

GET IT LOUD IN LIBRARIES

LIBRARY LIVE

TOOLKIT

A GUIDE TO PUTTING ON AWESOME GIGS IN
SCOTTISH LIBRARIES

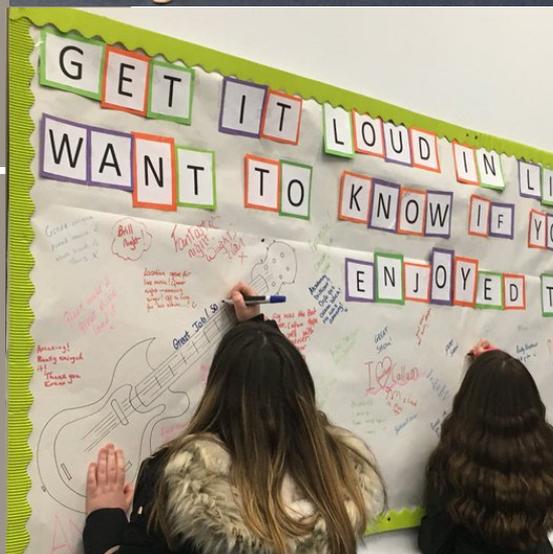
: /LoudInLibraries

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www.getitloudinlibraries.com

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Get it Loud in Libraries would like to thank the staff and library users at Dalkeith, Alford, Bellshill, Irvine, Greenock and Wick Libraries for their support in producing this toolkit.

ABOUT GET IT LOUD IN LIBRARIES

Loud In Libraries CIC is a not-for-profit organisation that has developed and delivered the Get It Loud In Libraries (GILIL) programme. GILIL is a multi-award winning programme of live music events, digital learning and participation masterclasses, and music industry and creative volunteering opportunities, funded by Arts Council England and The Paul Hamlyn Foundation.

The GILIL programme was founded by Creative Director Stewart Parsons in 2005 when he was working as Music Librarian at Lancaster Library. The programme has been developed and refined to allow quality live gigs featuring breakthrough and established music acts to form an innovative library platform of entertainment, participation and education. Artists featured in the programme include Adele, Jessie J, Plan B, Cate Le Bon, Clean Bandit, Juliette Lewis, Meilyr Jones and many more.



ABOUT LIBRARY LIVE

Library Live is Get it Loud in Libraries programme of events and activities in Scotland. It launched in 2017 with the generous support of The Scottish Library and Information Council.

The first Library Live event was Alford Library in November 2017 with Edinburgh based singer - songwriter Callum Beattie. This was followed by Dundee based solo artist Be Charlotte in Dalkeith. And a tour of Greenock, Irvine and Bellshill libraries by You Tube sensation and rising star Maisie Peters. We even had the legendary Aidan Moffat shaking the bookshelves at Wick.

This toolkit has been devised in consultation with the staff at those libraries to bring you the most up to date and thorough guide to running a gig in YOUR library.

THE BASICS

The Library Live programme, supported by SLIC, seeks to challenge and change perceptions of libraries and to engage new audiences, particularly young people. The project was originally devised as a response to six cultural needs:

- Increased quality live music provision in smaller towns and cities, including rural areas
- Increased access to live music events for young people and families
- Increased access to digital participation for young people
- Increased creative mentoring and volunteering opportunities for young people in the arts
- Libraries to increase their cultural capacity through gigs and events
- Libraries to increase their youth audience and volunteer programmes

This response has informed our governing principles for over 10 years. They have enabled us to develop a sustainable yet innovative project that works with libraries to enhance their cultural offer and further support them to become rich, community assets. Inviting a great band to come and play a gig in your library can be challenging and hard work, but it is more than achievable and the results speak for themselves.

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WHAT A GREAT WAY
TO SHOWCASE WHAT
OUR LIBRARIES ARE
ALL ABOUT - NOT A
SHHHHH TO BE
HEARD!

KAREN WILES -
ABERDEENSHIRE LIBRARIES

”



Callum Beattie - Alford Library November 2017

WHAT TO EXPECT

So you want a GILIL gig in your library? It takes on average three months from an initial assessment of the venue to a gig actually happening in your library. During this period there are key tasks to complete along the way, and our team will be there supporting you on your journey. This part of the toolkit will guide you through what to expect during this time, what our responsibilities are, and what we expect from our partnering libraries.

