

## **BOOKING 101**

**by Cheri Jamison**

### **Key points to remember:**

- You are the CEO of your own music business. No one is going to care as much about your music career than you do.
- How much you book is not a reflection of who you are or how talented you are.
- Most everyone got into this business because they love the Arts. Remember decision-makers are humans (like you!) that work very hard at what they do.
- Booking is like matchmaking between musicians and talent buyers/presenters-- everyone is hoping it will all work out.
- You must have your brand, marketing materials solid, a clear vision of what you want, and a realistic project budget in order to be the most effective.
- Before you get an agent or manager, you need to have something to manage, so it makes sense to learn how to be your own agent.
- Networking and follow-up are 80% of booking success.
- If you're not good at details and admin, hire someone!
- Nothing is guaranteed.

## **GET YOUR HOUSE IN ORDER**

### **Artist Materials**

The quality of artist promotional materials has a huge impact on how effectively the agent can do booking work. Agents require at minimum the following checklist of items. If an agent/agency feels the materials are not of the quality they need to effectively pitch you, you may be asked to redo certain materials-- which may include re-writing bios, taking new promotional pictures, creating better stage plots, creating videos, etc.

### **Checklist of what we need:**

- Headshot(s)\* (high-resolution and low-res options)
- Bio(s)\* - 80 word bio, 200-300 word bio, 400-500 word bio, and full bio
- Repertoire list(s) / set list (s) / show flow(s)\*
- Technical rider\*/ hospitality rider/ stage plot/ backline requirements
- Recordings / link to recordings online\*
- Other marketing photos
- Press reviews / links to reviews online
- Website link
- Facebook artist page
- YouTube videos
- Soundcloud
- Twitter
- Any other social media sites where your music is promoted
- Project description / budget
- Stats on your platform: social media following and/or email list (yes, this matters)

For all photos and videos, please provide a photographer or videographer credit.

If you perform repertoire that is not originals, we require a set list with all composers for purposes of licensing through ASCAP or BMI.

### **Project-Specific**

Ultimately YOU are the brand, but you are pitching the talent-buyer on a specific experience for their audience. Sometimes creating a specific show, recital, or experience can be more effective for booking. For each individual project, you should also create separate marketing materials that reflect that project, including a rider and budget. If you're unsure of how to do this yourself or what is realistic, get support from your manager, agent, producer and/or hire a consultant.

Once you have that in place, you can research presenters, organizations, concert series, etc that may be a good fit for your show. Targeting your booking conversations with the right people will give you a great chance at booking now or in the future. Even if you or your agent cold call a presenter, you/they need to have researched who the presenter is, what their organization offers, and be able to speak to why your artistry would be a good fit.

## **Getting started with an Agent**

- Most agents find new talent for their rosters at showcases during Conferences.
- Cold calls/emails to an agency rarely work.
- If an agent/agency approaches you to explore working together, don't just sign anything because you're excited. This is a serious business decision and the wrong agent can tank your career. You must choose wisely and ask smart questions. Being educated on the following with greatly help you.

### **Understanding Your Artist Agreement**

The artist agreement is a legal document between you as the artist and the agency. It outlines the commission structure, policies, and rules that both the artist and agency agree to follow as you enter into this business relationship. It is intended to protect both parties and clearly state agreements so everyone knows what to expect and what they are accountable for.

Summary of main points in the agreement:

- Indicates the nature of our business relationship and clarifies exclusivity
- Territory the agreement covers
- How long the agreement will last (usually 1-2 years). After that point, we will have a conversation about how things are going and whether we want to adjust the agreement. The agreement can be amended or terminated before that time, if agreed and made in writing.
- Gives agency permission to negotiate and enter into legally binding artist contracts with venues on your behalf.
- Outlines agent's commission structure.
- How and when you as the artist will be paid for your engagements, and how agent will be paid commission.

