping in mind that some will want heavier meals (protein and starches) while others will want a lighter health conscious meal (see suggestions below). Please prepare all dishes with fresh produce. Please offer all salads and entrees with dressing and sauces on the side. Please avoid fried food. If your caterer has a specialty (local, ethnic) of any kind, please let us know at the time of advance. I'm sure we would love to try it!

ALL DAY DRINKS
To be set at load in and to be iced and replenished throughout day until the end of load out.
- Seventy-two (72) 500 ml bottles of still Spring Water - (NO EVIAN, AQUAFINA OR DASANI, PLEASE). If available, we would also appreciate a large water cooler all day that we can use to refill water bottles and/or cups
- Perrier or other sparking water.
- Assorted sodas: Coke, Diet Coke, Sprite, Dr. Pepper, Mountain Dew, Root Beer.
- Milk: (Whole, 2%, Skim, Chocolate milk, Plain Soymilk) – NO POWDER CREAMER.
- Juice: Orange, Apple, Cranberry, Grapefruit
- Assorted Snapples
- Assorted Gatorade
- Hot coffee & tea set-up including: electric kettle, assorted teas (herbal, black, green) assorted sweeteners, honey, drink stirrers, hot drinking cups, & cold drinking cups.

BREAKFAST:
As a minimum guideline, BREAKFAST should include the following:
- Eggs (cooked to order when possible - no scrambled eggs in a chafing dish, please)
- Omelette ingredients: Ham, cheese, tomato, onion, mushroom, peppers
- Bacon or Sausage
- Hash Brown or Breakfast potatoes
- Pancakes, Waffles or French Toast
- Assorted breads, including white, wheat, bagels, muffins, **with a working toaster.**
- Three (3) boxes of cold cereal/oatmeal – one (1) healthy type, one (1) sugar rush, One (1) box of assorted individual instant oatmeal.
- Six (6) individual serving yogurt with assorted flavors and plain
- Whole fresh fruit washed and ready to eat - to include bananas, apples, oranges, grapes, and seasonal fruits whenever possible (keep stocked throughout day).

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- Condiments must include: butter, margarine, syrup, cream cheese, assorted jams, creamy peanut butter, Tabasco, ketchup, small salsa.

LUNCH:

As a minimum guideline, LUNCH should include the following:

- Two (2) types of soup – one vegetarian, one with meat. Please provide broth alternatives when serving cream soups.
- Two (2) hot meat dish (i.e. hamburgers, grilled sandwiches, lasagna, shepherd's pie, chicken and fish options).
- Two (2) hot vegetarian dishes (i.e. vegetarian version of meat dishes!) **NOTE: Mixed steamed vegetables or potatoes do NOT count as a vegetarian option!!
- Steamed veggies – no salt added.
- Steamed brown rice.
- Deli platters with assorted non-processed meats, non-processed cheeses, egg salad & tuna salad for sandwich making. (Keep meat separate from the rest).
- Variety of breads including white, wheat, rye, bagels, and Kaiser buns.
- Sandwich extras including lettuce, tomato, onion, sprouts, cucumber, dill pickles, etc.
- Mixed Green and one other type of salad (i.e.Pasta, Potato, Mediterranean,Coleslaw)
- Cookies, brownies or some other sugar-fix treat!
- Condiments must include: salad dressings (including olive oil and vinegar), assorted mustards, mayonnaise, & breakfast condiments
- PLEASE HAVE EITHER PELLEGRINO OR PERRIER AVAILABLE.

DINNER:

As a minimum guideline, DINNER should include the following:

- One (1) Red Meat dish (i.e. Steak, BBQ ribs, Pork Chops, Prime Rib, Lamb Chops, Spaghetti & Meatballs).
- One (1) Poultry dish (i.e. roast chicken/turkey).
- One (1) Fish dish (i.e. Grilled Salmon, Blackened Fish).
- Two (2) Vegetarian options (i.e. Curry dishes, Asian stir-fry, Grilled Tofu, Stews, Eggplant Parmesan). **NOTE: Mixed steamed vegetables or potatoes do NOT count as a vegetarian option!!
- Vegetarian Soup, can be carried over from lunch (i.e. Potato, Minestrone, French Onion, Green Pea, etc.)
- Meat Soup, can be carried over from lunch (i.e. Chicken Noodle, Beef Barley, Turkey Veg, etc.)
- Rice or Pasta or potato dish (i.e. Brown Rice, Couscous, Risotto, Rice Pilaf, Pasta Primavera, roast potatoes, potato gratin)
- Steamed Brown Rice – always have this as part of the dinner menu
- Three (3) vegetable choices – one must be an unseasoned GREEN vegetable.
- Two (2) assorted salads with lots of fresh vegetables
- Fresh Bread
- Assorted Fruit Salad

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- Assorted Desserts – including one chocolate and one non-chocolate
- PLEASE HAVE EITHER PELLEGRINO OR PERRIER AVAILABLE.
DRESSING ROOM HOSPITALITY:

To be completely set up (TBC).

