

Gig
Starters

a GUIDE to
**ALL AGES
MUSIC EVENTS**
in
AOTEAROA



ISSN 2815 - 9055

So stoked you've picked up this guide!

Throughout this book we have key points and tips on how to put on a show with a handy directory of all ages venues around Aotearoa to get you started.

Putting on a show or gig can be really rewarding as an artist and music fan. They help steer careers and will help you meet people in the industry that could become lifelong friends.

This book is a guide, as there are no hard rules about when, where and how a gig should be held. Being inventive and creative can be just the ticket when it comes to putting on a gig and thinking about how a space can be used.

We live in an ever-changing world and music industry, but being entertained and gathering to experience music together is something that remains vital and important, especially in a world of screens and social media.

Ngā mihi, Rodney Fisher

Thank you to our writer and contributors - Gussie Larkin, Gareth Shute, and Shannon Novak (Safe Space Alliance). Published by the NZ Music Commission

Concept and Project Management by Rodney Fisher

Edited by Willa Cameron

Illustrations by Moskon Review

Layout by Leon Prowse

Go to www.gigstarters.co.nz for useful templates and up-to-date information about Gig Starters programmes and events.

CONTENTS

3.		LET'S HAVE A HOUSE PARTY
4.		CREATING YOUR OWN GIG SPACE
5.		ESTABLISHED VENUES HERE TO HELP
6.		MONEY... MONEY? MONEY!
7.		COME TO MY GIG!
8.		CREATING A SAFE INCLUSIVE SPACE
11.		PROMOTERS OR ALL AGES SCENE ADVOCATES
12.		DIY TOURING AOTEAROA
13.		DIY ETHOS
14.		WHO'S WHO AT THE GIG
15.		OTHER STUFF TO CONSIDER
18.		ALL AGES VENUES THROUGHOUT AOTEAROA
23.		TIMELINE GRAPHIC
BACK		WHAT TO PUT ON A POSTER

WANNA PLAY LIVE BUT NEED ADVICE?

Arranging your first performance in front of an audience can be as easy as having friends over to your house and playing in the garage or living room. Musicians will count any live performance as a 'gig' and there's only one way to learn - start playing.

LET'S HAVE A HOUSE PARTY

The first thing to think about when playing a house party is what sound equipment you have access to. If there are vocals they will need to be amplified to be heard. Bands use a "PA" (public-address system aka a couple of speakers and a mixer that allows multiple instruments to be run through them) to boost the vocals. If you don't have a PA, a guitar amp and microphone could be used for vocals.

Warning: Don't put bass-heavy sounds like electro beats, keyboards, or bass guitar through a guitar amp as it can blow its speakers! Use a bass amp or PA system.

Warn your neighbours that a gig is coming up and let them know the end time. Provide a number to text/call for any problems. It's no fun if noise control arrives a couple of songs into a show. Worse still if they come back to confiscate the offending noise making instruments!

If you want to raise a little cash in the process, either collect money at the door or put out a collection box for koha. Do think about what to do with your equipment. There's nothing more tempting to a party goer than a drum kit left set-up to play (non-drummers love playing drums!). Allocate a room/space where the gear can be stored after the gig (even better if it can be locked). Then any gig money, guitar pedals, laptops, and other easily stolen items can be kept safe so you can relax and enjoy the rest of the night.



CREATING YOUR OWN GIG SPACE

Now it's time to find somewhere more public to play. See what vacant spaces exist in your neighbourhood, or consider spaces at your school (even your ex-school for that matter). Or, hire a council hall!

Things to think about when hiring a hall are - how much does it cost and what do you need to bring? If the hall is big enough, it may require a PA and a sound engineer (unless you can borrow one and have a knowledgeable friend to operate it). A door person might also be needed. Sometimes acts can split this job between them by each covering the door while the other performs. See more about security on page 10.

A DIY show in a hall doesn't have to be complicated, especially if the bands share their gear - e.g. one band brings the drum kit, the other brings a bass amp. Ideally you'll get enough people along to cover costs - this could just be friends and friends-of-friends. It helps if the groups on the line up have a different bunch of pals that they can tap into.

Hopefully some of these friends will volunteer to help in exchange for free entry into the gig. After all, you're going to want as many hands as possible to help clean the space at the end of the night!

A great practice to get familiar with is using a runsheet for your gig, for example.

3pm:	Load in (arrive with your gear)	8pm:	Support (30 min set)
4pm:	Soundcheck main act	9pm:	Headline act (1 hr set)
5pm:	Soundcheck support act	10pm:	Gig finishes
6pm:	Clear venue set up for doors	10.30pm:	Venue pack up
7pm:	Doors open		

This helps everyone involved know what's expected leading up to the gig and should be shared around all the acts, crew, and the venue.