*If you are an exclusive artist:*

- If you are directly approached by a venue or outside entity about an engagement that falls out of the scope of work that we have been actively pursuing on your behalf, you must let your agent know about it and discuss how it will be handled.
- If you self-book without telling your agent ahead of time, then they may charge full commission.

## Overview of investments to expect

### **Front-end tour expenses:**

Most important to keep in mind is that it takes money upfront to go on tour, especially if you are a foreign artist wanting to tour in the US. An agent should make every effort to negotiate to have presenters cover some of these touring expenses, and sometimes it's not possible.

Artists need to have capital available for the following kinds of expenses, if they are not being covered by the presenter:

- Flights
- Rental cars & gas
- Parking
- Meals / Per diem money to cover food
- Hotel accommodations
- Tour insurance and/or health insurance
- Tour manager (varies but typically between \$2,000-\$3,000, plus per diems, depending on length of tour)
- Visas
  - \$1,500-\$3,300, or more, depending on the size of the tour and the type of visa you are looking to get.
- CWAs (central withholding agreement)
  - \$1,500-\$3,000, depending on the amount of work involved and the size of the tour.

Preparing early, letting your agent/manager know your exact needs, and proper budgeting is the best way to keep tours profitable and expenses down. This is especially true regarding flights. Purchasing flights early and/or monitoring for the best deals can sometimes make or break a tour. It is a joint effort to have a profitable tour.

If you need assistance covering upfront expenses, you can work with your local bank, have a separate business credit card with a high limit (and ideally deferred interest), check out crowd-funding, research arts grants that you may qualify for, or apply for a loan that can be paid back after the tour.

**Covering upfront expenses is the artist's responsibility.**

### **Booking Conferences:**

Booking conferences are one of the most leveraged marketing strategies that an agent employs to get you bookings. You agent has established trusted relationships with presenters over the years and our agents have in-depth booking conversations during these conferences.

There are 5 main booking conferences in the US every year: Western Arts Alliance (WAA), Arts Midwest (AMW), Arts Northwest (ANW), Performing Arts Exchange (PAE), and Association of Performing Arts Presenters (APAP). This is where business happens in the performing arts industry.

In addition, they may attend many other conferences that are more genre-specific (such as Chamber Music America and League of Symphony Orchestras), state-specific (such as North Carolina Arts Market, Pennsylvania Presenters, Cal Presenters, and more), Folk Alliance, South by Southwest (SXSW), and international conferences.

We highly recommended that you budget conference expenses into your yearly business expenses, as it generally results in a high return on investment. This is entirely tax-deductible as a business expense in the US. Regardless, you always have a choice whether to participate in conference representation each year.

### **Showcases:**

Sometimes as part of these national or regional conferences, there may be an opportunity to apply for a showcase. The investment for these vary greatly and are paid directly to the organization running the conference or on a partner website such as <http://iwanttoshowcase.ca>.

Application fees (usually non-refundable) can range between \$30-100 USD, with an additional \$150-1000 production fee if chosen to showcase. If chosen to showcase, you/your group would also need to budget for travel, food, and accommodations to participate.

Showcasing well at a conference may result in a higher amount of bookings because presenters see and hear your performance live. However, a poor performance may hurt quite a bit, as this type of showcase is essentially an audition for a venue.

Showcase application deadlines are primarily March-May with a few more in the summer and fall. Your agent should make you aware of showcase opportunities throughout the year and make recommendations to apply only your artistry will be a good fit.

### **Other potential expenses that the artist is responsible for:**

- Shipping - every so often the artist or agent needs to send hard copy materials, applications or other things in the mail.
- Cost of creating and maintaining your artist materials: professional website, recordings, headshots, flyers, etc.

