

# The Plaza

THE PLAZA Toolkit

BROUGHT TO YOU BY

**DMC**

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DIY gigs have been the foundation of your local music scene since the very beginning. The concept alone is relatively straightforward, but there are a number of hurdles to overcome before the euphoric glory of a sold-out show can be realised.

When fostering a small grassroots music scene, you inevitably pull together a thriving creative community that has an innate desire to come together and collaborate. It becomes a movement. Slowly but surely, THE PLAZA has grown its own identity and become a comfortable place for all. It has learnt to treat each adopted space with a unique gig design approach. This toolkit is essentially a template for how to do it.

Naturally the success of the first THE PLAZA gig led to the second one and so on. As you go through this overview of considerations, you'll no doubt learn that great gigs aren't built on chance, but on careful preparation and committed execution.

The music scene of Dumfries is a remarkable and unique thing. It's down to the festivals, event-makers, marketers, pubs, nightclubs, bands and artists that it has become such a force. There is a want to celebrate the established, create room for the new sounds, build new careers and help to develop the talents and skills of people in the region through doing what we do best – making it for ourselves and reclaiming the right of access to culture and live music.

Those who are tested by DIY, it is important to keep the faith - mistakes, pitfalls, errors, accidents, areas for improvement and so on, are all part of the process. You have to curate your events with flavour, imagination and pride. Stay true to the music you love and don't get swallowed-up by hype or in chasing what you perceive or have been told will be a commercially successful direction. Every music scene you've ever admired started out on challenging terrain – stick with it.



Telephone 459.

# THE PLAZA

The FINEST DANCE HALL  
in the South of Scotland

DANCE PARTNERS—LATEST  
MUSIC :: First-Class Orchestra

REFRESHMENTS

## The CAFETERIA

*The Essence of Comfort*

Lunches Teas Morning Coffees  
OPEN TO 11 p.m. Parties Catered for

**181 HIGH STREET DUMFRIES**

This guide is intended to help you to achieve what THE PLAZA has done for the local music scene in Dumfries.

Acting as a resource to not only help inspire but provide you with first-hand experience on how to run a series of successful DIY gigs. Although it's important to note that part of the fun comes from your own trial and error, everyone in this game has experienced times where no-one comes, where the artist is late and the equipment fails. This guide acts as a nudge in the right direction.

“THE PLAZA affords us the opportunity to encourage, support and, together with our audiences, develop careers connected to music-making in photography, film, event management, programming, sound production, set design, marketing and event technology.”

THE PLAZA, takes its name from a former 1920s dancehall and concert venue which no longer lives on Dumfries High Street. THE PLAZA was created and supported by Dumfries. Music Collective

A survey undertaken by DMC highlighted 'music venue provision' as the number one issue for local bands and solo artists. Music venues provide the bedrock for musicians to build their audience, hone their sound and cement their unique appeal as a live act. A perceived lack of venue provision set off alarm bells and set a course for celebrating the unusual and unused spaces around Dumfries in order to challenge the established notions of where music ought to live. In short, we set out to re-imagine what a music venue is.

Inspired by organisations and festivals such as the Hidden Door, Empty Shop Durham, the Moth Club and various other initiatives throughout the country, THE PLAZA aims to re-define the nature of music venues, employing a 'takeover' model using the unusual, the empty, the abandoned and the wild to expose the places where music could, and should, live.

We equally want to encourage a greater understanding of the contribution live music makes to the local economy, as well as starting the conversation with our scene on how a DIY ethos may lead to the creative community becoming more than it ever could have imagined.

We want to challenge not only our audiences and ourselves but equally ask the right questions of our local authority and other stakeholders and decision makers: how do we build, together, the infrastructure necessary for this particular creative industry to flourish?

THE PLAZA affords us the opportunity to encourage, support and, together with our audiences, develop careers connected to music-making in photography, film, event management, programming, sound production, set design, marketing and event technology.

2.0

DO IT YOUR OWN WAY

“Doing things the right way is a solid foundation for doing it your own way.”



It's important to inform your audiences of who you are and what you care about. Create an identity and build an inclusive community that is energised by what you're doing.



