



SAMPLE CONTRACT/RIDER FOR BENEFITS AND RALLIES

This is a sample contract/rider for musicians and managers to give to organizations that are producing events that they want to play. It can and should be customized for each artist's needs. For a digital version of this, please email erin@atctower.net.

TECHNICAL SPECIFICATIONS

1. The ORGANIZER agrees to provide a professional sound system with the specifications set out as follows.
 - A. The sound system shall be set up and tested to be in complete working order before the arrival of the ARTIST. The system should be capable of evenly covering the entire listening area and must be able to reach loud (115 dB at mix position) levels without audible distortion. All speaker enclosures should be of a reputable make (VDOSC, EV, EAW, Turbosound, Nexo, Meyer, JBL.) System should include appropriate amplification, cables, all necessary rigging hardware, etc. Number of speakers will depend on type of speaker and size of venue. Estimated total power capacity in Watts = Venue capacity x 10.
 - B. FOH SYSTEM:
 Minimum 40 inputs, with minimum 2 sweepable mids, adjustable hi-pass filter, minimum of 4 audio subgroups, enough selectable pre/post aux. sends for a minimum 3 multi effects & 1 digital delay, and any monitor mixes that are sent from FOH. A separate monitor mix is REQUIRED, see below.
 2 channels of 1/3rd octave graphic EQ (Klark Technik, BSS, or DBX) inserted across the FOH output. Plus additional 1/3rd octave EQs for each additional system (ie: monitors, infills, delay stacks, subs if run off an aux., etc.); crossovers and any another loudspeaker management processing should be located at the FOH mix position. Quality compressors and noise gates (DBX, BSS, Klark Technik, APHEX) as per the ARTIST's input list.
 - C. MONITOR SYSTEM:
 Should have enough input channels, output mixes, and wedges to satisfy the ARTIST's input list and stage plot. Wedges should be bi-amped and in either a 1 x 15"/2" or 2 x 12"/2" configuration and provide a minimum of 500 watts each. Side fills should be full range tri- or bi-amped system.
 - D. A selection of well-maintained microphones, DIs, stands, cables etc. as per the ARTIST's input list.
 - E. Backline:
 ORGANIZER shall supply the following backline at no cost to the ARTIST:

List the backline here

- F. Transportation:
 - a) In the event that the ARTIST is **traveling** to the performance, the ORGANIZER shall provide air and ground transportation for performing artists.
 Ground transportation shall be defined as the following: pick-up at airport and drop-off at hotel, pick-up at hotel and drop-off at venue, pick-up at the venue following the performance and drop-off at the hotel, pick-up at the hotel the day following the performance and drop-off at airport.

b) In the event that the ARTIST is **driving** to the performance, the ORGANIZER shall also provide parking space adequate for one large van in close proximity to the stage door.

G. Lodging:

If the ARTIST needs lodging, the ORGANIZER shall provide a moderate accommodation.

Moderate accommodation shall be defined as the following: clean and safe hotel, not too far from the event site, and one ARTIST per room.

2. SOUND CHECK REQUIREMENTS:

The ARTIST shall receive a thorough sound check prior to the doors opening to the public at the venue. The ARTIST needs 1 hour for set up and at least 1 hours of exclusive time on the house sound system with the aid of the sound technician working the venue the day of the performance.

****NOTE: a failure to comply with the sound check requirements could result in the non viability of the show.**** If one or more of the sound check requirements are not complied with the ARTIST reserves the right to cancel the performance.**

3. LIGHTING REQUIREMENTS:

Purchaser will provide and pay for a professional lighting system (minimum of 16k) and a qualified operator/lighting designer. Designer will be available before and during sound check to customize artists lighting specifications, including but not limited to gelling, repositioning, aiming and placement of all stage lighting. Lighting must be dimmable. The ORGANIZER shall supply an effective lighting operator.

4. ADDITIONAL SUPPORT:

The ORGANIZER shall provide ONE competent sound engineer. The ARTIST may provide their own FOH soundperson, who shall have the ability to, at his discretion, attenuate, or remove completely any compression or limiting that may be inserted into the main FOH mix. The ORGANIZER shall provide two sober, able-bodied persons to assist the ARTIST with load-in and load-out of the ARTIST's equipment in accordance with the times stated.

5. The ARTIST and their personnel shall maintain 100% control of the production and presentation of the performance, which includes the following provisions.

The volume of the performance, both onstage and through the house system, shall be determined exclusively by the ARTIST (within the limits of equipment capacity).

6. SECURITY:

The ORGANIZER shall guarantee proper security at all times to ensure the safety of the ARTIST, auxiliary personnel, instruments, all equipment, costumes and personal property during and after the performance. Particular security must be provided in the areas of the stage, dressing rooms and all exits and entrances to the auditorium and mixing consoles. Security protection is to commence upon arrival of the ARTIST at the venues, until all equipment is repacked into transportation and ARTIST personnel have left the premises. If any damages are caused to the ARTIST's gear at the aforementioned venue because of unconditioned power, improper power conversion, unstable table / riser, or any other reason not directly involving the ARTIST, it is the sole responsibility of the ORGANIZER to pay 100% of damages within 30 days of occurrence.