Helpful Hint:

Keep the vibe going with some background music between acts and after the show for a bit. (Think about the style and pick something to suit your line up.)

ESTABLISHED VENUES: HERE TO HELP

Some of the venues listed in this guide are dedicated All Ages, such as the Zeal venues and The Stomach in Palmerston North. Other venues listed are licensed (to sell alcohol) and young people can attend if accompanied by a parent or guardian.

One venue option not listed is an in-store show at a record shop, and some even have a PA system and stage. This is usually combined with releasing music, and or having something to sell, whether it's a cassette, T-shirt, or vinyl. Music stores are music fans, and have a passion for supporting live music, so definitely worth it if you believe you are a good fit for this option.

Support Tips:

You just scored support for a big band and you've been told **backline** will be provided and you need to supply a **tech rider** and **stage plot**?

Backline: This refers to equipment supplied by the venue/promoter. It may just be a bass amp and a drum kit (without cymbals or kick pedal), though sometimes guitar amps are available too.

Tech rider: This refers to the sound requirements specific to you, so the sound engineer can prepare for your performance.

Stage plot: This refers to the musical equipment you have on stage and includes an illustration showing where on stage you usually set up.

Go to www.gigstarters.co.nz to download a tech rider and stage plan template.

If the venue supplies a sound engineer, or if you have hired one they are there to help so remember to be friendly. Pro tip: playing drums while mics are being placed or making loud noise when a different instrument is being checked is not cool.

Heads up! If you're looking to put on your own gig at an established venue they are likely to be booked quite far ahead (up to a couple of months), especially if you want your show on a weekend night. The further ahead you plan the better.

MONEY... MONEY? MONEY!



All shows, even DIY ones, require an agreement between the acts as to how the money will be split and what costs need to be covered first.

For example, if there's three acts playing then they will share the money evenly once the costs of the gig are removed. Make sure to discuss how the money side of things will work beforehand. Do this in writing (text messages, email etc) so you have a record of what is agreed.

Having this discussion in writing about monetary arrangements is the first step towards a more official performance agreement, which will specify costs, door splits, ticket price, number of names on the door (aka free tickets) per band, and the timings.

If a venue offers a guaranteed fee then this should also be confirmed in writing, along with any costs to be subtracted (e.g. PA hire, security, etc).

Putting together a rough budget is useful, for example:

Rough Budget

Expected income - 70 paying attendees at \$10 = \$700

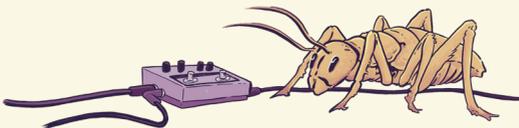
Costs - Hall Hire - \$100, PA Hire - \$200, Security Guard - \$100

Profit - \$300 profit to be split evenly between the three acts



There is an article called 'Touring Budgets - A Beginners Guide' in the resource section of the Music Commission website with more info on show costs.

We live in a cashless world and you're unlikely to have EFTPOS on hand, so be sure to warn people to bring along cash and find out where the nearest ATM is if they need to get out money on the night. You'll also need a float - e.g. enough money to supply change for attendees. At a \$10 gig, you don't want people handing over \$20 notes without having change to give them.



COME TO MY GIG!

The first step to letting people know you're playing a show is posting online. Get in early to set up a Facebook event page and/or gig listing (on sites like UnderTheRadar). Share this around as widely as possible. Everyone involved should have an aim to invite as many people as seems realistic - e.g. each performer invites 50 people.



Obviously you don't want to come across as too pushy, so it's great if you're able to be humorous and lighthearted in your posts. It may help to release multiple prompts leading up to the event. For example you might mention the gig when posting:

- A new song or Soundcloud demo
- A photo/video of rehearsal
- Songs/videos by the other acts on the bill



A striking image for your event will help catch people's attention (especially on platforms such as Instagram). Phone apps like Canva and InShot have amazing tools for both posters and video. Follow-up any artwork/videos you post (often called 'content' or 'assets') by responding to comments, which will lead more people to see them.

Brainstorm what ways you might be able to promote the gig beyond social media too. Could you approach your student radio for an interview? Is it worth printing off some posters to stick up around town or in shop windows? Or perhaps print flyers to hand out?

If there are tickets for sale, then consider releasing cheaper early bird tickets which will reward people for supporting the show.