Making your DIY project musically unique is really important. It helps to have your finger on the pulse of the local and national music scenes. Don't be afraid to mix musical styles – this convergence can often lead to exciting outcomes. Caring for ethical issues allows you to conquer some unique hot-button issues many venues ignore. Be inclusive. Address environmental issues. Doing things the right way is a solid foundation for doing it your own way.

“Try to establish how much you’ll be spending before you make any commitments and if you have to estimate a cost in your budget, estimate high.”



Setting a realistic budget should be the first thing you think about. Outline your overheads and be realistic about what costs you expect to incur.

For example, will you be paying your artists a set fee or offering a percentage of ticket sales? Will the project be able to provide bar staff and door security staff? Remember, your budget should not exceed what you plan to make on sales, so it's essential that you understand your outgoings before setting the likes of ticket prices.

When drafting up your budget, if you're not already comfortable with setting up a spreadsheet and using it to make calculations, it's a good idea to draw this out with pen and paper. You have to budget for everything you're planning to spend. The specifics are obviously going to vary depending on the scale of your gig, your technical needs, and so forth. Don't be tempted to underestimate any of your costs – the last thing you need is a financial 'surprise' putting a spanner in the works after months of hard work. Try to establish how much you'll be spending before you make any commitments and if you have to estimate a cost in your budget, estimate high.

“It is always a good idea to take your sound engineer along with you to help you to make an assessment of a venue’s acoustic and sound potential.”



## LOCATION

It's likely that you will have identified some potential spaces but keep your mind open for other unusual and unused spaces.

Take a regular walk around your town and city to keep a keen eye on the likes of abandoned art galleries, old churches, wasted shop fronts, derelict warehouses, empty cinemas, disused social clubs, unappreciated bandstands, closed theatres, vacant workshops, neglected community halls and forgotten about basements.

Although your audiences are paying to see the artists you've booked, that doesn't necessary mean that they don't care about the space. Check out a number of spaces that meet your requirements and consider how each will work with the event you want to create.

## **ACCESS**

Make it as easy as possible for your audience by providing full access details, location information and public transport routes.

Consider temporary signage to help guide your crowd and always remember to take down all signage after your event. Consider how people will enter and move around the space and ensure staff and audience members with disabilities have equal or better levels of access – particularly when it comes to parking, entrances/exits and toilets.

Attention should also be paid to how load-in and load-outs will happen. When can you access the space? Where is the best parking or drop off location for artists and suppliers bringing equipment? Are there any issues with bringing heavy equipment into the building?



## ACOUSTICS

The acoustics of a space can have a major impact on sound quality and, in turn, audience enjoyment.

With the larger, high ceiling spaces of churches and warehouses, you'll find that they usually hold a great deal of reverberation and echo, and therefore would suit stripped-down, vocal-led artists rather than full, plugged in bands. Alternatively, the smaller, more acoustically dead spaces, will suit a more full on sound. It is always a good idea to take your sound engineer along with you to help you to make an assessment of a venue's acoustic and sound potential.

## CAPACITY

The first thing you should consider when setting your capacity is crowd safety.

Once all safety considerations are in place, paying attention to the size of crowd that your headliners typically attract will help to determine the size of space you need. It is worth noting that six square feet per person is a good rule of thumb for a standing crowd. For example, if your space measures 600sq.ft, you can accommodate around 100 people with enough available and workable space for the show.

Make sure you question if the artists will have all the space they need on stage. Will the audience appreciate seats or would they prefer to stand? It is worth taking photographs of the space from many angles and drawing up a plan of its hard features and proposed add-ins - such as a ticket and merchandise desk and bar.

### USEFUL LINKS

[Building Standards Technical Handbook 2020](#)

[Health and Safety Event Scotland](#)





## AESTHETICS

Confirming who is on the bill will help you decide on the right space and its aesthetic.

Getting the right venue, making it look good and never taking your eye off audience safety and enjoyment will help create that all important atmosphere.

Staging an electronic dance-punk gig in an old forgotten about basement holds immense character and appeal but it's important not to get carried away and think too much about a 'cool' and 'underground' aesthetic rather than the practicality and bare essentials of running a gig. The likes of damp ridden walls, mould, leaking roofs and limited lighting all goes against the health and wellbeing of your audience, artists and staff –create a space that is safe, comfortable and inviting.