7. RECORDING THE PERFORMANCE:

Absolutely no audio recording, video recording, nor radio broadcasting shall be allowed during the performance unless prior written permission has been granted by the ARTIST or their representative.

8. ARTIST GUEST LIST:

The ORGANIZER shall not limit the ARTIST to fewer than twenty (20) guests.

HOSPITALITY

1. The following must be provided to the ARTIST, free of charge:

List the items here

These hospitality requirements must be available at the request of the ARTIST or their personnel immediately following soundcheck.

*Please have WATER and COFFEE ready at load in or as early as possible.

2. The ORGANIZER will furnish a comfortable, secure, and private dressing room with a power point, and a mirror. This room shall be clean, dry, well lit, heated or air conditioned, with seating for eight persons. The room shall also be within easy access of clean washrooms. This room shall be shown to the ARTIST's representative upon arrival. Please advise tour manager if there are backstage toilet / shower facilities or other arrangements, such as a day room close by. The room should allow for easy access to the stage area, preferably without the ARTIST having to walk through the audience. The ORGANIZER shall be solely responsible for the security of items in the dressing room, and shall keep all unauthorized persons from entering said area. A key for the dressing room shall be entrusted to the ARTIST for the duration of the night.
3. All hospitality items are to be charged to the performance budget at real cost. Bar prices or any other price structure that exceeds local retail value for these hospitality items WILL NOT be accepted at settlement.

WARRANTIES AND REPRESENTATIONS

1. The ORGANIZER hereby warrants that he/she is of sound mind and of legal age to enter into this binding contract. The person executing this agreement on ORGANIZER'S behalf warrants his/her authority to do so, and such person hereby personally assumes liability for any payments due under this agreement.
2. A representative of the ORGANIZER capable of making any decisions pertaining to this engagement must be present at the place of performance from the time of the ARTIST's load-in through the time of their load-out. This representative must have copies of this entire agreement together with any and all information pertaining to this engagement in his/her possession.
3. In the event the ORGANIZER refuses or neglects to provide any of the items herein stated and/or fails to make any of the payments as provided herein, the ARTIST shall have the right to refuse to perform this contract and shall retain any amounts theretofore paid to them or their representative by the ORGANIZER.
4. Should the ORGANIZER cancel this engagement in any circumstance other than an Act of God or for a similar reason beyond the ORGANIZER's control, the ORGANIZER shall immediately report to the ARTISTS.
5. Please note that none of the requirements of this rider can be invalidated by the failure of ARTIST personnel to advance the engagement with any member of the ORGANIZER's production staff. Failure to provide any of the requirements of this rider may result in the cancellation of the ARTIST's performance.

6. The ARTIST's obligations hereunder are subject to detention or prevention by sickness, inability to perform, accident, failure of means of transportation, Acts of God, riots, strikes, labor difficulties, epidemics, any act of public authority, or any other cause, similar or dissimilar, beyond their control.
7. It is expressly understood by the ORGANIZER and the ARTIST that Air Traffic Control Network, its employees and its managers, do not assume any liability for any action(s) taken by the ARTIST, the ORGANIZER or anyone connected with the venue or its operator(s). It is further understood that Air Traffic Control Network, its employees and its managers do not assume liability for any claim of any type of damages arising out of the engagement that is the subject of this contract.
8. This agreement shall be construed in accordance with the laws of the State of California and shall be deemed entered into in that State.
9. In case of any conflict of terms, the terms contained within this Rider shall prevail over all others. All terms of this Rider are specifically accepted by the ORGANIZER unless they are waived by the ARTIST or their representative. Such waiver shall be effective only if initialed by the ARTIST or their representative.

ORGANIZER'S INFORMATION AND TALKING POINTS

ORGANIZER's information and one sheet of talking points should be provided to the ARTIST at least 2 weeks prior to the event day. ARTIST may ask for more information and in which case ORGANIZER should provide the requested materials as soon as possible.

EVENT NAME: _____

EVENT DATE: _____

ACCEPTED AND AGREED:

ACCEPTED AND AGREED:

ORGANIZER

ARTIST

Date

Date

Air Traffic Control (ATC) exists to help musicians play an effective, unique and vital role in the promotion of social justice. Musicians and managers established ATC five years ago to assemble an experienced and trusted team of leaders, resources and tools that would help them to create more effective social change collaborations with each other and with social justice organizations. As a result, ATC became an artists' air traffic control—one that develops capacity, efficiency, and coordination to produce stronger and more creative social change partnerships. For more information, please go to www.atctower.net.