The bonus with advertising a gig beyond your usual social media friends is that you spread your name to people outside that sphere. If you have posters or a chat on student radio, then you'll catch the ear of strangers who will hopefully be interested in checking you out.

CREATING A SAFE INCLUSIVE SPACE

By Shannon Novak (Safe Space Alliance, Visual Artist)

Hosting gigs is a great way to create community, and the way you look after your audience is important to the success of your gig. There are some great ways that you can take steps to create a safe and inclusive environment for your show - for example, a poster with code of conduct, greeting people as they come in, or creating a chill zone at the event.

1. Collaboratively agree on and create a public facing statement on diversity and inclusion. This is a sentence or more you share via social media and/or the web that describes the gig as a space that does not tolerate violence, bullying, and hate speech.
2. Collaboratively agree on and create an onsite poster and/or online communications (e.g. social media/email) that support your public face statement.
3. Collaboratively agree on and create a clear, agreed on process in place if someone breaches the rules. Will they be warned? How many times? Will people be removed? Under what circumstances/conditions? You may also want to make this process clear to gig goers.
4. Ensure all working at the gig are aware of and willing to uphold the statement, rules, and resolution process.
5. Have a clear contact point where people can make complaints/provide feedback onsite during the gig and after the gig (e.g. via email).
6. Actively seek feedback after the gig about what people thought of it e.g. the good bits, the bits that need work, and one thing they would like to see at the next one.





**Example of Poster with code of conduct, adapted from
Te Uru Waitākere Contemporary Gallery “Safe Space Statement”, 2019:**

Haere mai, welcome to this gig!

Manaakitanga is important to us. We want you to feel safe and to be safe while enjoying your time at the gig.

We welcome all whanau to the gig, regardless of gender identity and expression, sexual orientation, disability, neurodiversity, physical appearance, body size, ethnicity, nationality, race, age, or religion.

Harassment of anyone will not be tolerated. The most important thing we want you to know is, if something or someone makes you feel uncomfortable, no matter how minor it seems, you can speak up and let us know. Contact an organiser at the gig immediately.

Me tiaki tatou i a tatou - Let's care for each other!

Harassment includes offensive verbal comments or attitudes related to gender, gender identity and expression, sexual orientation, disability, physical appearance, body size, race, religion; deliberate intimidation, stalking, following, harassing photography or recording, sustained disruption of the gig, inappropriate physical contact, and unwelcome sexual attention.



SECURITY



Not all gigs require an external security company, but some spaces will require you to use a registered security company. Find one that you feel comfortable communicating with about your specific needs. Good security can diffuse situations safely and calmly and will also be helpful in creating a friendly and safe environment.

Managing security yourself with your own team is fine, but if you are in doubt and feel unsafe plan ahead to have assistance on hand. If you do get into an unexpected situation do not hesitate in calling the police who will respect your decision.

Make sure to stay within capacity (limit of people in the room) and other restrictions that the space you are using has in place for everyone's safety.

Always communicate well with your guests and crew and have a procedure in place to report and pass on information to you.

Having a good communication system in place means you can diffuse any situation before it escalates and becomes a problem.



Tripping Hazards at LOOP Youth Centre

PROMOTERS AND ALL AGES SCENE ADVOCATES

This section is subject to regular change and by no means a definitive list. Please contact us if you would like help finding a local champion of the live original music scene in your town at rodney@nzmusic.org.nz!

WHANGARĒI

Matt Keene - matt@oneonesix.nz

AUCKLAND

Finn McLennan-Elliott - finn@tuningfork.co.nz

Lara Marie - thelaramarie@gmail.com

HAMILTON

Lauren Kerr Bell - lkbell.kb@gmail.com

Lora Thompson - lorathompson63@gmail.com

PALMERSTON NORTH

Harry Lilley - admin@creativesounds.org.nz

HAWKE'S BAY

Sophie Watkins - gigs@spaceshipstudios.co.nz

Sarah Terry - sterry@eit.ac.nz

WHANGANUI

Anne Keating - whanganuimusicians@gmail.com

WELLINGTON

Louis Tobin - louis.tobin@gmail.com

Harri Robinson - harri@radioactive.fm

BLenheim

Duncan Mackenzie - Duncan.Mackenzie@marlborough.govt.nz

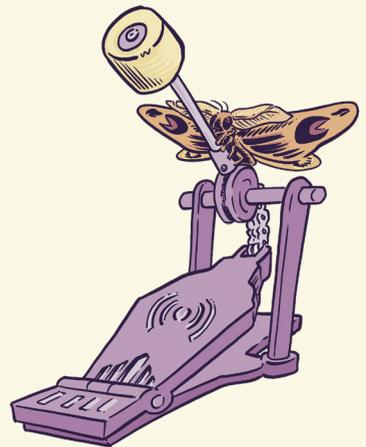
CHRISTCHURCH

Tom Linklater - studio@pydt.org

DUNEDIN

Tane Cotton - taneelviscotton@gmail.com

Craig Monk (Amped Music Project) amped@dunedinfringe.org.nz



DIY TOURING AOTEAROA

By Gussie Larkin (Mermaidens, Earth Tongue)