**NOTE FOR ALL DRESSING ROOMS:

- **All food and body items to come from a Whole Foods Market / Organic Food Store.**
- All food items covered, protected, and refrigerated or on ice that need to be (ie: plastic wrap over all fruits and dips, etc.)
- Please use reusable china, glass and silverware ONLY.
- Please do not place any additional "junk food" in the dressing room (including candy, chocolate bars, sweets, cookies, etc.).

ARTIST (NORAH) DRESSING ROOM:

EVERYDAY	One (1) full-sized mirror and one (1) makeup mirror
	If no makeup mirrors are available, supply four (4) Clip-on lights with 60 watt bulbs
	One (1) small bar of soap (bigger than travel size, smaller than family size).
	Six (6) 500 ml bottles of sparkling water in fridge.
	Four (4) clean towels and 4 (four) clean washcloths.
	Twelve (12) 500 ml bottles of still water, room temperature - FIJI PREFERRED (No Aquafina, Dasani, or Evian please)
	Electric Kettle with 4 mugs (No thermos please). THIS IS ABSOLUTELY NECESSARY AND MUST BE AVAILABLE FIRST THING IN THE MORNING
	Four (4) WHOLE Lemons w/ a cutting board and small knife
	One (1) small Jar/bottle of Honey (or individual packs if possible)
	One (1) plate of crudités and hummus for one ALL ORGANIC
	Small selection of fresh ORGANIC whole fruits for one.
	One (1) 500 ml bottle of Jameson's Irish Whiskey
	One (1) Liter bottle of Grey Goose Vodka ON ICE (Please be sure to get the UNFLAVORED kind).
	Six (6) Wine glasses, Six (6) regular low-ball glasses.
	TBC - Vegetables for juicing: 3 bunches of carrots, 3 bunches of celery, 6 cucumbers, 2 bunches of spinach, 1 bunch kale, 4 beets, 4 apples, 2 large ginger roots. ALL ORGANIC – We will

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	bring our own juicer.
	TBC - 2 medium sized bowls.
MONDAY ONLY	One (1) Bag of Robert's American Gourmet Pirate Booty (or other light cheese puff snack)
TUESDAY ONLY	One (1) box of HUGGIES unscented baby wipes (preferred brand – or organic UNSCENTED baby wipes)
	One (1) small bottle of Dove, Lavender, plain or organic foaming body wash.
WEDNESDAY ONLY	One (1) small box of unscented makeup wipes (preferred brand – or organic unscented baby wipes)
	One (1) bag of SmartFood popcorn (or honey wheat pretzels)
THURSDAY ONLY	One (1) bag of Robert's American Gourmet Aged Cheddar Puffs (or other light cheese puff snack)
FRIDAY ONLY	One (1) small bottle of Dove, Lavender, plain or organic foaming body wash
	One (1) bag of Robert's American Gourmet Pirate Booty (or other light cheese puff snack)
SATURDAY ONLY	Two (2) bottles of Prosecco ON ICE.
	One (1) bag of Honey Wheat Pretzels
SUNDAY ONLY	One (1) bag of SmartFood Popcorn (or honey wheat pretzels)

BAND (BOYS) DRESSING ROOM:

EVERYDAY	One (1) New York Times Newspaper OR International Newspaper in English
	One (1) plate of crudités and plain hummus ALL ORGANIC
	One (1) bowl of assorted whole fruits (apples, oranges, bananas, berries, grapes, kiwis etc) ALL ORGANIC
	Twenty-four (24) 500 ml bottles of still water, 6 placed in fridge – FIJI PREFERRED (No Aquafina, Dasani, or Evian please).
	Twelve (12) 500 ml bottles of plain Pellegrino or Perrier (no flavors), placed in fridge
	Six (6) Cans of Flavored San Pellegrino (Aranciata, Limonata, Blood orange, etc.)
	Eight (8) small juice bottles – only Odwalla or Naked brands (or other FRESH SQUEEZED organic orange or grapefruit juice).
	Six (6) assorted KIND brand nut bars – without chocolate.
	Four (4) CLIF brand bars – pref. Peanut butter flavors.
	Six (6) WHOLE lemons w/ a cutting board and small knife
	One (1) large ginger root