KEY ACTIVITIES

1. Assessing Your Venue

At the start of the journey, the GILIL team will get to know your library better by:

- Visiting the library to check the viability of the venue space - flexible shelving is key
- Identifying key contacts within the library and introducing them to the GILIL project

As part of this process, we will assess the suitability of the space then, hopefully, add your library to the list of GILIL-approved venues. Once you are on this list and a suitable artist opportunity arises (through contacts managed by GILIL), we will get in touch and begin formal arrangements for the gig.

2. Pre-Gig Activities

Once a gig is booked in, there are some key tasks to complete:



EVENT MANAGEMENT

- Artists - Manage the relationship with the artist/agent/tour manager. This includes handling the booking, contracts/riders and general liaison activities
- PA system and staging hire - This involves booking all kit and technical staff we will need for the gig, making sure it is suitable for the venue and the artist's requirements
- Ticket sales - We manage ticket sales through online sales sites (e.g. Seetickets)
- Promotion - Getting the word out there about our gigs is a key part of audience development. We do this through the GILIL website, social media, and printed promotional materials
- Venue - Making sure the rooms/facilities for artists and workshops are available and prepped

LEARNING OPPORTUNITIES

- Recruitment - Work with library and local agencies to recruit young people for the GILIL Academy workshop(s)
- Commissioning - Identifying an appropriate practitioner to lead digital workshops
- Coordination - Arrange timings for workshops on the gig day and an appropriate space in the library

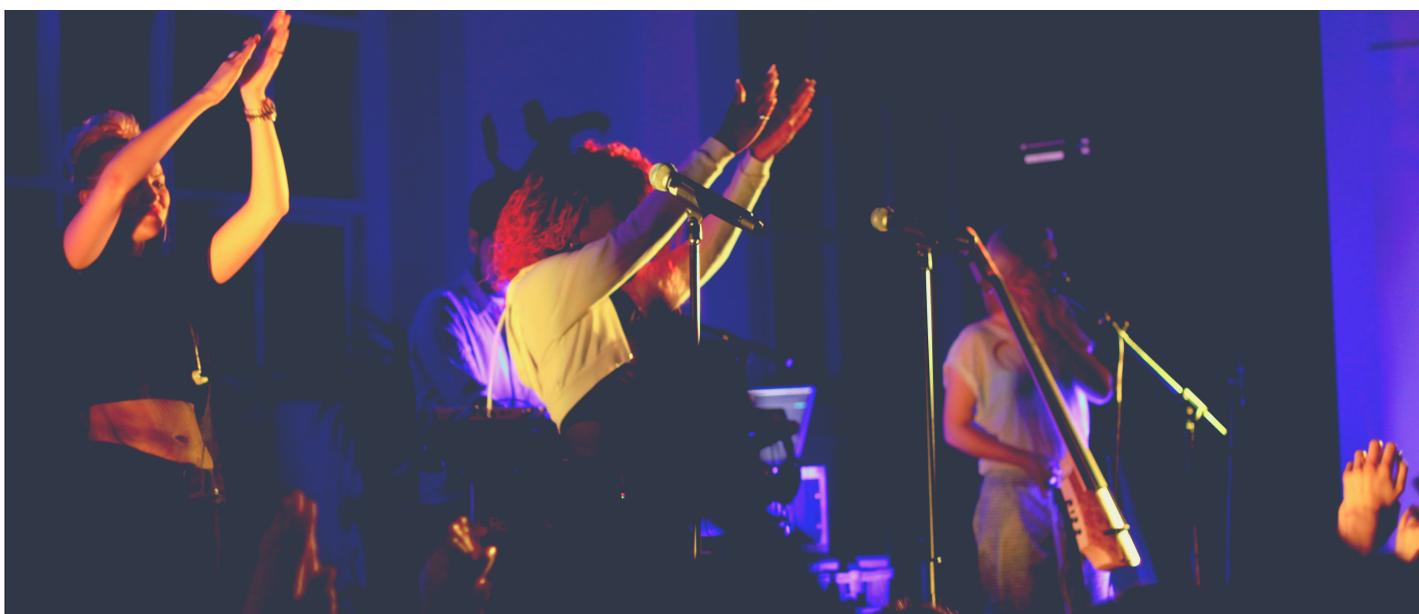
HEALTH AND SAFETY

- Risk Assessment - Submit appropriate risk assessment documents to library
- Advice and Support - Working with the library regarding elements of health and safety (i.e. Fire Officer, venue capacity, evacuation procedures etc.)
- Security - Booking appropriate Security staff for the gig