The key to a successful first tour is making the most of your connections - this could be anyone from family members who can offer you accommodation, fellow musicians who are happy to lend you gear or friends who will spread the word around about your upcoming show. If you're ready to take this step, read on...

Why? - Get together with your band members to chat about your goals and expectations. Do you want to tour to meet new people and have fun? Or do you have bigger goals such as finding a record label to release your music?

When? - Most tours revolve around a release: an album, single or EP. This gives you opportunities to promote the tour. **For example:** *send your latest single to the Student Radio Stations and request an interview.*

Where? - Favour towns where you have connections and community (friends, family, fellow musicians). Creating a network of supportive people will generate opportunities.

Get Organised - Make sure you have accounts for your band on Facebook/Instagram/Twitter. Some applications you can use to stay on top: Gmail (or other email provider); Google Docs/Sheets/Calendar; Google Drive, Dropbox or similar; Mailchimp for newsletters.

Budget - Knowing exactly how much your tour is going to cost BEFORE you commit to it is crucial. Think carefully about ways that you can reduce outgoing costs. For example: staying with friends and family, using social media to advertise and driving rather than flying.



DIY ETHOS

Community is everything when you're starting out on your musical journey and you can play an important part in cultivating a supportive scene. The DIY ethos is about exchanging skills in a way that benefits everyone. When you come across something you don't know how to tackle, or you don't have the equipment to get started, have a think about people you already know that could help you out.

Some examples are :

A band who have played their own shows at local venues

A friend with a camera who can take photos or videos

A music teacher who can help you record your music

An artsy friend who could make your gig posters

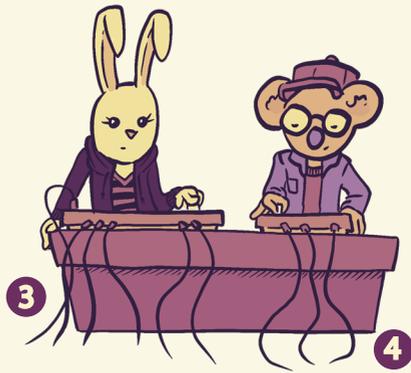


Blisspoint at Pioneer Hall

WHO'S WHO AT THE GIG

- 1 Security**
Used for safety on the door as well as near the stage.
- 2 Door Person/Merchandise Seller**
Sells door tickets and accounts for money, processes pre-sold tickets, sells merchandise and looks after the guest list. Worth their weight in gold – get a good one.
- 3 FOH (Front of House) Engineer**
Mixes the sound in the venue that the audience hear. Dedicated music venues will likely have a 'house engineer' – someone who mixes all performances in the venue for a fee that is payable by the hirer.
- 4 Lighting Technician**
Controls the lights and any other on-stage effects such as dry ice machines.
- 5 Venue Manager**
This is who you'll be dealing with to book the venue. They deal with the scheduling of the venue, and will deal with artist, artist manager, promoter or booking agent on expectations for use of their venue.
- 6 Promoter**
Promoters are the organisers behind gigs, and they're responsible for pretty much everything, including the costs. They book the artists and bands, are responsible for marketing and promoting the concert, and are in charge of picking venues. They also deal with ticketing and making sure everyone who needs paying is paid.
- 7 Tour Manager**
Organises all the logistics when travelling from city to city. TM's will ensure everyone in the touring party knows where to be and when.
- 8 Booking Agent**
Booking agents are essentially artist managers for live events. They are the liaison between the artist team and the event promoter. They deem which environments are appropriate for their artist which can range from negotiating deals, arranging proper technical set-ups for shows and in many cases securing hospitality travel and other logistics, but they don't cover the costs.
- 9 Artist Manager**
An artist manager is responsible for creating opportunities for the band or artist and in the beginning stages of a band's career is often times the booking agent as well.
- 10 Photographer**
Freelancers who may be contracted for local media, the venue, or artist manager.
- 11 Reviewers/Bloggers**
Will write a review of the show, usually by the next day.
- 12 Instrument Technician**
Usually specialises in one instrument, often guitars. Will make sure all guitars are tuned, and ensure effects and cables are all working correctly.
- 13 Stage Manager**
Ensures everything on stage goes to plan including performers on and off stage on time and organising logistics of multiple performers and backline on stage.