- Investing in any additional support staff to be performance and tour-ready. For example: assistant, tour manager, social media expert, graphic designer, coaches, teachers, publicist, manager, etc.
- Any fees (PayPal, bank wire) on your income or to receive payment
- Taxes (Local, State, Federal, or foreign) on your income
- Cost of personal health insurance, liability coverage (if needed), worker's compensation
- Payment of additional musicians. If you hire local musicians that are not included in your artist agreement with your agent, then you are responsible for paying them. This includes rehearsals.
- Instrument rentals. If you require a rented instrument that is not provided in the backline by the presenter, then you are responsible for the expense of renting it and any associated insurance.
- Legal preparation fees for foreign visas, CWAs, or other tax waiver paperwork and related government fees, if applicable.

We strongly encourage you to keep track of all your business-related expenses, miles, and keep receipts because it will assist you in reducing your taxes.

## **How Booking Works**

Here is an example of an agent's workflow, step by step-- so you understand the booking process and how agents/managers partner with you as an artist, within the team, and with presenters.

*Context:* The booking season begins at the end of August each year and goes to approximately mid-June. This is the active time when booking occurs. Conferences happen between end of Aug and mid-January. Most contracts are signed between January-April. So if you join an agent's roster at any point of the year other than Spring/Summer, just know that the full results of our collaboration may not be as apparent until the following booking season.

Note: This process happens AFTER you "get your house in order" otherwise, you're just wasting time and money.

### **Marketing/ Lead-generating phase:**

Agents attend conferences and connect with presenters in person and over phone and email, generating leads. The agent/ booking team pursues these leads through the phases of interest and hopefully many of these leads will become offers. They utilize the information, promotional materials, budget info, and other needs/requests you provide them to negotiate terms for the engagement on your behalf.

### **Negotiation phase:**

After a presenter expresses interest, there are a series of conversations or emails to negotiate the terms, which will ultimately be in the contract. Remember money (finding the most budget-friendly artist) is not always the primary motivation for a presenter and can sometimes work against you if the investment for your artistry is too low.

### **Booking phase:**

The booking agent will be in communication with you about the terms of the deal/offer before going to contract.

When a deal is ready to go to contract, the agent will send you a "deal memo" with all the terms for your approval. This is your official go ahead for your agent to contract this engagement.

- You'll likely need to confirm the details of the deal memo within 3 business days
- Please READ the terms carefully! Ultimately YOU are responsible for fulfilling the terms of the contract.
- Please double-check your schedule, traveling availability before and after, and covering any other commitments during that time.
- If you have other musicians that work with you, confirm with them first.

- Confirm with your agent that everything works or if there's a conflict/change needed, let us know as soon as possible.

### **Contracting Phase**

Once you confirm the deal memo, your agent will create and send the contract for review and signature to the presenter, using their own standard contract template (or sign their contract, if applicable).

- Some edits may happen during this phase and sometimes specific venue policies are communicated, and you should be informed of any major changes.
- Once the contract is signed by both parties, it becomes a legally binding document.

### **Advancing Phase**

The Artist, Presenter, and agent work together to advance a show.

“Advancing” refers to all the logistics, information, and coordination needed for the artist to successfully complete the engagement. The agency’s admin staff may do this logistics planning or the manager or artist may be responsible.

### **Performance**

Show up and have a great show! Then share with your agent how it all went! Post on social media to help build your fan base.

### **Payment and Post-performance Feedback**

The presenter will either give you a check after the performance or send the full amount to your agent on your behalf.

Your agent processes the payment from the presenter and holds it within an escrow account. The admin team will send you an accounting breakdown which outlines the artists fees, commission, and any other deductions for each performance of the tour. Once confirmed by you that all looks correct, your agent will initiate the payment.

This payment process usually happens within 2 weeks, but sometimes it can take up to 30 days.

The agent thanks the presenter (and encourage the artist to do this, too!) and gather feedback from the presenter on what went well and what could be improved.