3. Gig-Day Activities

On the day of the gig, there are more activities that will take place. Additional information is available in the 'Day in the Life of Loud in Libraries' video located within this toolkit. In summary:

- Designating roles - Identifying who from the GILIL team and who from the library team will be present during the gig, and what their roles and responsibilities will be
- Set-up - Making sure the space is ready for a gig and that the equipment (i.e. stage and sound tech) is set up accordingly
- Liaising with artist/agent - Make sure the artist are comfortable and that they enjoy playing at the venue
- Sound check - A technical check for the gig. This is key to ensuring the sound is up to scratch and the audience have a quality experience
- Training Opportunities - Delivery of workshops and mentoring activities for young people
- Marketing - Using social and digital media to promote and document the gig
- Door Duty - Checking tickets and selling tickets to audience members
- Evaluation - Gathering audience and participant feedback on a feedback wall / cards
- Takedown - Dismantling the equipment (i.e. the sound kit and the stage) and setting the library back to its usual layout



GILIL RESPONSIBILITIES

1. Assessing Your Venue

- Carrying out a visit to your library
- Introducing staff to the programme
- Assessing the library space
- Finding suitable artists for the venue

2. Pre-Gig Activities

- Artist liaison
- Booking technical staff, staging and PA system
- Booking workshop practitioners
- Booking security staff
- Ticket sales
- Promotion on GILIL platforms

3. Gig-Day Activities

- Provide at least one staff member, plus security staff
- Artist liaison and provision of rider
- Tech set-up and operation (staging, PA system etc.)
- Delivery of workshops/learning activities
- Promoting and documenting the gig
- Evaluation



LIBRARY RESPONSIBILITIES

1. Assessing Your Venue

- Make sure appropriate staff are present

2. Pre-Gig Activities

- Liaise with Fire Officer
- Complete a Risk Assessment
- Licensing (where appropriate)
- Check insurances
- Suggest local support acts
- Local promotion and social media
- Prepare guest facilities and workshop space
- Support GILIL to recruit volunteers and GILIL Academy participants

3. Gig-Day Activities

- Set up library (as agreed with GILIL)
- Staff provision and briefing
- Identify keyholder with venue knowledge
- Supervise under 16s (who are not working with GILIL) and follow GILIL's child protection guidelines
- Door duties
- Evaluation and documentation of gig
- Takedown

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@AIDANMOFFAT
EXCELLENT
AFTERNOON AT
WICK LIBRARY.
WHAT A GREAT
WAY TO SPEND A
SATURDAY!

”

GIG DAY TIMELINE

6 HRS

Before Doors

Getting the ball rolling (1 staff minimum)

- PA and stage arrives - load in and set-up begins
- Gig space, dressing room (including mirror and sockets) and workshop space prepared
- Initial social media posts

5 HRS

Before Doors

Tech Set-Up and Checks (1 staff minimum)

- PA and stage full set-up
- Artist arrival
- Offloading artists' equipment etc.
- Sound checks
- Toilet signage in place
- Ramping up the social media marketing with behind-the-scenes posts

3 HRS

Before Doors

Workshops, interviews and final preparations (1/2 staff minimum)

- Youth engagement workshop(s)
- Participants interviewing the artist
- Rider serviced
- Ensure that artists happy and meal "buy-out" paid
- Security arrive and staff briefed
- Social media - building the buzz
- Media queries and arrivals (photographers, journalists etc)
- Social media - building the buzz
- Merchandise table provided
- Prepare guest list

0 HRS

Before Doors

Doors and the Gig (2 staff minimum)

- Final tech checks and lights
- Staff presence for audience liaison and safety
- Volunteer and young people coordination activities
- Security staff liaison
- Fire door information and announcements
- Lights down and music playing for audience arrival
- Tickets, email collection, sign-in, guest list
- Merchandise sales
- Drinks and refreshment sales
- General band assistance
- Social media - maximising the buzz

**POST-
GIG**

Wrapping up the gig (2 staff minimum)

- Lights up
- Evaluation forms, comment cards and testimonies
- Post-gig meet-and-greet with artist, then liaise with security to clear the venue
- Takedown of technical and staging equipment
- Reset of the library space and locking up venue

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Before Doors

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- Participants interviewing the artist
- Rider serviced
- Ensure that artists happy and meal "buy-out" paid
- Security arrive and staff briefed
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TOP TIPS FOR MARKETING

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JUST BEEN TO SEE
CALLUM BEATTIE AT
ALFORD LIBRARY
TONIGHT WOW AMAZING
VERY CIVILISED
ACOUSTICS WERE ACE
AND WHAT A SINGER
LOVED HIS CHAT VERY
FUNNY

”

A strong mix of local and national publicity and marketing is the best way to reach your audience. This can include digital and social media marketing methods as well as more traditional PR routes such as local press and radio stations. GILIL will provide libraries with support in this area, including poster designs, individual gig flyers and promotional details from the tour manager or artist.