OTHER STUFF TO CONSIDER

APPLYING FOR FUNDING AND PARTNERSHIPS

A really great way to make your gig successful is to partner with an organisation. For example, your local council or library are great options as they can help with the venue. Approaching a brand can sometimes offset costs and help with reaching an audience to grow your event.

Creative NZ Creative Communities Scheme may be an avenue to explore
<https://www.creativenz.govt.nz/find-funding/funds/creative-communities-scheme>

If you are looking into touring and putting on multiple shows across NZ, and you have a proven track record, look into the NZ Music Commission's Aotearoa Touring Programme.
<https://nzmusic.org.nz/touring/>

KNOWING THE ROLE OF APRA

If you have started writing music you may have heard of APRA and that they collect royalties on behalf of musicians. But in a live music context there are two things to be aware of:

1. Any act that plays in an established venue can sign up to APRA and the songwriters of tracks that were performed will receive payment. You will need to submit a list of the songs played and these are called "Live Returns" and rely on the songs being originals that have been loaded onto the APRA system. Learn more and register with APRA at www.apraamcos.co.nz
2. One-off gigs in hired spaces may need an APRA event licence.



STUDENT RADIO AND ONLINE BLOGS

Both of these are super valuable for listing your gigs and promoting your show, but don't be gutted if you don't hear back as they are usually flooded with emails.

To be posted on a gig guide – sometimes called entertainment guides - go to the official websites below of the SRN (Student Radio Network) station in your area and follow the instructions around how they prefer to be contacted with new gig information.

ONLINE BLOGS

Ōtepoti Music	https://www.otepotimusic.com/
Dunedin Sound	http://dunedinsound.com/
Under The Radar	https://www.undertheradar.co.nz/
Thirteenth Floor	https://www.13thfloor.co.nz/
Moments Passed	https://momentspassed.com/
Muzic.net	https://www.muzic.net.nz/
All in a row	https://www.allinarow.co.nz/
Ambient Light	https://www.ambientlightblog.com/
Hamilton Underground Press	https://www.hamiltonundergroundpress.com/
Hype Medium	https://www.hypemedium.com/

STUDENT RADIO

RDU	https://rdu.org.nz/
BFM	https://95bfm.com/
Radio Control	https://radiocontrol.org.nz/
Radio Active	https://www.radioactive.fm/
Radio One	https://www.r1.co.nz/

COMPETITIONS / CHARITIES / EDUCATION

Amped Music Project	http://ampedmusicproject.nz/
Smokefree Rockquest	https://www.smokefreerockquest.co.nz/
Smokefree Tangata Beats	https://www.smokefreetangatabeats.nz/
Louder Than Love NZ	https://www.facebook.com/LouderthanloveNZ
Crescendo Trust	https://www.crescendo.org.nz/
Creative Sounds	https://www.creativesounds.org.nz/venue
To The Front	https://girlsrockcamp.co.nz/
(Formally Girls Rock! Aotearoa)	

ALL AGES VENUES THROUGHOUT AOTEAROA

WHANGAREI

ONEONESIX

<https://oneonesix.nz/>
116a Bank Street, Whangarei
Capacity 128
georgia@oneonesix.nz
bookings@oneonesix.nz

Notes - Has stage and sound equipment available, open to working together to host gigs or straight dry hire. **(Dry hire describes a venue that only provides use of the space.)**

TĀMAKI MAKĀURAU/ AUCKLAND

TUNING FORK

<https://www.tuningfork.co.nz>
42-80 Mahuhu Crescent, CBD
Capacity 400
info@tuningfork.co.nz
+64 9 358 1250

Notes - Stage / lighting / sound available. TF is a constant venue for touring international and local acts.

OMAC

<https://bookings.aucklandcouncil.govt.nz/facilities/facility/otara-music-arts-centre>
46 Fair Mall, Ōtara
Capacity 150
omac@aucklandcouncil.govt.nz
+64 9 274 6400

Notes - A supportive community venue with sound, lighting.

MĀNGERE ARTS CENTRE

mangereartscentre@aucklandcouncil.govt.nz
Corner Bader Drive and Orly Avenue, Māngere
+64 9 262 5789

mangereartscentre@aucklandcouncil.govt.nz
Notes - Both the theatre and outside courtyard are available for gigs.