## **Primary elements of a performance contract**

What parties are making the agreement

That the agreement is legally binding

Details of the performance that are being agreed upon:

- Artist's Name / Show being performed
- Date
- Time
- Location

Compensation:

- Needs to include: How much is being paid, by when, and to whom the payment will be made, and in what form (check, cash, direct deposit, etc).
- If there's a specific split deal, such as a percentage of ticket sales, it should be specified if it's gross ticket sales, or after costs are met. The venue must provide a financial breakdown to the artist of sales and costs if this is the case.
- Also, if there would be any bonus to the performer if a certain amount of tickets are sold, i.e. At 500 tickets sold an additional \$1000 shall be paid to the performer. Sometimes this is a motivation for them to do more promotion to reach that amount of sales.

Accommodations:

- If responsibility of the performer or if the presenter (venue/talent buyer) is providing. Typically a hotel, but sometimes homestay. Needs to be for all people in the touring party.

Transportation:

- If responsibility of the performer then that needs to be clearly stated.
- If responsibility of the presenter, then outline what will be provided specifically.
- Possible areas of negotiation: flat stipend provided for travel costs in general, fully covering round-trip flight (be sure to discuss which airports are acceptable), gas stipend or reimbursement for mileage, or cost of rental car, etc.
- Often the performer is responsible for arrival and departure costs (flights), but the presenter would provide all ground transportation within the city. I.e. Volunteer driver to pick them up at the airport and be available to drive around.

**Other terms to consider:**

Exclusivity: If there's any exclusivity, sometimes called a "radius clause"-- meaning that the artist is not allowed to perform within a certain radius of miles for a certain amount of time. I.e. Within 50 miles of Kansas City one month before and one month after the performance date.

Merchandise percentage: Almost ALL venues take a percentage of artist merch sales. Most common is 20% to the venue.

Hospitality:

- If the presenter agrees to provide a hot meal to the artists before public performances. This may also include beverage and snacks in the dressing room.
- Note: It's very desirable to artists if presenters provide hospitality. This also benefits the presenter because it ensures the artist is present and taken care of well before the performance time and wouldn't get caught in a slow restaurant situation.
- The artist's requested hospitality should be outlined on their rider (the document that outlines their technical specs and hospitality requirements to do the show).

Complimentary tickets:

- Outline in the contract how many complimentary tickets will be available to the artist, if any.
- For small venues, it'll likely be 2 per artist in the touring party.

Promotion/ Other Appearances:

- It's good to make clear if the presenter is requesting the artist to agree to promotional appearances, such as radio or tv interviews, meet and greets, donor events, or educational outreach programs.
- If it requires a separate day for these appearances, that needs to be outlined in the contract and compensation/accommodations is usually adjusted accordingly (this is a point for negotiation)
- In general, it's the responsibility of the presenter, not the artist, to market and promote the event.

**Legal clauses:**

At the very least, there should be 3 legal clauses: independent contractor status, cancellation/force majeure, and state law forum.

**MOST IMPORTANT** is the cancellation/ force majeure clause!!! Do not leave this out!

This is the agreement of what happens if the artist cancels the performance and/ or the presenter cancels the performance. There are many options to this... so you will need to decide what you are comfortable agreeing to.

Force majeure is when the performance is cancelled due to circumstances outside the artist or presenters' control. Usually, if there is a force majeure event, both parties are released from all obligations and each party bears their own costs up to that point.

Independent contractor status clause means you outline that the artist is an independent contractor, not an employee, and thus do not receive any further benefits, insurance, etc.

- Note: Sometimes presenters will require artists to show proof of insurance (worker's compensation insurance, general liability insurance, and/or auto insurance) and sometimes have the artist add the presenter as an "additional insured." This is generally something that universities or government entities request of artists, to mitigate liability.

State law forum simply states that any legal disputes regarding the contract will take place within a particular State and County, such as Missouri/ Jackson County.

Probably also good to include a clause that states this contract supersedes all other agreements.

Note: There are other legal clauses that you could include, but since I'm not a lawyer, I suggest bringing that to a professional to look over and provide their official recommendations.

