



strategy + support for
musicians creating change

Air Traffic Control

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EXAMPLES AND RECOMMENDATIONS ON TICKET SURCHARGES

ATC has compiled several effective examples of the many ways artists use ticket surcharges to raise money for the cause(s) they care about. No matter what the size of the band or artist, there are many ways ticket surcharges can be incorporated into a tour.

Ticket surcharges raise money that would not otherwise be available to a cause or organization, and oftentimes these sorts of donations energize and excite an organization in ways that other donations may not. As one Executive Director said after hearing that a musician was giving her organization a small donation, *“This donation is more energizing to our movement than much bigger donations!”*

Monsters of Folk + My Morning Jacket: ATC partnered with My Morning Jacket’s 2008 tour and Monsters of Folk’s 2009 tour to help with charitable ticket surcharges. The artists designated \$1 of every ticket sold at each venue on the tour, for a donation to a local charity. The idea behind both of these efforts was to give directly to the communities in which the band played and to help bring a spotlight to local organizations working on a range of issues.

Pearl Jam: Pearl Jam donated \$2 from every ticket sold on their 2009 US tour to Pearl Jam’s Vitalogy Foundation. The five band members then selected one or two grantees each and grants were distributed accordingly by the foundation. Click here for more information: <http://www.pearljam.com/activism/us-tour-supports-vitalogy-foundation>.

Death Cab For Cutie: Death Cab for Cutie donates \$1 from every ticket sold from pre-sales on the band's priority ticketing website. In the past, the band has donated to the Seattle Public School Lunch Program to benefit underprivileged children in Seattle (where the band is from). Most recently, DCFC has donated surcharges to ATC to support and further our work.

Bonnie Raitt + Taj Mahal: [The BonTaj Collective Action Fund](http://www.bontaj.com/charity-on-tour.aspx) brought together ticketing agencies, concertgoers, promoters and musicians to realize a \$1.00 surcharge (each party donated .25 cents per ticket sold) on the Fall 2009 Bonnie Raitt/Taj Mahal tour. Fans were given the opportunity to vote for the top causes they care about and the results helped to determine what issues the ticket surcharge funds would go to support. Click here for more information: <http://www.bontaj.com/charity-on-tour.aspx>

Lilith Fair: The 2010 Lilith Fair will partner with the “i4c” campaign (acronym for “*I foresee a better tomorrow*”) for a ticket surcharge program. “i4c” is a for-profit fund of socially and environmentally friendly companies, the idea being to let the funds grow in for-profit companies who will then use their returns to help fund nonprofits. The four to six businesses that are chosen will be featured as vendors on the tour so that fans can see what their donations are supporting and the vendors can encourage fans to make informed decisions about where they shop and what they buy. One dollar from every ticket will be invested in the fund. More information can be found here: <http://lilithfair.com/i4ccampaign>.

State Radio: In 2009, ticket surcharging was just one mechanism of many that State Radio used for a fundraising and fan engagement campaign. The band, in conjunction with Calling All Crows, a service organization founded by State Radio's Chad Stokes to mobilize musicians and fans to promote human rights, raised and donated \$100,000 to Oxfam America for the "Stove for Women of Sudan" Project. State Radio raised these funds through benefit concerts, fan fundraising events, and \$1 ticket surcharges from their own headlining shows. In addition to the donation, Calling All Crows has also been engaging State Radio fans in community service projects across the continent, clocking over 3,000 hours of service in 2009 alone. More info can be found at: www.callingallcrows.org.

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.