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|	
	Twelve (12) bottles of Corona or Miller Hi-Life Beer.
	Six (6) bottles of Sierra Nevada Beer.
	One (1) 1 Liter bottle of Jameson's Whiskey
	One (1) high quality bottle of Red wine (Cabernet or Shiraz preferred - $20-$30 USD).
	One (1) 6-pack of coke
	One (1) electric Kettle
	Four (4) small bars soap
	Eight (8) Bath Towels
	Eight (8) Face Cloths (wash cloths)
	Bottle opener, wine key, glasses (10 wine and 10 regular low ball), 10 mugs, 10 plastic cups.
MONDAY ONLY	Six (6) Bottles of Grolsch Beer.
TUESDAY ONLY	Six (6) Bottles of Pilsner Urquell Beer.
WEDNESDAY ONLY	One (1) Liter of bourbon or scotch (brand to be confirmed during advance call!)
	Six (6) Bottles of Grolsch Beer.
THURSDAY ONLY	Six (6) Bottles of Pilsner Urquell Beer.
FRIDAY ONLY	Six (6) Bottles of Grolsch Beer.
SUNDAY ONLY	Six (6) Bottles of Pilsner Urquell Beer.

PRODUCTION OFFICE:

EVERYDAY (Setup @ load in)	Twenty-four (24) 500 ml bottles of still water – room temperature (No Aquafina, Dasani, or Evian please)
	Twenty (20) clean BLACK stage towels (hand towel size)
EVERYDAY (Setup during show)	Two (2) bottles of quality Red Wine (Shiraz, Cabernet Sauvignon, Merlot etc.) with wine key.
	Six (6) Wine Glasses

GREEN ROOM (if required per advance)

TBC	Twelve (12) bottles of local beer (6 light, 6 ale or lager– if possible)
	One (1) bottle of quality white wine
	One (1) bottle of quality red wine
	Wine Key
	Twelve (12) assorted soft drinks
	Cups and glasses
	One (1) tray of ice for all beverages

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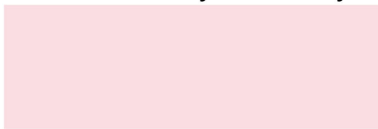
AFTERSHOW / BUS STOCK REQUIREMENTS (TBC PER SHOWDAY)

All additional bus stock requirements are to be confirmed on the day of the performance with a shopping list from each bus.

ARTIST/BAND BUS

EVERYDAY	Two (2) 5kg bags of ice –frozen until bus stock time
	Six (6) 500ml bottles of sparkling water, plastic preferred, (Pellegrino when available).
	Twenty-four (24) 500ml bottles of water – FIJI PREFERRED (NO DASANI OR AQUAFINA)
	One (1) bottle of good Red Wine (Syrah / Cabernet Sauvignon / Merlot)
MONDAY ONLY	One (1) Liter of Rice Milk (Rice Dream is the pref. brand)
	Twelve (12) bottles of Corona or Miller Hi-Life Beer.
TUESDAY ONLY	One (1) .5kg bag of high quality coffee – ground for drip.
	One (1) .25L carton half and half ORGANIC (or coffee cream)
	Twelve (12) bottles of Sierra Nevada Pale Ale (or closest full bodied, ambler ale).
WEDNESDAY ONLY	Twelve (12) individual sized coconut waters
	Twelve (12) bottles of Corona or Miller Hi-Life Beer.
THURSDAY ONLY	Two (2) one-liter cartons of 1% milk ORGANIC
	Twelve (12) bottles of Pilsner Urquell Beer (or closest pilsner)
FRIDAY ONLY	Twelve (12) bottles of Grolsch (or closest)
SATURDAY ONLY	Twelve (12) bottles of Sierra Nevada (or closest full-bodied, amber ale)
	Twelve (12) bottles of Corona or Miller Hi-Life Beer.

CREW BUS

|	
EVERYDAY	Two (2) 5kg bags of ice –frozen until bus stock time
	Forty-eight (48) 500ml bottles of still water - FIJI PREFERRED
	An assortment of ten (10) non-carbonated drinks including flavored ice tea, snapple, Gatorade.
	An assortment of twenty four (24) cans of soda including coke, diet coke, mountain dew, root beer, sprite.

