



Live Entertainment and Concert Promotion

Course: Artist Booking, Show Budgets and Ticketing

18 – 22 July 2027

Jeddah - Corniche four-star



Live Entertainment and Concert Promotion Course: Artist Booking, Show Budgets and Ticketing

Ref: 1734_26919 **Date:** 18 – 22 July 2027 **Location:** Jeddah - Corniche four-star **Fees:** 19500 SAR

Introduction:

Live entertainment and concert promotion, covering artist booking, show budgets and ticketing, is a 5-day course for promoter, booking, ticketing and production teams and entertainment authority programme staff that ends with a Show Promotion Plan and a settlement-ready show budget for a case concert. Promoters lose money when artist offers are made without a break-even test, ticket scaling ignores demand, riders arrive unpriced and the night-of-show settlement is disputed. Nominees already book or deliver shows at work, and learn by building the deal, budget and settlement models. CoreConcept Training Center delivers this live entertainment and concert promotion course.

Course Objectives:

- Assess a market's touring calendar, venue capacities and audience demand to decide which artists and show formats a promoter should pursue
- Structure artist offers using flat guarantees, versus deals, door deals and backend percentage splits, and test each against a show break-even
- Build a show profit and loss model with ticket scaling, fees, production, marketing and hospitality costs and a contingency line
- Plan ticket inventory, price tiers, holds and dynamic pricing rules with clear fee disclosure to protect yield and audience trust
- Advance a touring production by reconciling technical and hospitality riders, stage plots, crew calls and freight schedules with the show budget
- Prepare a night-of-show settlement sheet and a risk and insurance plan covering cancellation, artist non-appearance and adverse weather

Target Audience:

- Managers responsible for booking artists and negotiating concert offers for a promotion company or entertainment operator
 - Programme staff in entertainment authorities responsible for licensing, funding or co-promoting concerts and live shows
 - Arena, stadium and open-air venue managers responsible for show bookings, rentals and co-promotion deals
 - Ticketing and revenue managers responsible for price scaling, inventory release and sales reporting for live shows
 - Production and operations managers responsible for advancing touring acts, riders and show-day logistics
 - Finance and commercial managers responsible for show budgets, sponsorship income and settlement with artist agents
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Course Outline:

Day 1: The Live Entertainment Business and Promoter Economics

- Promoter, Agent, Manager and Venue Roles in the Value Chain
- Concert Revenue Streams From Tickets, Merchandise and Hospitality Packages
- Touring Calendar and Routing Map for Visiting Artists
- Venue Capacity Matrix for Arenas, Stadiums and Open-Air Sites
- Market Demand Assessment Using Past Ticket Sales Data

Day 2: Artist Booking, Offers and Deal Structures

- Artist Offer Letter Components and Agent Negotiation Sequence
- Flat Guarantee Versus Deal and Door Deal Comparison
- Backend Percentage Split After Promoter Costs and Profit
- Radius Clauses, Exclusivity Windows and Billing Order Terms
- Co-Promotion and Venue Rental Agreement Revenue Sharing Models

Day 3: Show Budgets, Ticket Scaling and Sponsorship Income

- Show Profit and Loss Template With Fixed and Variable Costs
- Ticket Scaling Plan by Seating Zone and Price Tier
- Dynamic Pricing Rules With Fee Disclosure and Price Caps
- Ticket Inventory Holds, Comps and Release Schedule
- Concert Sponsorship Rights Inventory and Category Exclusivity

Day 4: Touring Production, Riders, Settlement and Show Risk

- Technical Rider Review With Input List and Stage Plot
- Hospitality Rider Costing for Catering, Hotels and Transport
- Production Advance Checklist With Crew Calls and Freight Schedule
- Night-of-Show Settlement Sheet With Deductions and Artist Share
- Event Cancellation and Non-Appearance Insurance Cover Assessment

Day 5: Modelling Build for a Case Concert Promotion

- Case Concert Data Pack With Artist Offer and Venue Terms
 - Case Deal Selection Using Break-Even and Downside Scenarios
 - Case Ticket Scaling and Sponsorship Income Forecast
 - Case Production Advance and Rider Cost Reconciliation
 - Show Promotion Plan and Settlement-Ready Budget Completion
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Skills You Will Gain:

- Artist Deal Negotiation
- Show Break-Even Analysis
- Ticket Price Scaling
- Ticket Inventory Control
- Rider Cost Reconciliation
- Production Advancing
- Show Settlement Accounting
- Concert Risk and Insurance Planning

Why Attend This Course:

- Deliver a Show Promotion Plan and a settlement-ready show budget to the head of promotions and the finance lead for approval before an offer is sent
- Choose between a flat guarantee, a versus deal and a door deal for a given artist and venue on documented break-even evidence
- Avoid loss-making offers, unpriced rider demands, unsold premium tiers and disputed settlements with artist agents
- Share the show profit and loss template, rider costing sheet and settlement sheet with booking, ticketing and production teams

Conclusion:

Back at work, the participant presents the Show Promotion Plan and settlement-ready budget to the head of promotions, the finance lead and, where shows are co-promoted, the venue or entertainment authority partner. They use it to decide whether to make an artist offer, on which deal terms, at which ticket scaling and with what sponsorship and insurance cover. After the first show promoted under the plan, the unit should compare actual ticket sales, rider costs and settlement figures with the forecast and adjust the break-even assumptions and price tiers.

Frequently Asked Questions FAQ:

What should participants know before the live entertainment and concert promotion course?

Participants should already book, sell, produce or fund concerts or live shows. Basic spreadsheet skills are needed because the course builds deal, budget and settlement models. Bringing a recent artist offer, ticket sales report or rider helps apply the work to a real show.

How does live entertainment and concert promotion differ from event marketing or venue management courses?

It covers the promoter's financial risk on a show: artist deals, break-even, ticket scaling, riders, settlement and insurance. Event marketing courses centre on campaigns and brand activation, and venue management courses on running a building's season, front of house and operations.

Why do live entertainment and concert promotion deals use versus deals instead of flat guarantees?

A versus deal pays the artist the higher of a fixed fee or a percentage of net receipts. It caps the promoter's downside on weak sales while sharing upside with the artist when a show sells well, which makes offers easier to agree.

What do participants take back from the live entertainment and concert promotion course?

Participants take back a Show Promotion Plan and a settlement-ready budget for a case concert, with a deal comparison, show profit and loss model, ticket scaling plan, rider costing, settlement sheet and risk and insurance checklist they can adapt to their own shows.