UFO

<http://www.powertoolrecords.co.nz/indieclub>
10 Drury Street, New Lynn, Auckland
Capacity 60
aamaitai@gmail.com
+64 27 449 2587

Notes - This is a small dedicated All Ages venue run by the indie label Powertool Records with full sound and lighting set up.

ELLEN MELVILLE CENTRE

<https://ellenmelvillecentre.org.nz/>
2 Freyberg Place, Auckland Central
Capacity 200
ellenmelvillecentre@aucklandcouncil.govt.nz
+64 9 379 2030

Notes - Very adaptable space right in town that has playing host to many AA shows over the years. The current set up has a modern vocal PA suitable for more acoustic style shows. 95bFM also run their Drive Island gigs over summer facing out to Freyberg Square.

MOVESPACE

<https://www.movespace.nz/bookaroom#eventspace>
473 Dominion Road, Auckland
Capacity 40
hello@movespace.nz

Notes - A community venue perfect for intimate acoustic style gigs a perfect spot to present your music to a listening audience.

ZEAL

<https://zeal.nz/westauckland>
20 Alderman Drive, Henderson
Capacity 300 Standing 160 Seated
west@zeal.nz
0800 346 393

Notes - Zeal has great youth focused events and courses. Notes - They can work in partnership on events or dry hire is available. Inhouse stage, lighting and PA.

COMMUNITY HALL

<https://www.centralvineyard.org/community-hall>
65 Great North Road, Grey Lynn
Capacity 150
ella@centralvineyard.org
Notes - Awesome space for intimate style seated gigs with great sound equipment available.

MONSTER VALLEY

<https://www.monstervalley.co.nz/>
74 Karangahape Road
Capacity 100 Main Room, 50 Back room
hello@monstervalley.co.nz
Notes - Art gallery, studio style space with an amazing creative network.

OLD FOLKS ASSOCIATION

<http://www.ofa.org.nz/>
8 Gundry Street, Newton
Capacity 80
ofa@ofa.org.nz
+64 21 153 6605
Notes - Basically a hall to hire with a history of various different gigs and styles.

UNDERGROUND

<https://www.undergroundvenue.co.nz/>
St Kevin's Arcade, Basement 1, 183 Karangahape Road, Auckland
Capacity 50
undergroundvenue@gmail.com
Notes - This is a multipurpose venue located near legendary venues The Wine Cellar and Whammy Bar.
Full backline is available with venue hire or ticket percentage options.

BIG FAN

www.bigfan.co.nz
25 McDonald Street, Morningside, Auckland
180 Capacity
info@bigfan.co.nz
Notes - A brand new purpose built live music venue specialising and supporting all ages concerts. Full production available in-house including audio, lighting and vision with streaming and recording capabilities.

OTHER VENUES FOR HIRE :

https://thecentre.co.nz/our_centres

TAURANGA

THE JAM FACTORY

<https://www.theincubator.co.nz/the-jam-factory-music>
The Historic Village, 17th Avenue, Tauranga
Capacity 55 seated 65 standing
music@theincubator.co.nz
+64 7 571 3232
Notes - An intimate venue with full sound and lighting production with a team of volunteers to help with room set up and running the door.

KIRIKIROA / HAMILTON

NIVARA LOUNGE

<https://www.nivalarlounge.com/>
Basement 266 Victoria Street, Hamilton
Capacity 110
nivalarlounge@gmail.com
+64 7 838 0306
Notes - All Ages Shows - Patrons who are under 18 must be accompanied by a parent or legal guardian.

MESOVERSE

<https://www.facebook.com/mesoverse/>
Victoria On The River, Victoria Street, Hamilton
Capacity 100
Mesoverse@gmail.com
Notes - Affordable community arts and live venue that can cater for different styles.

NEVER PROJECT SPACE

<https://www.neverprojectspace.com/>
Level 1, 123 Commerce Street, Frankton, Hamilton
Capacity 70
neverprojectspace@gmail.com
Notes - Never Project Space is an independent artist-run art, performance and events venue.

THE METEOR

<http://themetor.co.nz/>
1 Victoria Street, Hamilton
Capacity 170
info@themetor.co.nz
+64 27 571 2499

Notes - A black box theatre space run by One Victoria Trust, which exists to foster, develop, and encourage all forms of creative and performing arts.

ZEAL

<https://zeal.nz/hamilton>
9 Ward Lane, Hamilton
Capacity 300 standing, 130 seated
hams@zeal.nz

0800 FIND ZEAL 0800 346 393
Notes – Zeal has great youth focused events and courses. They can work in partnership on events or dry hire is available. Inhouse stage, lighting and PA.