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	Twelve (12) bottles of Heineken.
	One (1) bottle of good quality red wine (pref. Malbec)
MONDAY ONLY	Six (6) 500 ml bottles of San Pellegrino
	One (1) carton of Rice Milk (pref. Rice Dream)
	One (1) box of TOTAL Raisin Bran
	Twelve (12) bottles of good local brew (lager or pilsner).
TUESDAY ONLY	Twelve (12) bottles of Beck's or Yuengling Beer (Or closest medium bodied, amber lager - Cans if possible)
	Twelve (12) bottles of Dos Equis (Or closest crisp pilsner - Cans if possible)
	One (1) .5kg bag of high quality coffee (Starbucks "Pike Place Roast" is preferred brand- ground for drip).
	One (1) 250ml carton of half and half (or coffee cream)
	40 PAPER Coffee Cups with Lids (No Styrofoam please)
WEDNESDAY ONLY	Six (6) bottles of Miller hi-life Beer (or closest light crisp lager - cans if possible)
	Six (6) bottles of good local brew (lager or pilsner).
	One (1) bottle of good quality white wine (pref. Chardonnay)
	One (1) liter carton of Whole Milk
THURSDAY ONLY	Twelve (12) bottles of Beck's or Yuengling Beer (Or closest medium bodied, amber lager - Cans if possible)
	One (1) carton of Rice Milk (pref. Rice Dream)
	One (1) box of TOTAL Raisin Bran
	Six (6) 500ml plastic bottles of San Pellegrino
	40 PAPER Coffee Cups with Lids (No Styrofoam please)
FRIDAY ONLY	Twelve (12) bottlers of Dos Equis (Or closest crisp pilsner -cans if possible)
	One (1) .5kg bag of high quality coffee (Starbucks "Pike Place Roast" is preferred brand- ground for drip).
	Twelve (12) bottles of Heineken (in addition to everyday list)
	One (1) 250ml carton of half and half (or coffee cream)
SATURDAY ONLY	Twelve (12) bottles of Beck's Beer or Yuengling (Or closest medium bodied, amber lager - Cans if possible)
	Twelve (12) bottles of Dos Equis (Or closest crisp pilsner - cans if possible)
	40 PAPER Coffee Cups with Lids (No Styrofoam please)
	Two (2) one-liter cartons of Whole Milk
SUNDAY ONLY	Twelve (12) bottles of Miller hi-life Beer (Or closest light crisp lager - Cans if possible)

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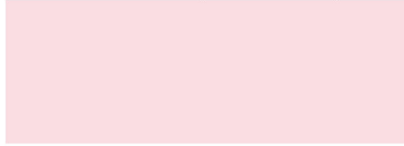
AFTERSHOW FOOD
A minimum of 3 menus to be ready for us to peruse by 2:00PM – only show us places that can do take-away food and will be open during our aftershow time period. We prefer good quality, local restaurants. The first run must be ready, hot and in the dressing rooms just before the end of the show. The rest to be placed on the production bus unless otherwise directed. Good ideas are: Pizza, Mexican, Thai, Chinese, Hamburgers, local, wonderful and interesting, Whole Foods….the only fast food that is acceptable is In & Out Burger.

ADDITIONAL AFTERSHOW FOOD FOR ARTIST'S DRESSING ROOM – To be ready and in the dressing room right at the end of show.

MONDAY	Assorted Vegetable crudite for 4 people with a healthy dip (hummus or other)
TUESDAY	Assorted Deli Meats and cheeses with whole grain bread for 4 people (include lettuce, tomato, onion, mustard, and mayo) – This can be packaged, not on a tray.
WEDNESDAY	Assorted Vegetable crudite for 4 people with a healthy dip (hummus or other)
THURSDAY	Assorted Deli Meats and cheeses with whole grain bread for 4 people (include lettuce, tomato, onion, mustard, and mayo) – This can be packaged, not on a tray.
FRIDAY	Assorted Vegetable crudite for 4 people with a healthy dip (hummus or other)
SATURDAY	Assorted Deli Meats and cheeses with whole grain bread for 4 people (include lettuce, tomato, onion, mustard, and mayo) – This can be packaged, not on a tray.
SUNDAY	Assorted Vegetable crudite for 4 people with a healthy dip (hummus or other)