Once you feel comfortable with your space, take a bit of time to think about branding the space. Having at least one identifiable and recognisable feature that carries throughout your DIY project is a great way of creating an identity. Remember this does not have to be expensive. It can be something simple, like making a mobile, light up, chalk board sign branding your project name and assigning a regular house compère to link the show together and give your event a face.

“Before you green-light your chosen space, it’s worth check listing a number of services and facilities that should be on offer to your artists and audience.”

**FIRE SAFETY**

The health and wellbeing of your artists, audience and staff is paramount. Make sure there is a detailed fire escape plan drawn up, staff are thoroughly briefed on safety procedures and adequate signage is displayed on the night of your show.

**ANTI-DRUG/SOCIAL BEHAVIOUR**

Your zero-tolerance drug policy should be displayed and verbally communicated to artists and audiences. You are working towards building a good reputation within your own community and further afield, so ensure you're playing your part with a responsible approach to drugs and anti-social behaviour. Please do not oversee this - it's not worth it.

**SECURITY**

Assess your audience to staff ratio, as well as the potential behaviours of your audience. You should offer a care service with at least one member of staff assigned to managing anti-social behaviour and drug and alcohol policing. Depending on your audience, you may choose to hire a licensed door security person. It is much easier to stop trouble entering your venue than it is to remove it once inside.

**SMOKING**

In accordance with the law, smoking is prohibited inside any public building. Mark out a designated smoking area and provide a designated smoking area with good lighting and sand-buckets for safe disposal of cigarette butts.

**CLOAKROOM**

Ensure your audience is comfortable and the space is clear of unwanted obstructions by offering a cloakroom. This can be very simple - a clothes rail behind a small ticket desk will suffice. THE PLAZA used this system and issued anyone who handed their belongings over with a raffle ticket – one gets pegged onto the belonging and the other is kept by its owner.

**TOILETS**

It is crucial that you have toilet facilities with good lighting, adequate space and essential goods – soap, anti-bacterial gel, a hand drying towel and sanitary products. Remember, an audience drinking alcohol over a three or four-hour period will use the toilet a lot. Make sure you dedicate some time to this. At least one accessible toilet should be available for disabled customers and staff. All toilets should be checked on a regular basis.



## **ELECTRICITY**

It is important to make sure that there are enough power sockets (with appropriate load capacity) on the stage, as well as throughout the space for the bar, fire exits, signage and for those audience members who may be visually impaired. Take your sound engineer along to the space to check the power supply for the venue can handle the PA, a full backline, and lighting. Never leave loose cables– use electrical tape to cover and secure them in place to avoid any safety issues. The last thing you want is anyone tripping up on a cable that could not only cause some serious injury to them, but to any electrical equipment that's on hire. You cannot afford to deal with this sort of legal and financial setback, make sure you get it right first time round.

## **BAR**

When you think of offering a service, you will immediately think of implementing a bar, as opposed to bring your own bottle. This is an assured way of raising revenue that could also be used as an extra incentive to pay your artists a guarantee-percentage fee (i.e. flat guarantee of £180 plus 10% of the bar takings).

When implementing a bar, make sure it becomes another strong feature of your space. Spend a good amount of time on styling out a strong aesthetic and make it a full on service. Make sure it's something more than few cans of lager sat on a knocked-up pasting table and a cash box. THE PLAZA hired in a couple of local bartenders who knew their way around the environment and could make sure that it was well stocked with both soft and alcoholic drinks. As a must, make sure you offer free tap water, which is a nice and considerate touch towards your boozed-up audiences. This will also put you in good stead with whoever is granting you an occasional license.

“Keeping all of your documentation in one file and at hand on the night of your show is a must.”

It's important for you and your audiences to keep on the right side of the law. Do not cut corners at this stage of your project, it could be extremely costly.

Understand what you need to put in place way in advance of your event, with the likes of fire safety, public liability insurance, capacity regulations and licensing. Your local council's licensing board will be your primary contact when seeking specific advice. The licensing board will decide if your event can legally go ahead and will be able to add conditions to your licence in order to facilitate what it sees as the smooth running of your space and the area around it. They may include: opening hours, exact times for alcohol sales, and an agreement of what the maximum capacity of the venue will be. You'll need to assess the need for security on the door and agree assurances about noise and disturbance levels, both inside and outside your space.