TARANAKI



ZEAL

<https://zeal.nz/taranaki>
69 Devon Street West, New Plymouth
Capacity Maximum 500 Seated 225
taranaki@zeal.nz
0800 FIND ZEAL 0800 346 393

Notes – Zeal has great youth focused events and courses. They can work in partnership on events or dry hire is available. Inhouse stage, lighting and PA.

4TH WALL THEATRE

<https://www.4thwalltheatre.co.nz/>
11 Baring Terrace, Strandon, New Plymouth
Capacity 128
info@4thwalltheatre.co.nz
0800 484 925

Notes - Top of the line sound and lighting production available.

TE MATAU-A-MĀUI / HAWKE'S BAY

THE OLD DAIRY FACTORY

76 Hovding St, RD11, Norsewood, Tararua
Capacity 100 seated
d.selfe2016@gmail.com
+64 27 476504

Notes - An event space that hosts a wide range of music events that is also a music studio and offers both live and studio recording services.

The venue has a large PA, digital lighting, plus backline instruments.

SPACESHIP

<https://spaceshipstudios.co.nz/>
114 Karamu Road North, Hastings City
Capacity 180
gigs@spaceshipstudios.co.nz

Notes – Spaceship is a shared working space for artists and creatives, which doubles as a bar and live music venue on Friday and Saturday nights. All Ages Shows - Patrons who are under 18 must be accompanied by a parent or legal guardian.

CABANA BAR

<http://www.cabana.net.nz/>
11 Shakespeare Road, Napier
Capacity 250
thecabana@xtra.co.nz

Notes - Roy Brown is a keen supporter of local music and worth chatting to about the possibility of hosting All Ages events.

Full venues list plus industry support and local advice <https://hbmusicclub.co.nz/>

WHANGANUI

WHANGANUI MUSICIANS CLUB

65 Drews Avenue, Whanganui
Capacity 150
whanganuimusicians@gmail.com
+64 21 154 6159

Notes - This is a great historic venue with lighting and sound onsite. Noise curfew is 11pm.

TE PAPAIOEA / PALMERSTON NORTH

THE STOMACH

<https://www.creativesounds.org.nz/venue>
84 Lombard Street, Palmerston North
Capacity 120
admin@creativesounds.org.nz
+64 6 359 0120

Notes - A bench mark for all ages events. PA, sound engineer and backline are provided. Touring and local acts have been enjoying this space for years. The Stomach also features a high quality recording studio and two affordable rehearsal studios each with great backline and PA provided. All top notch.

SNAILS ARTIST RUN SPACES

<https://snails.nz/>
103 Taonui Street, Palmerston North
Capacity 50
snailspalmy@gmail.com
+64 22 492 8044

PŌNEKE / WELLINGTON

THISTLE HALL

<https://www.thistlehall.org.nz/>
Cnr Cuba & Arthur Streets, Wellington
Capacity 150
office@thistlehall.org.nz
+64 4 384 3088
Notes - Has staging but no PA or lighting, a long standing staple on the all ages live circuit.

ZEAL

<https://zeal.nz/wellington>
55 Cuba Street, Te Aro, Wellington
welly@zeal.nz
0800 FIND ZEAL 0800 346 393
Notes - Zeal has great youth focused events and courses. Notes - They can work in partnership on events or dry hire is available. Inhouse stage, lighting and PA.

PYRAMID CLUB

<https://www.pyramidclub.org.nz/>
272 Taranaki Street, Wellington
Capacity 50
daniel@soundexplorers.co.nz
Notes - Pyramid Club is an artist-run space for experimental music and sonic arts.

KĀPITI COAST

ZEAL

<https://zeal.nz/kapiti>
132 Rimu Road, Paraparaumu
Capacity 80
kapiti@zeal.nz
0800 FIND ZEAL 0800 346 393
Notes - Zeal has great youth focused events and courses. Notes - They can work in partnership on events or dry hire is available. Inhouse stage, lighting and PA.



ST PETER'S VILLAGE HALL

<https://sites.google.com/view/st-peters-hall/home>
19 Beach Road, Paekakariki
Capacity 150 Seated 195 Standing
paekakarikicomunitytrust@gmail.com
Notes - Community run space with inhouse PA system, projector, and lighting.
3 minutes from Paekakariki Railway Station.
In the Village Shops.
Suitable for a wide range of events.
Excellent backup service from a small team of volunteers.

WAIHARAKEKE / BLENHEIM

THE PLANT

<https://www.facebook.com/ThepopupPlant/>
Currently a roaming venue
theplantvenue@gmail.com
Notes - The Plant is an intermittently open hangout with an emphasis on outsider music, vegan food and celebrating local collaboration. Please get in touch with Matthew about helping out with your gig.