DRIVER MEALS
Three (3) Driver Meals to be prepared for the start of load out. (Example: A sandwich individual pizza, or other handheld food, with chips and cookies or fruit packaged in take-out containers or wrapped. Note: No turkey in these meals).
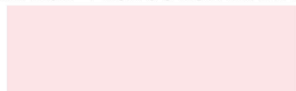
APPENDIX 5
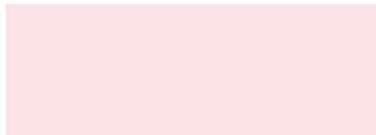
Rider – Full Band 2011 SUMMER Full Band

THIS RIDER PROVIDES FOR THE _____ ONLY

ANY OTHER ACTS APPEARING ON THE BILL ARE NOT INCLUDED

THIS DOCUMENT COMPRISES OF EIGHT (8) PAGES

IF YOU HAVE ANY QUERIES REGARDING THIS RIDER OR ARE MISSING PAGES

PLEASE FEEL FREE TO CONTACT:

_____ - TOUR MANAGER/MONS

_____ -PRODUCTION MANAGER/FOH

_____ – Lighting Designer

AM touring*

THE PURCHASER WILL FURNISH FOR THESE ENGAGEMENTS AT ITS OWN EXPENSE EXCEPT WHERE DETAILED, EQUIPMENT, PERSONNEL (E.G. STAGE MANAGER OR PRODUCTION MANAGER), SERVICES AND OTHER ITEMS NECESSARY TO THE PRESENTATION OF THE _____, INCLUDING, BUT NOT LIMITED TO THE FOLLOWING

Rider – Full Band 2011 SUMMER Full Band

DRESSING ROOMS:

Three(3) lockable dressing room are required for the duration of our stay, one for the Artist and the other for the band.

One (1) Lockable Production Office is also required for the duration of our stay, to share with the Promoter. 2 x telephone lines with international dialing capability and handsets should be in this office. Please have the numbers ready for us during the advance.
The stage and dressing rooms should be secure from pubic access so we can safely leave instruments and personal belongings

Please give all dressing room and production keys to the production manager at commencement of load in.

DRESSING ROOM RIDER:

- DRESSING ROOM RIDER
Tea and Coffee Facilties
- Fresh Milk
- Fresh Lemon, Fresh Ginger
- Selection box of biscuits.
- Twinnings – Lemon and Ginger Tea, Organic Pepermint Tea.
8 x bottles of still water (room temperture)
Small Assortment of Healthy snacks – Include some fruit.
- Rice Crackers, Nuts, Dried Fruit, Eat Natural Bars, Jordan Bars etc.
Selection of Retro Sweets…

FEMALE DRESSING ROOM
4 x bottles of still water.
1 X Bottle of good quality White wine (on Ice)
1 x Bottle of Soda Water(on Ice)
1 x Bucket of Ice
1 x Fresh Lime
small and large cups
Selection of fresh fruit, chocolate.

MALE DRESSING ROOM (which is for all)
2 x Bottles of good quality Red Wine
24 x bottles of Becks on ice or in fridge
1 x Bottle of Vodka (Absolute)
1 x Carton of Fresh Orange Juice
1 x Carton of Cranberry Juice
20 x bottles of still water
Selection of Fizzy Drinks (coke, diet coke, 7up)
Selection of sliced fruit
3 x Blocks of Green and Blacks Chocolate (including milk)
Houmous, Salsa, Dips etc.
Selection of Vegetable (sliced) for dipping. Eg carrot, celery, cucumber.
Pita Bread (Wholemeal and White)
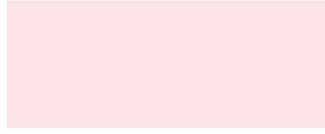Platter of various Cheeses, prosuitto, grapes, complete with crackers.
2 x Bags Corn Chips

PRODUCTION OFFICE
24 x Bottles of Water
1 x cooler/tub of ice.
Basic Bus stock of 24 x premium Beer, red and white wine water and chocolate/crisps.

Rider – Full Band 2011 SUMMER Full Band

CATERING

18 x Hot, 3 course meals (lunch + dinner) required please advise on meal times for all Band and Crew. If no hot meals can be supplied please provide buy out of £25 in local currency.
Please supply a sample menu to the Tour Manager.

INTERNET

Please advise on internet connectivity during our advance however it is required that the production office and at least one dressing room has wired, or access to wireless, high speed internet.