Lastly, the contract should be signed and dated by the official representative of the presenting organization and the artist (or their agent or manager). This is what makes it legally binding!

### **Best Practices for Touring (once contract is signed)**

- Plan your tour logistics as early as possible and stick to your budget! This can make or break whether your tour is profitable, breaks even, or loses money.
- Promote your shows! List your contracted engagements on your website, with links to purchase tickets. Be sure that the venue has made the date public first before posting on your website, etc.
- Reach out on social media to your followers about engagements
- Hire a publicist when performing a high-profile engagement
- Respond promptly to queries and requests from the presenter and your agent/manager regarding an engagement.
- Keep your tech and hospitality riders in tip-top shape (updated, typo-free, easy to read, with diagrams and plots, etc.). *Please inform a presenter if any requested rider element is not needed for an upcoming engagement.* A common grievance that comes up for presenters is when they go to the effort of procuring, renting, or buying the requested items in a rider, and then find in the end that the artist did not need these items.
- Check in with the presenter at the required intervals (2 weeks before arrival and 48 hours before arrival) to ensure a smooth process and avoid confusion upon arrival at the venue.
- Be flexible: with the itinerary (within reason), with non-essential rider requests, etc.
- Make yourself available, if possible, for phone or in-person interactions with the press in order to promote your engagement.
- Be professional, respectful, and gracious with the presenter, their staff, and all audience members.

**Advancing Checklist**

**NAME OF EVENT/ PROGRAM:**

**ARTIST(S):**

**PRESENTER NAME/ORGANIZATION:**

**PERFORMANCE DATE(S):**

**VENUE ADDRESS:**

**VENUE PERSON(s) TO CONTACT:**

- Presenter
- Coordinator/Advance Person
- Travel coordinator
- Hospitality (if diff)
- Tech Director
- Accounting
- Contract
- Educational Outreach

**ACCOMMODATIONS: Yes No**

Name of hotel:

Address:

Contact #:

How many rooms?

What night(s) provided:

Reserved under whose name?

Type of room(s):

Confirmation number:

Check in time:

Check out time:

\*Rooming list (if more than 1 artist per room):

Ground transport btwn venue and accommodations: Yes No Walking Distance

**TRAVEL:**

venue provided / artist responsible

If venue provided, send artist travel profile to their staff

Does venue have a preferred airline or airline they always work with?

Who is their travel coordinator?

Get confirmation #, dates, times + send to artist (due 1 month ahead)

If artist responsible, set calendar/email reminders 2 months before/ 1 month before

Get confirmation #, dates, times

*Keep in mind flights can be delayed or cancelled so plan to arrive day before ideally or at least 6 hours before first scheduled event (rehearsal or soundcheck)*

**COMP TICKETS PROVIDED: Yes No**

If yes, how many?

Get names for comps from artist (1 month prior)

Send to presenter

Confirm with artist & presenter 1 week before

**ITINERARY****LOAD-IN NEEDED: Yes No**

If yes, how long: (info may be on rider)

Will local crew be available?

Who is the best contact person to coordinate load in?

**REHEARSALS: Yes No**

**Date(s), Time(s):**

**Where/Address (if diff from venue):**

**SOUND CHECK TIME:****PERFORMANCE TIME(S):****MEAL PROVIDED: Yes No**

What time?

Where (dressing room)?

Remind presenter re: dietary requests/restrictions

**EDU outreach? Yes No**

**Edu outreach contact email, phone:**

**Address:**

**Time:**

Ground Transport: venue provided / artist responsible / walking distance

Program: performance talk activity masterclass other

Age group of audience:

Approx # of audience expected:

Is there a specific building/room the artist should go to?

-----**NON-ESSENTIAL INFO**-----

GREEN ROOM/ DRESSING ROOM: Yes No

Shared Private

Bathroom in dressing room Yes No

Lockable?