OAMARU

GRAINSTORE GALLERY

<https://www.facebook.com/Grainstore-Gallery>
9 Tyne St, Oamaru
Capacity 50
+64 27 366 6201
Notes - A beautiful space to host an All Ages event with full PA and lighting set up, more suitable for folksy more acoustic gigs.

ŌTEPOTI / DUNEDIN

PORT CHALMERS PIONEER HALL

<https://pcpioneerhall.weebly.com/>
45 George Street, Port Chalmers, Dunedin
Capacity 80
pcpioneerhall@gmail.com
+22 369 6807
Notes - Great venue for hire. Suitable for all styles including heavier bands. You will need to hire your own lighting and PA system.

A Y U COMMUNITY SPACE

www.ayu.co.nz
Ground Floor, 7 Crawford Street, Dunedin
Capacity 50 - 80
ayu.dunedin@gmail.com
Notes - Suitable for workshops and intimate acoustic gigs.

A DOG WITH TWO TAILS

<https://dogwithtwotails.co.nz/>
25 Moray Place, Dunedin
Capacity approx 60
<https://www.dogwithtwotails.co.nz/contact-us>
+64 347 74188

WAIHŌPAI / INVERCARGILL

SOUTHLAND MUSICIANS CLUB

33 Preston Street, Prestonville, Invercargill
sldmusos@gmail.com

ŌTAUTAHI / CHRISTCHURCH

LOOP YOUTH CENTRE

Run by Papanui Youth Development Trust
<https://www.pydt.org/>
1a Harewood Road, Papanui
Capacity 144
Contact Tom:
+64 21 050 3237
studio@pydt.org
+64 354 9381

Notes - Recording Studio, kitchen, and multiple smaller rooms. Available for hire. This is a youth centre that hosts their own youth-led music events. Opportunities for school-aged bands to play gigs or record, and for techies to gain event experience. Contact them to get involved!

ARCADIA RETRO ARCADE & PINBALL

EMPORIA

www.Arcadia.net.nz www.galaxybar.co.nz
204 Barbadoes Street, Christchurch
Capacity 80
arcadia206@gmail.com
Notes - This space is obviously an arcade that can also host gigs. However it is All Ages up until 9pm when it becomes a R18 bar.

SALT BOX STUDIOS

<http://www.beatbox.co.nz/>
270 St Asaph Street, Christchurch
Capacity 30
beatboxnz@gmail.com
+64 27 822 4727
Notes - Versatile acoustically treated rooms perfect for small gigs complete with backline and PA.

When an event exceeds 100 people or if the style of event suggests potential issues it is advised that security services be used.

It is important to adhere to any Government regulations and changes to gathering restrictions in relation to the venues listed in this handbook.



GIG TIMELINE

1

CHOOSE A LINE UP

IT'S A GOOD IDEA TO HAVE A VENUE IN MIND AND A DOOR PRICE BEFORE APPROACHING ACTS.



2

BOOK A VENUE

AND DISCUSS DETAILS, LINE UP, VENUE AGREEMENT ETC.

3

POSTER ARTWORK AND ASSETS

A SHORT BIO AND PHOTO FROM EACH ACT IS SUPER USEFUL. CREATION OF SOCIAL MEDIA POSTS AND A GIG POSTER.

4

CREATE TICKET LINK AND SET YOUR RELEASE FOR WHEN TICKETS GO LIVE



AT LEAST 4 WEEKS LEAD IN...

5

START PROMOTING

GIG GUIDES AND SOCIAL MEDIA IS A GOOD START!



6

REVIEW SALES

AND ONLINE ENGAGEMENT. A STUDENT RADIO INTERVIEW AND TICKET GIVEAWAY PERHAPS?

7

GIG TIME!

LOAD IN, SOUNDCHECK, SET UP DOOR AND MERCH, DOORS OPEN, PERFORMANCES, PACK DOWN.

8

SETTLE UP MONEY ON

THE NIGHT OR AS PER YOUR AGREEMENT.

9

SHARE PICS AND THANK EVERYONE INVOLVED!



SHOW PRESENTERS PRESENTS:

HEAD LINERS

With the
Support Act



ALL
AGES

VENUE

SHOWDATE / MONTH

- DOOR TIME AND PRICE IF APPLICABLE -

RADIO STATION

COUNCIL OF ART
HE KAI KAI AKU RINGA

REAL COOL
- LOCAL MUSIC SUPPORT -

TICKET
SELLERS.COM