PERFORMANCE VENUES

AND THE CONTRIBUTIONS OF EVERY ROLE TO A SUCCESSFUL PERFORMANCE

HAWKRIDGE ENTERTAINMENT SERVICES

TASKS UNDERTAKEN FOR A SINGLE PERFORMANCE

ROLE RESPONSIBLE

Bracketed roles may be dedicated individuals or combined roles, depending on budget, performance or venue

WHAT HAPPENS WITHOUT EACH GROUP OF ROLES

ADVERTISING, PUBLIC RELATIONS AND PROMOTION

- Press and media notification of event
- Social media posts (venue, tour and artist specific)
- Social media posts (upcoming performances)
- Public relations management
- Post-production of event media for ongoing promotion
- Promotional media, giveaways and email campaigns
- Physical promotion (posters, billboards, flyers)
- Production of video, photo and audio for advertising
- Production of video, photo and audio for sales
- Production of merchandise (print, apparel, accessories)

→ Photographer, videographer and editors
→ Graphic designer
→ Marketing and social media manager
→ Promotions manager
→ Merchandising contractor
→ Advertising agency
→ Public relations manager

Without these roles, the performance goes unseen.

Audiences cannot find, choose or book the show. Ticket sales fall short, the hirer carries the loss and the venue's programme loses momentum.

TECHNICAL, STAGE AND EQUIPMENT HANDLING

- Performance-specific video and audio installation
- Venue-specific video and audio installation
- Bump-in and bump-out
- Technical set-up and rehearsal
- In-performance audio mixing
- In-performance lighting control
- In-performance monitor mixing
- In-performance technical problem-solving
- In-performance performer support
- Lighting and audio equipment rigging
- Specialist equipment certification and engineering checks
- Equipment haulage and road transport
- Backline and equipment hire

→ Riggers and mechanists
→ Monitor engineer
→ Front-of-house audio engineer
→ Lighting operator
→ Specialist technology contractors
→ Bump-in and bump-out crew
→ Road crew
→ Logistics and technical manager
→ Stage manager
→ Hire companies

Without these roles, the show cannot go on safely.

Sound, light and staging fail or cannot be certified. Performances are cancelled, compromised or put performers, crew and audiences at risk.

TICKETING, VENUE MANAGEMENT AND BUSINESS

- Ticketing management and sales
- Fee negotiation and venue hire
- Venue insurances
- Performance and touring party insurances
- Contractor professional insurances
- Payment of all costs (venue, technical, insurances)
- Tenant and contractor notification of event
- Budgeting
- Telephone and communications operations
- Facility and venue computer systems management
- Risk analysis reports
- Emergency management reports
- Communications strategies
- Performer fee negotiation
- Protocol paperwork and WHS submissions
- General administration
- Intermediary between hirers and contractors
- Event settlement

→ Ticketing system companies
→ Ticket resellers
→ Financial backers and investors
→ Insurance companies
→ Venue manager and staff
→ Technology staff
→ Technical representative
→ Artist manager
→ Producer or promoter representative

Without these roles, the venue cannot trade.

Tickets cannot be sold or settled, risk goes uninsured and costs go unpaid. The financial and legal foundation of every performance falls away.

VENUE OPERATIONS AND FRONT OF HOUSE

- Ticket collection
- Food and beverage ordering
- Catering supplies
- Food service
- Alcohol service
- RSA and food service licensing checks
- Ushering and audience assistance
- Cloaking
- Merchandise sales (print, apparel, recordings)
- Amenities maintenance
- General maintenance
- Staff training
- Contractor hiring and contact
- Audience security
- Crowd management
- Crowd safety
- Back-of-house security
- Amenities and venue cleaning
- Medical emergency training and response
- Traffic control
- Artist sign-in and back-of-house management

→ Box office
→ Catering contractor and staff
→ Front-of-house staff
→ Bar staff
→ Ushers and attendants
→ Maintenance staff
→ Cleaning staff
→ Security
→ Medical and first aid
→ Traffic management
→ Stage door and back-of-house staff

Without these roles, the venue experience is compromised or unsafe.

Audiences cannot reach the performance easily, in comfort and in safety, and the repeat patronage the venue depends on is not sustainable.

PERFORMER AND ARTIST SUPPORT

- Performer rider fulfilment
- Detailed itineraries, including PR obligations
- Managing allotted finances
- Shipping equipment to new locations
- Travel to and from venue (car, bus, other)
- Interstate and touring travel arrangements
- Booking transport, accommodation and services
- Visa applications
- Pre-show rehearsals
- Artist performance
- Makeup for performance and media commitments
- Wardrobe for performance and media commitments
- Media calls and press
- Show cues and personnel management

→ Car, bus and rental companies
→ Travel companies
→ Performer
→ Rehearsal spaces
→ Hair and makeup
→ Wardrobe

Without these roles, there is no performance.

Artists cannot arrive, rehearse or appear at their best. The wider cultural experience is unsupported or untenable.

SUPPORTING BUSINESSES

- Pre- and post-show dining
- Indirect retail purchases
- Ancillary retail purchases
- Transport to and from venue
- Parking
- Childcare
- Accommodation
- Post-show entertainment
- Corporate relationships
- Sponsorships
- Ancillary event hire
- Accounting and bookkeeping
- Legal advice
- Instrument, sheet music and equipment purchases

→ Local restaurants and cafes
→ Local retail businesses
→ Bars and pubs
→ Nightclubs and late-night venues
→ Hotels and short-stay accommodation
→ Public transport
→ Taxis and rideshare
→ Parking operators
→ Childcare providers
→ Corporate partners and sponsors
→ Event hire suppliers
→ Accountants and legal advisers
→ Music and instrument retailers

Without these businesses, the venue's long-term viability is at risk.

The local economy misses out on the benefits of cultural infrastructure, and audiences find fewer reasons to make a night of it.

OTHER ROLES OUTSIDE OF INDIVIDUAL PERFORMANCES

These roles may not be involved in every performance, or required for every type of performance, but are crucial in many scenarios. Like many of the roles above, they may also be combined with other titles.

- Tour manager
- Producer
- Set, costume, lighting and sound designers
- Company manager
- Musical director
- Auslan interpreters and audio describers
- Production manager
- Musical arranger
- Legal representative
- Director
- Choreographer
- Assistants to multiple roles

EVERY ROLE COUNTS: REMOVE ANY ONE AND THE PERFORMANCE, THE VENUE OR THE PRECINCT AROUND IT IS WEAKENED.

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