Remember to be honest when filling out any license application form or when speaking with your authority's licensing board. If you decide to omit information, you'll be caught and you will jeopardise your project and your reputation with the board. Keeping all of your documentation in one file and at hand on the night of your show is a must. You never know when there will be an unexpected inspection from your council or local authority.

### **SALE OF ALCOHOL LICENCE (OCCASIONAL LICENCE)**

As previously mentioned, selling alcohol can provide a very useful revenue stream. You'll need a registration to sell alcohol (Occasional License), which you will need to submit several weeks before your event (check specific timeframes with your local authority). There is a fee of £10 for each application. License differ greatly between the likes of Scotland, England, Wales and Ireland. For further and specific information, you will need to [apply to your local council](#).

### **PERSONAL BAR LICENCE**

In order to sell alcohol, you'll need to have a [Personal Licence Holder](#) authorised to oversee its sale as part of your night. **You can be fined up to £20,000, go to prison for up to six months or both if you sell alcohol, or allow alcohol to be sold without a proper licence.**

### **RISK ASSESSMENT**

A thorough risk assessment must be carried out in order to identify potential dangers and hazards. Make sure you carry out this procedure well in advance or when you are close to securing a selected space.

### **PUBLIC LIABILITY INSURANCE**

The owner of your space should already have some form of public liability insurance, but if this is not the case, you need to make sure you have this in place before opening the space to the public.

“You need to build up a good rapport with artists if you want your event to be well respected by artists and audiences.”

Ensure your artists are fully informed and feel secure by providing them with a small detailed contract to let them know what is expected of them and what they can expect from you – including fees.

This comes in the form of an artist advance. The artist advance should be drawn up detailing everything from a production timeline to where to park vehicles for load in and load out.

### **FEES**

When it comes to fees, it is important to be honest and transparent. Make sure you confirm everything in writing via e-mail. You need to build up a good rapport with artists if you want your event to be well respected by artists and audiences. Let your artists or their booking agent know how many people you can realistically expect for their show and make your offer for a fee/food/accommodation based on that. If they turn it down, don't worry too much and move on.

### **SOUNDCHECK**

When you start to plan your production schedule from the point of 'expected artist arrival' to the time they need to walk 'on stage', you will have to set a soundcheck time for your artists. It is important that you make sure your artists have the opportunity to get their sound right.

Make sure you dedicate a fair amount of time to each artist – this is typically based on the number of band members and their position on the bill. It is common practice to soundcheck the headliners first before working down the bill, that way the last band to soundcheck is first to go on and their equipment and settings can remain in place for showtime. Communication is key. Speak to the bands about their soundcheck slot and do whatever you can to accommodate their needs – happy bands play great shows.





## **MERCHANDISE**

Try to make space for your artists' merchandise. A well-lit area with a small table from which artists can sell t-shirts, vinyl, posters, stickers, etc. is a great addition to your space – adding value for artists and audience alike. You'll be amazed how grateful your artists will be for this and more so when it is offered commission-free. Just make sure you communicate within the advance that artists take full responsibility for the selling and welfare of their merchandise.

## **RIDER**

Part of your advance will also include details of a rider. Rider expectations vary from artist to artist, so ensure the details are defined as part of the booking process.

If your budget is tight, prioritise food (home cooked or takeaway) – particularly for visiting artists – and include some soft and alcoholic drinks (for artists who are 18+). Keeping food choices vegan and vegetarian friendly means everyone can eat it. Making artists feel comfortable and valued goes a long way. You shouldn't be expected to pay for restaurants or bar tabs - you'll quickly be out of pocket before the show's even started.

## **GUESTLIST**

When communicating about guest lists via your artist advance, set clearly defined parameters. Each artist should have a set number of guest list places and names should be submitted by no later than one hour before the doors open. Without limits, you can quickly find that the guest list can soon outnumber your ticket holding audience.

“Don’t be afraid to be a little experimental when programming your support acts and mix things up when you can.”

If your gig is looking to showcase multiple performers, its normal practice to assign three to the bill, but if you want to offer value for money to your audiences, and your budget allows, think about having four artists – including at least two local acts.