HOTELS

Where required Hotels should be of a four star minimum quality, we will require a double room for single occupancy per member of the travel party. The entire group will stay in the same Hotel, the Hotel must have 24hr room service, health club and internet available in the rooms.
Hotels that are undergoing any construction or near construction sites will not be acceptable and please ensure that no alarm testing is due to be taking place during our stay.
We will advise our exact hotel requirements during the advance.
Please email Tour Manager for further details.

TRAVEL / VEHICLE /GROUND TRANSPORT AND SECURITY:

We will advise on a show by show basis.
Please email Tour Manager for details.

CREWING

Please provide local crew for Load In, Change Over and Load out, numbers to be discussed and agreed with   Production Manager.
We will require, as a minimum, the following deployment of crew.
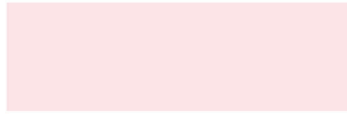6 x local crew
1 x Stage Manager
1 X Lighting Technician
1 X FOH Sound Systems technician
1 X Stage/Monitor technician

BACKRDROP

We are carrying a 40ft by 40ft back-drop. Please provide an upstage pipe fro us to rig our drape on.

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TECHNICAL REQUIREMENTS

FOH:

A stereo professional P.A. system of a suitable size and type for the venue, flying where necessary and giving full coverage of the auditorium, including the area directly along front of the stage, using In Fills if required.

Must be of adequate power to reproduce high sound pressure levels without distortion. The system must be of the highest quality, in good repair, and of known manufacture. All System Crossovers, Processors, Limiters. Compressors, Amplifiers, Equalisers etc MUST be accessible to our engineer!

Preferred system is Meyer MILO/Mica. Please confer with our Production Manager regarding any alternative system.

Please send our Production Manager a venue drawing with seating plot in order that he can specify and discuss the correct ratio of speakers and zoning of the system.

ANY SOUND LEVEL RESTRICTIONS IMPOSED MUST BE NOTIFIED WELL IN ADVANCE

Console:
Yamaha PM5D.

FX, Comps and Gates:
1 x TC Electronics System 6000
1 x Avalon VT 737
1 x good quality CD Recorder – Set up to record

MONITORS:
Console
Yamaha PM5D
Wedges
10 x high quality bi-amped wedges –, Meyer MJF212, Meyer UM1P, And a listen wedge of the same kind.
1 x Small drum sub – HP500 or similar.
IEMS
4 x Sennheiser Series 2000 IEM Systems – set up in Mono. c/w Antenna Distro and Paddle.
2 x Hardwire Shure P6T

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RUMER INPUT LIST   Current at 29th March 2011

Input	Instrument	Transducer	Stand
1	Kick	Beta 91	
2	Snare top	Sm56	Short Roundbase w boom
3	Snare Bottom	Beta 57	Short Roundbase w boom
4	Hats	Shure KSM137	Short tripod
5	Tom 1	Beyer Opus 88	own Clip
6	Tom 2	Beyer Opus 88	own Clip
7	OH L	Shure SM81	Tall boom
8	OH R	Shure SM81	Stereo bar
9	Ride	Shure Beta 98	clamp under cymbal
10	Bass	XLR	
11	Upright Bass	XLR	
12	Guitar	Senn 906	Z bar
13	Acoustic Gtr	Avalon U5	
14	Dobro	Avalon U5	
15	Piano L	Radial Passive DI	
16	Piano R	Radial Passive DI	
17	Layers L	Radial Passive DI	
18	Layers R	Radial Passive DI	
19	Module L	Radial Passive DI	
20	Module R	Radial Passive DI	
21	Sax	Neumann 103	Tall round base cw boom
22	Trumpet	Neumann 103	Tall round base cw boom
23	Perc	Shure KSM137	Tall round base cw boom
24	Guitar Vocal	Shure Sm58	Tall round base cw boom
25	BV 1	Shure Sm58	Tall round base cw boom
26	BV 2	Shure Sm58	Tall round base cw boom
27		Neumann 105	Tall Round Base
28	Spare / Rumer BV	Neumann 105	Tall Round Base
29	Dobro HI	DI	

MONITOR OUTPUTS

output	to	device
1		1 X Wedge
2		2 X outer wedges
3	Rumer	Mono IEM
4	Drummer	Mono feed on 1/4"
5	Drummer	Sub
6	Bass	1 X wedge
7	Keys	1 X wedge
8	Guitar	1 X wedge
9	BV1	Mono IEM
10	BV1	1 X wedge
11	BV2	Mono IEM
12	BV2	1 X wedge
13	Brass 1	1 X wedge

