

MusicFutures Promoter+ Programme - FAQ

What level of costs can contribute towards promotion and marketing?

What's important to note is different people might be wanting to do R&D and do things around different aspects of music promotion, if you can justify costs, that's fine. We mentioned some of our other programmes do have restrictions around marketing spend but say if you know you need to really nurture an audience, for example, that's ok. If you can justify it, we're quite keen to be flexible on this programme in terms of the way costs can be put in. So just be clear on why you need them.

Would you want us to know which artists we will be booking in advance for the next year?

It would be good to know the types of artists. So typically, you might talk about tiers of artists, that will give us an idea, especially around how realistic the budgets are. It will help us assess it, because if you're trying to do quite large-scale artists, and put them in smaller venues, we'll be able to note that when it comes to the advice and support you get about helping develop that within terms of your practise.

If you can give us an indication, that's good. That will always help because it shows you're thinking ahead and you know specifically that type of talent you want to work with. But we don't expect you to have a lot of detail on everything. It will help to have that information, but don't agonise over it if you don't know the specificity of it.

How many projects are being supported in this programme?

We are going to support 6 promoters. It's something we're looking to run again next year and the year after as well. So hopefully we'll get through at least 18 over the next three years. But just six this year.

Is the grander the event within budget, the better for the application?

No - We're more interested in what it is you're testing and what it is you're trying to develop as opposed to the scale. So, if what you're doing works at scale, so for

instance, if you're going to do a 1000 capacity idea because it makes sense with where you are and who the audience is and how you're developing it. That's fine.

But the clarity in terms of who you're serving, how that develops things, like audience, performer opportunities or, implementing tech; we're more keen on that challenge and how are you going to develop that as opposed to within a 1000 capacity venue.

Maybe before you might have had to do it in a 1000 capacity space because that's how you cover the cost. But hopefully, with this programme you can go, I don't have to worry about that side of things because I'm really focused on the implementation of this strategy to get this audience that is underserved.

We know there are audiences out there that maybe aren't spending as much time and money on live and opening up doors to new audiences, smaller ways at first is probably more interesting. Scale will not necessarily be a major issue with this one. We're interested in serving more people and bringing more people to live music.

If someone came to us and said we've cracked 'how to get 'X' audience into a city centre venue' or 'how we get people who are not in the city centre venues to other boroughs' or, 'as an 'X' type of promoter with my background, we haven't been able to do this but we've worked out how we're going to sustain our product.' That's more in scope as opposed to, isn't that picture great with 1000 people watching this band?

We're more keen on, what is the thing that now exists? or is better now at the programme ending than before.

Would you need to know the venues that we'd be looking to work with?

It would be very handy to add that detail, what is the venue? What is the capacity? If you've spoken to those venues, or you've worked with those venues before, it adds a level of clarity and detail when we're assessing.

One of the criteria of the programme is experience and insight, and we want to know that you can do this. So having done a level of research or having a bit of a vision of where this needs to land and why is ideal.

If it was somebody saying, 'we're going to do this event in this venue in St Helens and it's 500 capacity and people don't normally come here, but we thought of this and we picked this venue because it's by a train station.' Straight away we can see you have thought about the concept because with that idea, the challenge was getting audiences from other parts of the city region to come to St Helens to come to these gigs / venue spaces, and we'd see that you had thought about it. So, to us, that detail would add a lot in the assessment and hopefully would show that you understand it yourself. We like detail, but we don't expect you to have all the answers.

It may even be a new kind of venue as well, because you might have a rationale to take music into other spaces as well. So, if the rationale is there for why you've made the decisions, it's fine. We know Liverpool well and we'll know if that that's going to be possible if you've not got that specific partner in place at the time.

Can it be multi-platform, i.e. live performance, but also on a multimedia platform and encompassing building on those platforms?

If you've got a rationale, that's great. We know sometimes it can be challenging around remote audiences and what they might pay. Here, it's just being aware, obviously that does encompass the additional costs and the impact that that could make. But yes, it'd be great to see that sort of rethinking what an event could be in terms of bringing in remote audiences and follow up strategy as well with the events.

If you are an individual promoter, can you develop a programme as a collaboration with the venue you work with and vice versa?

Yes, if you are working with other promoters, venues, etc, and you want to come in together as a collaborator, that's fine. There's got to be one lead applicant. But yes, we're good with that.

If you can have partners that can help strengthen the potential delivery of the work that always helps. It doesn't work against you if you haven't, but just having, other organisations or individuals who know what they're doing, sometimes that can help with the budget side of things, like in-kind support for example.

It's worth noting, those who do get on the programme, there are additional benefits, for instance, in-kind support as well, so we might be able to help down the line on

that. But yes, collaborative work is always good.