Libraries can support the marketing of our gigs in lots of different ways.

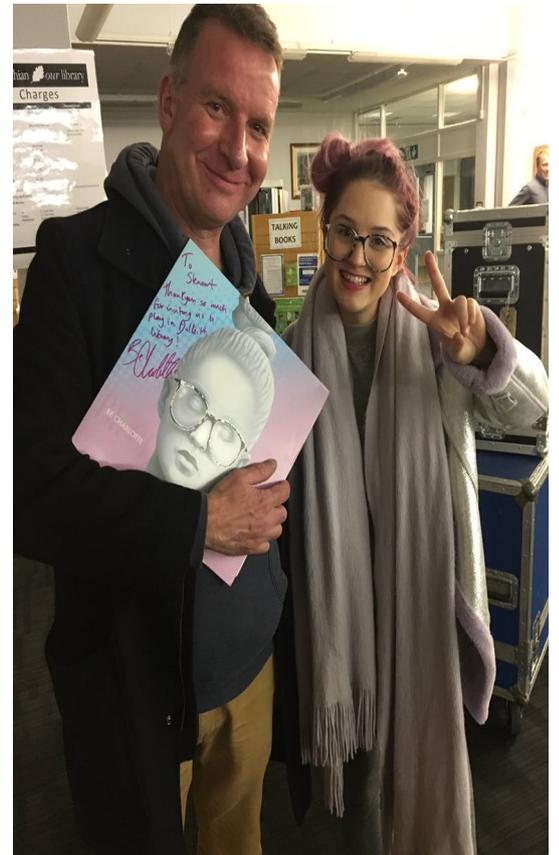
- **Get in touch with local radio** - Telephone in person and introduce the project and the show. Make sure you secure a contact that "gets" what you do and ensure they are always fully informed of upcoming gigs in advance.
- **Make contacts at local newspapers** - Again, telephone in person to make contact and engage journalists positively. This helps them remember you, encouraging them to preview, photograph and review your gigs regularly. You could ramp up engagement with local press and radio by offering competitions. You should seek to allow open access to you, the library and the project.
- **Engage with local schools, colleges & universities** - This is hugely important to recruit our volunteers and workshop participants. These young people support GILIL's marketing drive during gig night as well as in advance with peer-to-peer communications.



- **Seek out local youth groups** - Identify local youth leaders with enthusiasm and commitment. They will engage the young people they work with and support you in making formal education contacts. School contacts are another key avenue for audience and participant development.

- **Use local shops, cafes, restaurants, bus stops, taxi ranks, bars, school and college noticeboards etc.** - These are excellent for flyers and small posters. Again, make friends with these people; offer free tickets in return for the platform and publicity.

- **Get on social media** - Make use of your own and your staff's social media accounts. Post the gig on your Facebook page, retweet our and the artist's tweets and let people know how they can get their hands on the hottest tickets in town. Remember social media posts with images work best, and tag people and organisations into your posts who will help to spread the word-of-mouth.



- **Create winning, original press releases** - These should drive home the unique and uber cool nature of what you are doing. Remember to get these cleared via GILIL prior to release.

- **In-house** - Think posters, flyers, and bookmarks. Make sure you print enough of them for demand. Make a map of all your staff's useful promotional contacts personal and professional

- **Collate a database** - As volunteers to collect email addresses and Twitter handles at the door of each gig to create a contact list that you can use each time a new gig is booked and tickets go on sale.

- **Have a volunteer scheme** - A successful GILIL project in your library needs a keen and committed volunteer team. They can help promote the gig within their peer circles, online and by making other library users aware about the forthcoming gig. They are also an indispensable resource on gig day.

- **Use www.seetickets.com** - An online ticket-selling platform that allows other websites to pick up on your show and provide viral marketing.



Maisie Peters - Irvine library

LIAISING WITH THE ARTIST

A little hospitality goes a long way...

Arrange to greet and welcome your artist, management and crew warmly. On arrival please provide them with a suitable 'green room' with refreshments such as tea and coffee making facilities, fruit and water. They may also need some of your team to help them load in and set up their merchandise stall. If they do, please give them a hand. It will give you a chance to build up relationships before the gig.