Rider – Full Band 2011 SUMMER Full Band

STAGE PLAN
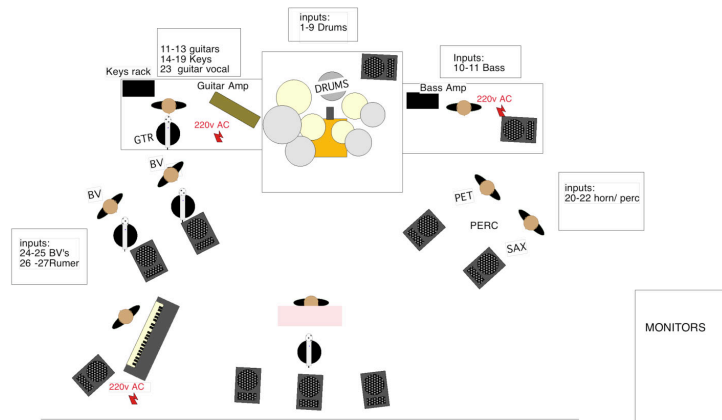
LIGHTING:
Please send a drawing of the house lighting system including a fixtures list to our Production Manager. Our LD will be in touch to discuss our show and whether we will need the promoter to augment the installed system.

STAGE:
The House stage should be clean, smooth and free from any holes or protrusions. The stage should be painted black or covered in clean black Marley flooring. The stage should be of a solid construction and a minimum depth of 26ft and minimum width of 30ft.
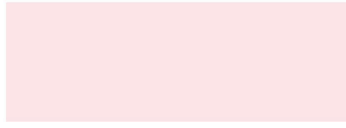
STAGING:
We require
1 x (8x8x1) Rolling Lite Deck Riser complete with black cloth borders and painted black top

2 x (8x4x1) Rolling Lite Deck Risers complete with black cloth borders and painted black top

POWER
4 x 240v 50Hz 13amp UK type outlets distributed across the stage.

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BACKLINE REQUIREMENTS, where we are not carrying our own:

KEYS.
• One (1) x Roland RD700 with SRX11 & SRX12 cards.
• One (1) x Yamaha Motif ES7 With sustain Pedal
• One (1) x rock-n-sok adjustable stool.
• One (1) x Quik Lok two tier Keyboard stand.
• One (1) x set of 6x 1/4inch jack cables and 6X 5m midi cables.

GUITAR.
• One (1) x Fender Deluxe Reverb '65 22w 1 x 12' Blackface reissue combo with pedal
• One (1) x Taylor Acoustic Guitar steel
• One (1) x spare set of 12 guage Martin lights
• One (1) x Fender Stratocstaster
• One (1) x Dobro
• One (1) x set of spare Powerslinky or rotored strings gauges 11-48
• One (1) x Boss chromatic tuner

BASS.
• Two (2) x Warwick Xtreme1000w bass amp heads
• Two (2) x Warwick 4x10" speaker Cabinet
• One (1) x Bridge Double Electric bass or Yamaha Silent Bass
• One (1) x ESP bass guitar (precision) or Fender P Bass-4string
• One (1) x korg dt10 tuner (double bass)
• One (1) x Boss chromatic tuner (bass Guitar)
• One (1) x set of spare strings…