### **HEADLINE ARTISTS**

A clear starting point is to choose a headline act. That way you can tailor your show in a way that makes it unique and feel natural. The headline act may be your own band or you may feel it's more appropriate to programme yourselves as a support act. Use your wisdom and discretion.

With a 'finger on the pulse' attitude to the local and national music scenes, you will put your project in good stead when choosing new and exciting acts for your bill. Keep a keen eye out on established touring artists, don't be afraid to shoot them an email on the off chance they might have a spare tour date that will align with your show. It may sound presumptuous, but you'll be surprised, even some of the bigger, more established names have gaps in their tour dates that need filling.

### **SUPPORT ARTISTS**

Support acts are crucial to a successful gig. Don't be afraid to be a little experimental when programming your support acts and mix things up when you can. Introducing your audience to exciting new bands they may never have heard will help to enhance your reputation. If you need some inspiration for your support acts, it may be helpful to see who your target audience are following on social media, and what artists are dominating playlists uploaded to the likes of Spotify and SoundCloud.

If you are not all that confident on your artist pickings, consider advertising an 'apply to play' callout to encourage artists. This can be carried out by creating a very simple application form asking for an artist's electronic press kit (EPK) and a link to their music.

When you have decided on your final line-up, make that initial e-mail or phone call, and providing the artist is available, book them. The best way to confirm and advance everything for the show is to make up an e-mail proposal that your artists have to confirm. On accepting the initial offer, you can immediately follow up with an artist advance that will include much of the information needed. Keep up good communication with the artist right to the point before they walk on stage.

“Create a safe and welcoming environment for all.”

Your venue will not only be the focal point of your event but should, as much as possible, become part of your community – not just for the music community but for all. Inclusivity is key to your development and success.

### **LOCAL BUSINESS**

Liaising with local businesses will be part of your project when securing a space. The more relationship building you do with local businesses and property owners, the more it will open dialogue and doors in the future. If you're welcoming touring artists to your town, be a good host and point them in the direction of local accommodation, pubs, takeaways, shops, etc. This will help get local businesses onside and make the case that live music is a cultural activity that can be beneficial to the local area.

### **NEIGHBOURS**

Consider your neighbours and adapt your event to suit your circumstances. Noise pollution doesn't only come from inside the venue but also from the attendees as they arrive, leave, and hang around outside. Encourage your attendees to be considerate and keep an eye and, more importantly, an ear on this throughout your event. In residential areas that are typically sensitive to noise, consider an earlier event time, programme quieter acoustic acts, and/or free entry for neighbours.

### **INCLUSIVITY**

Create a safe and welcoming event for all. Encourage equality and diversity by ensuring there is a fair representation of gender, race, ethnicity, sexuality, neurodiversity, and people with disabilities in your programme and staffing. There have long been issues of inequality within the music industry and now is the time to show how your DIY project supports the fight for equality.

### **AGE**

Another way of breaking barriers is to consider under-18s gigs. There are relatively few music events that actively promote themselves as all-ages. This is something to seriously think about as part of your inclusivity policy.

## ACCESSIBILITY

Considering accessibility isn't only the right thing to do, it is underpinned by the Equality Act 2010. It is therefore the duty of any venue to make reasonable adjustments to enable deaf and disabled people to have fair access. Some things to consider:

- Offer free tickets for personal assistants
- Provide clear access information online in advance
- Invite people to contact you if they have any specific requests
- Set up accessible seated viewing
- Welcome assistance dogs
- Highlight where strobes may be used
- Ensure there are accessible toilet facilities
- Where possible, set up a quiet space
- Encourage the reporting of any abuse or harassment
- Make sure the bar service is accessible

Be mindful of accessibility when booking disabled artists. Ensure the venue can provide step-free access to the stage. For neurodiverse artists, it is important to allow sufficient time for soundchecks – be prepared for questioning and different ways of communicating. Work out any specific access requirements in advance of your event and take steps to address these, including informing staff about them.

It is important to provide an access statement at your gig or on the ticket link to let audiences know what they can expect. To get a head start, read [THE PLAZA's Access Manifesto](#) for some gig hacks.

“You could design and print physical tickets. Not only does this provide a branding opportunity, it offers your audiences a nice keepsake.”