A friendly member of staff or volunteer liaising with the artist will be appreciated by their team.

SOME NOTES ON RIDERS

GILIL will note the requirements of the hospitality and tech rider to keep everyone happy on gig day. Riders are sent ahead of the gig by tour management/booking agents, we aim to be generous, accommodating artists requests. If budgets are tight GILIL will let the tour manager know ahead of the show that we cannot provide 12 fluffy white kittens, or any other indulgence requested that we cannot reasonably supply. It is always better to be honest at the outset as this saves awkwardness and bad feeling on gig night.

Also, we always provide plenty of bottled water - it gets hot on stage even in an intimate library setting - so you can never have too much water.



Be Charlotte - Dalkeith Library

GIG ORGANISATION AND STAFFING



It is really important to get your team onboard for the gig - a good team makes a great gig. Build your team from your own library personnel, staff from surrounding libraries and volunteers. You could involve young local people who love music, whether they are library members or not. Remember that these gigs are for them, so go ahead and encourage ownership.

Look for people who love music and pop culture. This sounds obvious but is often a point overlooked. It doesn't actually need to be the library manager or major stakeholder who leads the team for the show. It could be the girl who only works one hour per week at weekends. Use these gigs to empower staff to create a strong committed team, and allow them to express fresh ideas about how best to market and launch the show. Sometimes the best ideas come from the most unlikely places. Get your team to create a map of their contacts. You could be surprised who you know!

Maybe one member of staff is a brilliant graphic artist, so let them produce promo posters for the shows. GILIL gigs are a team effort, so keep it democratic. Forget rank and hierarchical position for two hours. Our gigs are a great way of bringing out the talents of your staff, volunteers and the local community, and allowing them to show them in a creative environment.

Although someone needs to lead the team, it is important everyone has equal importance within it. It's a good idea to have a team meeting the day before to identify key tasks and outline any possible challenges or problems ahead. The team we have on the night reflects the GILIL project so it is important that they reflect our values and principles. For non-users of your library who come to the gig, this will be their first impression of your library so be relaxed, friendly and confident.

And finally, keep positive. Remember this is a fun inclusive project, so don't lose sight of the great outcomes.

SECURITY

GILIL always books security. Always. And if you're running your own event we strongly advise you do also.

GILIL books this at least two weeks ahead of your show and ask around for reputable but friendly firms. GILIL asks for a firm that includes a First Aid person for Health and Safety back-up. GILIL may also ask to use your contacts in this area to source suitable staff.

GILIL books them from 30 minutes before doors to 30 minutes after the show to help clear the premises and stop any passers-by entering the library. When they arrive, GILIL briefs them on the house rules, e.g. no entry without a ticket, no food and alcohol on the premises etc., so they understand the nature of your event and the ages and numbers of people you are expecting. It's also important that they embody the ethos of GILIL and the vibe of our gigs.

GILIL is clear and simple with our instructions to security. Prevention is always better than cure, and it is always best to keep problems from coming into the library in the first place. Issues are much harder to resolve once inside the venue.

Always brief your security team on fire exits, special access requirements and the location of any staircases or prohibited areas.



Aidan Moffat and RM Hubbert - Wick Library

HEALTH AND SAFETY

Make 'Health and Safety' your new best friend and then you won't feel it is something being forced upon you. You needn't be defensive. In the current climate, it seems health hazards exist at every turn but common sense should prevail for the duration of the gig. A lot of young people and, sometimes, small children attend GILIL events, and attention to health and safety will promote peace of mind for you and the team.

Health and safety points to consider:

- **Contact the local Fire Safety Officer and introduce the project** - get them onside and ask their advice. The Fire Safety Officer is there to help, not to trip you up. Their advice and information will prove invaluable. The fire risk assessment that they do will determine how many patrons are allowed in the performance space of the library for your gig.
- **Appropriate staffing** - ensure you have at minimum of two staff supporting the show or event, including the key holder with venue knowledge.
- **Get some gaffer tape** - tape down all wires that are loose, hanging or trailing on the floor.
- **Look out for trip hazards** - ensure all carpet areas are free of sockets, nicks, and loose carpet tiles etc.
- **Keep exits clear** - make sure fire door access is clear at all times.
- **Licensing** - don't sell alcohol if your license doesn't provide for it.
- **Visibility** - use badges to make sure that the public are aware who the volunteers and staff are in case of emergency.
- **It's going to get loud** - keep all windows closed to prevent noise disturbance in the vicinity of the library

“BIG THANK YOU TO @IAMBECHARLOTTE, @LOUDINLIBRARIES FOR AN AMAZING NIGHT AND EXPERIENCE! EVERYONE LOVED THINGS GETTING LOUD IN #DALKEITH #LIBRARY!GREAT GIG. BEST TIME IN A LIBRARY EVER!”