PERFORMANCE RECORDED: Yes No

If yes, Audio Video BOTH A/V

Broadcast requested Yes No

If yes, Live Later Date Archive

Release needed from artists: Yes No

Contact name & # to get copies for artist

PERFORMANCE PROF PHOTOGRAPHED: Yes No

If yes, release needed: Yes No

Contact name & # to get copies for artist

SOCIAL ACTIVITIES REQUESTED: Yes No

Donor event

Meet and Greet after show

Dinner with presenter

Q&A

PROMO ACTIVITIES: Yes No

TV RADIO PHONE IN-PERSON

Address

Phone

Date(s)

Time(s)

Website, etc.

Program requested: performance interview other

#### MERCHANDISE

Venue sells or Artist sells?

Percentage to venue/artist

Where to bring/send?

Table provided?

Staff person or volunteer to sell merch?

Cash float and/or credit card processing?

Names of CDs/merch sold + price list (from artist to venue)

Where extra merch will be sent/kept/picked-up?

MERCH SALES: How will artist be paid for merch? Check Cash Direct Deposit

Make check payable to:

Mailed to:

Contact person/number:

International artist, need letter for US customs?

BACKLINE PROVIDED: Yes No

If yes, what instruments:

If no, any rentals needed by artist?

If string instrument, type of bow? Specs for other instruments?

PAGER TURNER NEEDED: Yes No

If yes, please let presenter know asap OR add to artist's rider

INT'L VISA NEEDED: Yes No

CWA NEEDED: Yes No

Non-resident State Waiver Needed: Yes No

If yes, fill out paperwork as far in advance as possible.

LICENSING: Presenter responsible / Artist Responsible

Fill out applicable paperwork and pay fees

#### **OTHER ACTION ITEMS:**

Send presenter W-9(s)

Marketing materials sent



Repertoire for Concert sent (if not in marketing materials)

Coordinate joint call between presenter/artist to complete advancing checklist

### Glossary of common terms

- **Agents** (they should have a talent agency license) - selling artists and shows to presenters, promoters, and other talent buyers.
- **Artist Agreement** - The legal document that outlines the relationship between you as an artist and your agent and/or management company. May be exclusive or non-exclusive and usually lasts 1-2 years.
- **Arts Council (regional)** - Non-profit arts organization that advocates for the arts in your local government. Sometimes it's a granting organization to help fund other arts organizations or individual artists. Arts Council reps may attend booking conferences.
- **Call to Action** - the part of an email or webpage that invites visitors to take action, i.e. Watch video now, purchase CD on iTunes, etc.
- **Collateral materials** - the sum total of designed materials for promotion that we have for the artist. Also called artist materials or promotional materials.
- **Concert Series** - Roughly lasting from September to June each year, performing arts / concert series create "seasons" of live events for patrons to attend. They come in many sizes, budgets, foci, etc. Some are for classical music only. Some are for dance only. Most are eclectic, and many have their own venues and theatres. When a concert series owns their own building, they are often referred to as a PAC, or performing arts center. These are often associated with colleges and universities.
- **Contract** - The legal document between a presenter/ presenting organization and your agent/manager, signed on your behalf, to engage you in performance on a specific date/time.
- **CWA** - Central Withholding Agreement. Having this agreement in place prevents 30% of the artist fee from being withheld by the presenter for artists from outside the US.
- **Exclusive vs. non-exclusive artists** - exclusive artists are committed to sole North American (and sometimes worldwide) representation by your agent, and all of their performances are commissionable unless otherwise determined. Non-exclusive means you are signed with this agent, but can also sign with other agents non-exclusively. As soon as you sign an exclusive artist agreement, you must end all other agency

relationships.