Set a ticket price structure that makes the most sense relative to your costs and the price your audience is willing to pay.

You could design and print physical tickets. Not only does this provide a branding opportunity, it offers your audiences a nice keepsake. Keep in mind the financial cost and the environmental impact of printing and make a decision that you're most comfortable with.

Digital tickets are a much more dynamic and efficient option. Ticketing websites (see below) allow your audience a quick, easy and immediate way of buying a ticket. Most of these ticketing platforms have the capability to set price tiers (such as Early Bird, Tier 1, Tier 2 and Concession) and allow you to list tickets for free. They then charge a booking fee on each ticket sale. You can usually decide if the booking fee is charged to the buyer on top of the listed ticket price or it can be absorbed into the ticket price (meaning you absorb the cost). In order to keep things as straightforward as possible, consider incorporating the booking fee into your pricing structure from the beginning.

#### USEFUL LINKS

[Eventbrite](#)

[Ticket Source](#)

[Weezevent](#)

[The Ticket Fairy](#)

[Ticket Tailor](#)



“You may feel that physical posters and flyers are necessary for reaching your audience, but most of your marketing activity will probably take place in digital.”

## Finding and engaging your audience is key to making your gig a success.

In order to start promoting your show, you're going to need a certain number of things confirmed. The date, times, venue and at least one act need to be locked in before anything other than a 'save the date' can go out. That means it's a good idea to have most (but not necessary all) of your event elements in place six weeks in advance of gig day. As new acts and features are confirmed, they can be announced and used to build interest and anticipation.

As a general guide, your marketing activity should start at least four weeks before your event date. Start with creating a name and identity for your project. Consider how this name will work online with social media handles and how your identity comes across in the digital domain.

The nature of DIY gigs means your bill is likely to feature some unknown acts. Therefore, your challenge is to engage and convince. The key is to communicate well. Introduce your artists on your online platforms, share their music, create Spotify playlists, consider a Q&A with each band and don't be afraid to be creative.

You may feel that physical posters and flyers are necessary for reaching your audience, but most of your marketing activity will probably take place in digital. Take advantage of all of the free tools available to you, including your social media pages and groups, local press and bloggers, and events listings. Activate your artists and build in promotion on their platforms as part of the booking agreement – reaching new audiences is key to growing and attracting bigger crowds.

If you haven't done so already, start a mailing list. Collect contacts (responsibly, in accordance with GDPR rules) and create fun and engaging newsletters and announcements that go straight to your audience members. Mailchimp is a great tool for creating visual email communications and for managing your mailing lists.

### USEFUL LINKS

[Guide to GDPR](#)

[Mailchimp](#)

“Introduce the bands to each other and ask them to make backline arrangements”.



The sound system and backline are fundamental to your gig, therefore it's very important that arrangements are made and adhered to by all parties.

### **BACKLINE**

The most effective way of ensuring your backline requirements are met is through coordination with your artists. Introduce the bands to each other and ask them to make backline arrangements. Generally speaking, you only need one drum kit and, perhaps, one bass amp. Guitar amps tend to be more personal, so each guitarist will most likely bring their own. Once an arrangement has been established (e.g. Band 1 will bring the drum kit, Band 2 will bring the bass amp, and Band 3 will bring the keyboard stand) stay on top of it and re-confirm arrangements in the days before your gig.

### **PA SYSTEM**

Unless you're doing a stripped back, acoustic gig, you're going to need a PA system – even if it's just for vocals. Your PA system will usually feature two bass speakers with two pole mounted mid/high speakers, plus amplification, which is built in to a powered/active sound system and separate for an unpowered/passive system, plus a mixing unit. You may be able to borrow a PA system or hire it for a small fee from local musicians or organisations. If not, you will need to hire one in from an equipment supplier. Don't forget the mics and cables. If possible, include stage monitors in your PA set-up. This is particularly important for singers.

“Make sure you arrive at the venue before anyone else and greet artists and staff as they arrive, letting them know who you are, your role and that you’re always available if they need you.”



## Conversations with your artists, audiences and creative team will help you to define your production schedule.

These conversations should detail when people - from artists to bar staff and security - need to arrive at the venue. Set a curfew and include any licensing restrictions.