ACCESSIBILITY

The GILIL team puts a lot of thought into making sure everyone who wants to come to one of our gigs can do, and that they feel that their needs are met. We want everyone to be able to enjoy our gigs, from the young ones attending their first ever live show, to people with disabilities who can feel intimidated in mainstream music venues. Here are some of the things we do to make this possible.

Accessible Ticket Prices: Our tickets are priced so that people with limited economic expenditure and families can enjoy live music. Grant funding and the support of our Partners help us to keep ticket prices down. Carers are eligible for complimentary tickets.

Accessible Venues: All of our venues are accessible for people with mobility impairments and have wheelchair access and viewing spots. The venues we work with are all in central town and city locations to help overcome transport poverty issues. By bringing the latest music to places where these artists wouldn't usually play, we are opening up access to high-quality live music outside of the major cities.

Accessible Conversations: Our team actively invites our audience members to engage in conversations with us about access issues, whether that is a hidden impairment, physical access issues or any other barrier to access they'd like us to overcome with them. This can happen at any point - when booking their ticket or at the gig itself. Having a supportive dialogue with our audience helps us get better at what we do and make our gigs more accessible to more people.

It's important to us that our audience members feel welcomed and valued at our events and thinking properly about accessibility is key to making this happen.



Be Charlotte - Dalkeith Library

MONITORING AND EVALUATION

GILIL is keen to continually improve its programme. We challenge ourselves and strive for excellence in our gigs and learning opportunities. Monitoring and evaluating our activities is a key part of this. It helps us to learn from our audience, acknowledge our achievements, and keep putting on high quality gigs in libraries. GILIL has a number of techniques to gain feedback from participants, volunteers, partners and audiences. They are:

- **Evaluation Forms** - At the end of each workshop, the participants complete an evaluation form that seeks to capture their learning from the session. These help us to improve the quality of our training provision.

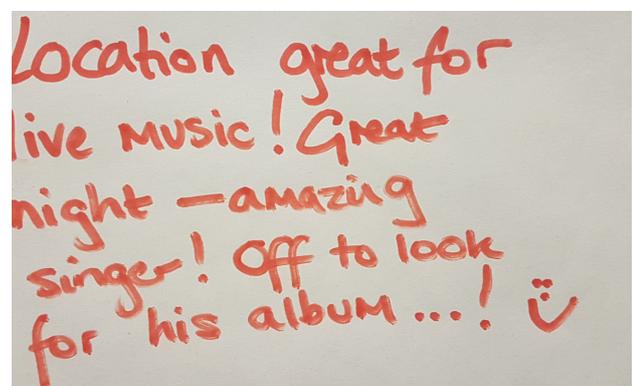
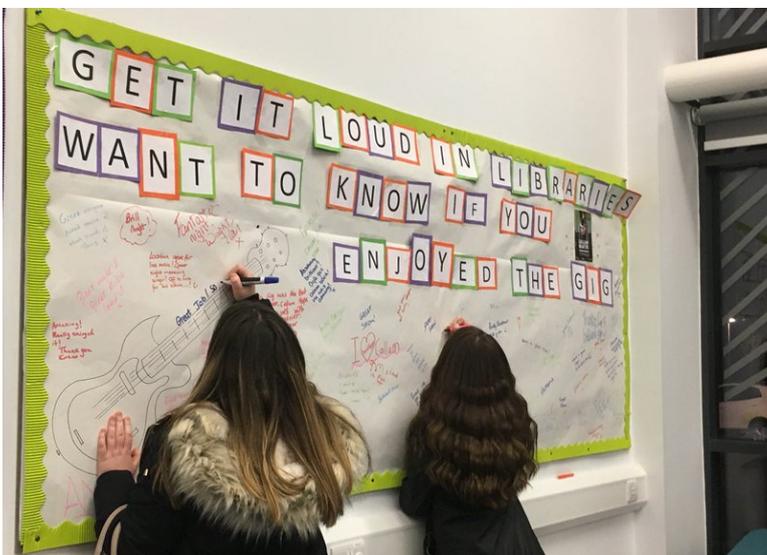
Comment Cards - Audience members are asked to write down a sentence or two of feedback at the end of each gig. These are really useful for GILIL's audience development, as are post-it notes on a noticeboard inviting comments.