DRUMS.
MUST BE YAMAHA
• One (1) x Birch Custom Absolute or Maple Custom Absolute (Nouveau)
• One (1) x 20 x 14 Bass Drum (20x16 if 20x14 not available) with adequate dampening
• One (1) x 12x8 rack tom (mounted on Snare stand)
• One (1) x 16x16 floor tom (with legs)
• One (1) x Elvin Jones Signature Snare
• One (1) x Ludwig 402 Steel Snare
CYMBALS MUST BE ZILDJIAN no brilliant finishes:
• One (1) x 14" A Mastersound hi hats
• One (1) x 18" a fast crash
• One (1) x 18" Constantinople Crash
• One (1) x 22" K Custom High Definition Ride
HARDWARE MUST BE ALL YAMAHA:
• One (1) x Heavy duty Snare stand
• Two (2) x Kick drum Pedal
• One (1) x high hat stand
• Four (4) x straight cymbal stands
• One (1) x stand mounted tambourine.
• One (1) x Double braced stool
• One (1) x Set of Aquarian Response 2 coated Skins on Toms and Snare
• One (1) x Aquarian Response Super Kick2 Clear on the Bass Drum
• One (1) x E ring / studio ring for the Snare Drum
• One (1) x Behringer Xenyx 1002
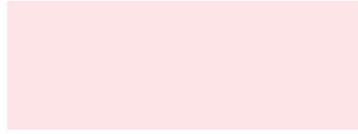
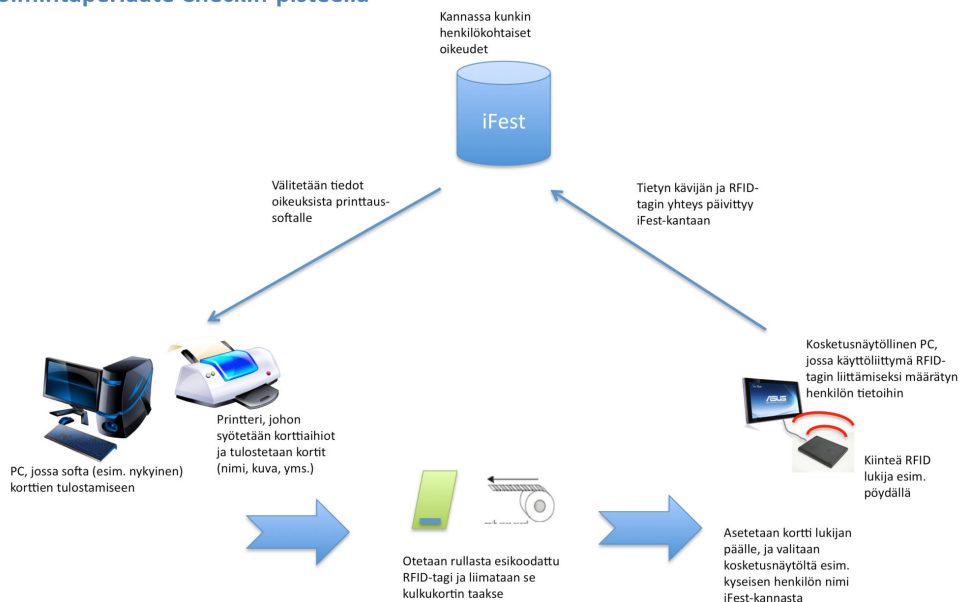# Rider – Full Band 2011 SUMMER Full Band

GENERAL
• Three (3) x RAT Music Stands with Lights
• Four (4) x Guitar Stands (including one acoustic guitar & one bass)
• One (1) x upright bass stand
• Five (5) x Black Bar Stools
• One (1) roll of each white and black gaffa tape
• One (1) x set of spare ¼ jack cables and midicables (10 of each)
• One (1) x box of 12 each AA batteries and 9v batteries

RiFFiD

Toimintaperiaate CheckIn-pisteellä

Kannassa kunkin
henkilökohtaiset
oikeudet

iFest

Välitetään tiedot
oikeuksista printtaus-
softalle

Tietyn kävijän ja RFID-
tagin yhteys päivittyy
iFest-kantaan

Kosketusnäytöllinen PC,
jossa käyttöliittymä RFID-
tagin liittämiseksi määrätyn
henkilön tietoihin

Printteri, johon
syötetään korttiaihiot
ja tulostetaan kortit
(nimi, kuva, yms.)

Kiinteä RFID
lukija esim.
pöydällä

PC, jossa softa (esim. nykyinen)
korttien tulostamiseen

Otetaan rullasta esikoodattu
RFID-tagi ja liimataan se
kulkukortin taakse

Asetetaan kortti lukijan
päälle, ja valitaan
kosketusnäytöltä esim.
kyseisen henkilön nimi
iFest-kannasta

Toimintaperiaate lukupisteissä

Kannassa kunkin
henkilökohtaiset
oikeudet

iFest

3G / WLAN

Joissakin tapauksissa voi olla
tarpeen käyttää käsilukijaa,
joka on yhteydessä iFest:iin
langattomasti

Lukijaa ohjaava softa
hakee kunkin kävijän
oikeudet iFest-kannasta
ja rekisteröi luennat ylös

Kulkuportti,
jossa RFID-lukija
lukee kävijöiden
tagit.

Lukijaan voi olla liitetty
esim. näyttö, joka kertoo
vaikka nimen ja että
pääsy OK tms.

Ruokailupaikoissa voi olla
pöytämallinen lukija tai
porttimallinen lukija, riippuen
ympäristöstä