Make sure you arrive at the venue before anyone else and greet artists and staff as they arrive, letting them know who you are, your role and that you're always available if they need you. Ensure your phone number is widely available and encourage people to contact you with any queries or requests.

For your gig to run smoothly, it's vital that key positions are covered and responsibilities are clearly understood. Consider the audience journey from the security and ticketing on the door, to the cloakroom, bar, toilets and stage. Devise a system for door staff to easily identify those who can access the venue (ticket holders, artists and staff) using wristbands or a hand stamp.

“When people understand how passionate and well organised you are, they are more likely to play their part in supporting you”



Good relationships and strong communication with your artists will undoubtedly help you to deliver a successful event.

When people understand how passionate and well organised you are, they are more likely to play their part in supporting you – from promoting the gig on their platforms, to turning up at the right time and giving their all to their performance.

Do what you can to look after your artists. If possible, give your artists a 'backstage' area, which they can use as a green room and storage area. Provide snacks and refreshments and generally try to build a camaraderie with your artists. You are organising the show, but they are delivering it.



“Although this may seem like common sense, and regardless of how DIY and rebellious you feel, you must put the health and safety of you artists and audiences first and foremost.”



## In recent years Covid-19 has found the world's population living amid strange and uncertain times.

This has affected all areas of our society but in the case of the music industry, it has been decimated. Covid-19 claimed several editions of THE PLAZA.

Although this may seem like common sense, and regardless of how DIY and rebellious you feel, you must put the health and safety of you artists and audiences first and foremost. Follow local and national guidance before hosting any pop-up live performances.

Through THE PLAZA, the decision was made not to stage any live shows during governmental advice regarding lockdowns and social distancing. We also decided not to compensate by transforming THE PLAZA into a digital live streamed event. We felt this was against the ethos of why the project was set up and this may or may not resonate with you. However, that's not to say that live streaming should be ruled out entirely and, if it works for you, then support it. Having the ability to be reactive and flexible in times of uncertainty can keep the essence of your project alive and help support your local areas and the music industry as a whole.

“Funding bodies look for applications that are innovative, ambitious, socially relevant, progressive, and developing for music and its makers – particularly young people.”

Before you plan and budget for your event, check to see if there are any available funding streams that can be used to enhance your event delivery.

It is important to contact funders directly - either by e-mail or phone - to seek specialist advice about the funding opportunities that are available and what type of fund would work for your project. Clearly describe your project, its aims, and the positive impact it will have. Believe it or not, this can sometimes be the hardest part. Take a bit of time to work out exactly what you want to do and reasons you want to do it.

When valuing the size and all aspects of your project, funders like to see that you have considered all the different aspects that make your project complete. Budget your own time, artist fees, office costs, travel costs, production hire, project administration costs and any other costs that are involved in helping you deliver your project. Familiarise yourself with what a funder will and will not fund and tailor your application accordingly.

Funding bodies look for applications that are innovative, ambitious, socially relevant, progressive, and developing for music and its makers – particularly young people. They want to see ideas that stand out from the norm and excite them. Try and seek funding for something that you and your community genuinely believe in, not for something you think will tick the boxes of potential funders. If your funding proposal is rejected seek feedback and try again.

#### **POSSIBLE FUNDING SOURCES**

[Help Musicians](#)

[Creative Scotland](#)

[PRS](#)

[Youth Music](#)

“If you’re serious about building on your successes and learning as you go, get feedback from your audience, staff and musicians. Be brave and ask the tricky questions. It will be well worth it in the long run.”

## SECTION THREE HELPFUL RESOURCES

**CONTACTS & PARTNERS**

[Dumfries Music Collective](#)

[Help Musicians](#)

[Hollywood Trust](#)

[Creative Scotland](#)

[Arts Council England](#)

[Arts Council Wales](#)

[British Council](#)

[PRS Foundation](#)

[Paul Hamlyn Foundation](#)

[Jerwood Charitable Foundation](#)

**DOCUMENTS**

[Access & Inclusion Manifesto](#)

[Artist Deal Memo](#)

[COVID-19 Policy](#)

[Occasional Licence Poster](#)

[Occasional Licence Template](#)

[Risk Assessment](#)



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With thanks to Help Musicians for  
supporting THE PLAZA project.

**Help  
Musicians**