- **Social Media posts** - It's good to check out the online word-of-mouth for a gig. This acts in a similar way to the comment cards, but you can use platforms such as Storify to collate them.

- **Evaluation Wall** - All you need is a few sheets of paper on a display board and some sharpie pens. We guarantee your audience will be keen to share their feedback so go ahead and collect it.

Verbal Feedback - Listen and reflect on what the staff and audience say to you about the gig.

GILIL loves it when our libraries support this and get involved in gathering the all-important feedback. If you have some ideas of your own, then throw them into the mix. We can learn together from what the people who access our gigs and learning opportunities say.



Evaluation wall at Alford Library

SUPPORTING RESOURCES

The GILIL team have prepared a range of resources that you can watch, use and download from the 'Toolkit' section of:

www.getitloudinlibraries.com

These resources include:

- 'A Day In The Life of Get It Loud In Libraries' video - a short video that takes you through what to expect from a GILIL gig
- GILIL and funders' logos, plus animated GILIL sting
- Press release guide and template
- Poster templates
- Comment cards
- Risk Assessment template
- GILIL gig day checklist

“

INCREDIBLE TO SEE
AN ARTIST OF THIS
CALIBRE AT A
LIBRARY. MORE
PLEASE!

”



CHERRY GLAZERR

AVP

WWW.ANDYVONPIPPHOTOGRAPHY.COM

TOP TWELVE TIPS FOR FUNDING AND DELIVERING LIVE EVENTS

1. Have a Good Idea

Sounds pretty obvious but your time attributed to or tied to your cultural or arts project might become unstuck quickly if the original idea isn't strong enough. Regularly ask yourself of your work 'So what? What difference are we making here?' If you are answering with muscular confidence, born of a sound strategy, your idea would appear to have the durability, reach and originality to have the desired effects on your participants and audiences. Successful events management includes detailed planning, organisation and staff hours so do ensure your starting point is sound and will motivate colleagues through the duration of the project. And do articulate your ideas to all staff, including frontline and part time staff who will be asked about the project by the general public on a day-to-day basis.

2. Give yourself TIME

Give yourself ample time to plan, book, promote, staff, hire production and staging (where appropriate) and deliver your live event. A three month lead in would be ideal. Sold out events, in most cases anyway, don't happen overnight but require momentum to build, commitment and strategic planning. Where is the audience you are hoping to engage and develop? Go where they currently spend their leisure and cultural time and publicize your event there as well as in the venue, where, potentially, they won't actually catch sight of it if they are not current service users.

3. Be PASSIONATE

Don't forget your passion for your subject – a passionate voice is more persuasive than a passive, restrained voice ('We have never done this before' 'We tried this once and it didn't work') and it will be clear to the funder that you care and believe in your work. Communicate your excitement and invite others to join in and support you – not necessarily just library partners. Ask yourself whose aims and objectives you share and include them in your planning. It will encourage arts partners, organisations and live booking agents (like Coda, Primary and CAA) to want to work with you and create a buzz for your library or museum.

4. Be FOCUSED

Be passionate but focused – Be yourself and don't get too distracted by what other people do (of course be aware, but be true to your own ethos). For 12 years, we have resisted the call (in some quarters) to serve alcohol at GILIL shows. The shows are purposefully all ages and inclusive and have a calling card of warm and friendly gigs where teens have no need for ID, and lone women and young people living with protected characteristics feel safe and comfortable. We now receive widespread plaudits from gig attendees for taking this stance. A large number of young girls who attended the Maisie Peters shows in Bellshill, Irvine and Greenock reported that library shows were the perfect environment for them to enjoy their favourite artists.

5. Don't be BORING

Please don't be boring – this is the cultural and arts world we live and work in, you know. Elevate your proposal by telling your story brilliantly and (see point above) make it authentic and passionate. Funders read a LOT of applications and yours needs to stand out. Think how live events will increase the cultural allure of your venue and your town or city, and how it will look and feel and let this vision power you forward.

6. It's all about the FUNDER

It's about the funder, stupid – well, it is. It isn't actually about you. The funder is seeking exciting organisations who will deliver on their own aims and objectives so read the funder's criteria and eligibility information. How does their focus, interests and priorities meet your own? Look for a happy, congruent synergy with your work and identify how you can work on behalf of the funder to achieve both your aims and objectives within your library.