- **Exclusivity/ Radius clause:** The clause of the contract (set forth by presenters) that puts limits on where and when an artist may perform surrounding the contracted show. For example: The artist may not perform publicly within 90 miles of the venue for 2 months before and 1 month after the performance date.
- **Fee range** - the range of fees that a show demands (depending on factors like routing and audience size, etc).
- **Force Majeure:** A term referring to a situation that is outside of anyone's control (i.e. hurricane, earthquake, etc) that results in the cancellation of a show. This is often included in the cancellation clause of the contract. Typically if a force majeure situation occurs neither the artist or the presenter is held liable for the terms of contract, though whenever possible, the show will be rescheduled.
- **High-resolution or "High-Res"** for short - photos or PDF files that are over 1.5 MB in size or over 300dpi. High quality for printing.
- **IBAN:** (from Wikipedia) The International Bank Account Number (IBAN) is an internationally agreed system of identifying [bank accounts](#) across national borders to facilitate the communication and processing of cross border transactions with a reduced risk of transcription errors.
- **Low-resolution, "low-res" or web version** - photos that are smaller in size that load easily on a website.
- **Landing page or Splash page** - the first page of an artist website, usually has time-sensitive promotional content.
- **Managers** - guiding the careers of artists holistically (especially in Classical music, managers may also act as agents)
- **One sheet, One page, or AOP (Artist One Page)** - a 1-2 page promotional flyer that summarizes your artistry and has the agent's contact info at the bottom.
- **One-off** - Non-touring events; not geographically routed
- **Presenter / Presenting organization** - The person or organization or venue that is hiring the artist to perform. Presenters work to understand their audience needs, and use marketing strategies (or staff) to advertise and promote.

- **Presskit or EPK (electronic press kit)** - Digital artist materials, available for presenters to view and download easily.
- **Promoters** - Individual talent buyers who normally book shows in a few different rental facilities, and make money from the selling of tickets. OR may also be another word for presenter.
- **Rental Facility** - A venue that rents its space to touring and one-off productions and events, as well as promoters.
- **Rider** - a document created by the artist for presenters that outlines the technical needs and hospitality requirements for a performance or specific program. Should also include a stage plot. Alternatively: Tech rider, Hospitality rider.
- **Routing/ Tours** - geographically advantageous schedule of performances, where artists travel from one venue to the next in a series of scheduled shows
- **Stage Plot** - a visual diagram of how a stage should be set up for a performance. It should include placement for microphones, monitors, chairs, music stands, etc.
- **SWIFT/BIC:** (from Wikipedia) A standard format of Business Identifier Codes (also known as SWIFT-BIC, BIC code, SWIFT ID or SWIFT code) approved by the [International Organization for Standardization](#) (ISO). It is a unique identification code for both financial and non-financial institutions.<sup>[1]</sup> The acronym SWIFT stands for the [Society for Worldwide Interbank Financial Telecommunication](#). The ISO has designated SWIFT as the BIC registration authority.<sup>[2]</sup> When assigned to a non-financial institution, the code may also be known as a Business Entity Identifier or BEI. These codes are used when transferring money between banks, particularly for international [wire transfers](#), and also for the exchange of other messages between banks.
- **Travel: All-inclusive Fee vs. buy-out vs. reimbursement:** Regarding travel costs: an all-inclusive fee means that the fee was negotiated higher to cover any travel costs and no additional money will be provided separately. A travel buy-out means that the presenter agreed to pay a set amount towards travel, regardless of the actual travel costs. Reimbursement means that the presenter will reimburse the artist for travel costs (generally after receiving receipts).
- **Talent Buyers** - Talent buyers book artists for the venue in which they work or event they are hired to put together. It is their job to understand the music audience in their town, understanding their markets, know about the potential draw of the bands they are booking. Talent buyers often work closely with booking agents when putting shows together.

- **Tour manager** - A professional who travels with the artists on tour, to make sure that life on the road runs smoothly for everyone involved. This means getting the band safely to venues and hotels, managing money coming in and money going out, and dealing with [Promoters](#) and [Venue Managers](#) as a liaison.