7. Don't make silly mistakes

Avoid silly mistakes – Leave enough time to write a cracking application. Pulling all-nighters to complete and submit a bid in time, stoked up on coffee and Berocca will play havoc with your spellchecks and word count. The likelihood is you won't have another partner, colleague or friend to read through your work either. It isn't sustainable. So don't do it. When planning for live events give yourself plenty of time to make bookings, plan and train staff, promote and publicise your event.

8. Ask for what you NEED.

Ask for money to do great stuff – and make it clear what the money will be spent on. Don't be shy. Don't ask for £5k when, for instance, you have the best, most original digital artist in the world willing to work with you, the staff capacity, and a clear strategic plan to deliver the work when, in reality, it will cost £10k or whatever the cost is. So, do value your project. Ensure you have adequate funds to deliver any live event professionally. It probably costs between £3-4k for Loud In Libraries to showcase a premier artist, including hire fees for PA and stage hire and sound engineering, so bear this in mind when making your own costings.

9. This is just the START

This is just the beginning – Get It Loud In Libraries has been developed over 12 years and I have had to view the process as a journey where the work has evolved and grown and engaged new partners since the first few stand - alone shows. Think in terms of pilots and milestones and performance indicators and powerful evaluation, and give yourself time. You might get knockbacks, and things might not immediately go as planned, but if your original ideas are strong, appealing and fundable you can continue to believe in and be passionate about your work (see points 1 and 2)

10. What change are you making

What will change because of the activity? Continue to ask yourself what will change because of the work. This is closely aligned to the 'So what?' question. What is in it for your audiences, your artists, your communities, your participants, your staff and yourself? If there is fresh, positive change which would not have happened but for your work, articulate this and make it persuasively clear in your application. Please don't think about live events programming and delivery because you feel you have to do it, or a senior boss has instructed you to (I realize this might be difficult) but please follow your instincts if you feel the community will benefit and it will positively transform your venue, be it library or museum. Go ALL IN.

11. Don't
assume
ANYTHING

Don't assume people know stuff – just because you are delivering work in a socially - economically challenged area with rampant transport poverty, don't assume the funder has all this data, statistics and local knowledge at their fingertips. Make it abundantly clear the positive changes and increase in access and opportunity you will affect with your work, and articulate it persuasively and passionately. Oh and don't drench your application with abbreviated buzzwords and acronyms. Sacrifice some of your word count wisely. The funder will thank you for it.

12. Get your
team on
board.

12. Get ALL staff on board early for live events. Share information and news and generate a buzz for new happenings. Don't ignore what might be under your nose in terms of staff expertise. This can be a classic error. If the young volunteer who works at weekends has experience of promoting and sound engineering, make him or her a key part of your planning and increase staff CPD in the process.

Hopefully, the tips above are clear and simple and workable.
Best of luck!

Stewart

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OUR ESSENTIAL DO'S AND DON'T'S

Do communicate - communicate constantly, with your team before the event to make sure the event is well promoted and planned. With your partners on the day, including security, pa and tour managers to ensure everything goes to plan. And if things don;t go to plan eg. you're running late or there's technical issues, communicate with your audience. Keep them updated. And after the gig, communicate with the audience to collect feedback to make the next one even better!

Do be present and available - your team will be looking to you for leadership. Never, ever book a flagship event if you know you will not be there on the day. On the day of the event be available to answer questions and inspire confidence in the partners, artist and audience. If you need a break make sure everyone knows where you are. If you can't be found THAT will be the moment the engineers or tour manager will have an urgent question!

Do book security - it's essential to have at least one security guard for any live music event. You're opening your doors to the world, and it's your responsibility to make sure your staff, artisit and audience are safe and have an enjoyable experience.

Do create the right atmosphere - Always have the lights down and music playing when the audience enter the library. Have front of house staff briefed to collect tickets and be welcoming and enthusiastic.

Do always print toilet signs - just do it! Or your team will spend the entire event directing new library users to the toilets.

Do print several copies of the wifi and building access codes to share with the tour manager, sound engineers and PA team. This will save you having to repeat the same thing hundreds of times over!

Do have a risk assessment - and keep reviewing it. Review the building access arrangements to ensure that the artists vans can load in. Check that any temporary roadworks are not impeding access, or that any other local events will impact on your delivery.

And just one don't - don't forget to identify all the talent and energy you have in your team. Use all the contacts you can muster for promotion. Ask staff to think about what family, friends or colleagues can do to promote the event. And above all make sure you utilise all the talent and goodwill available to make the event a success.