

Code of Best Practice for outdoor events and festivals

Directions/Maps/Parking

- A site plan (with a postcode) should be provided
- There should be fast track/priority exits for performers
- The parking area for the performers should be as close to the stage as is practical
- It should be separate from the public car park area

Access

- There should be at least two access points to the stage
- There should be clear access from the parking area to the stage and from the ground level to the stage at all times
- Access should be well-lit, with non-slip surfaces and handrails on all ramps/steps
- The promoter is recommended to follow the Charter of Best Practice at www.attitudeiseverything.org.uk in respect of provision for visually impaired, deaf and disabled musicians who may be contracted to perform.
- Prior to the date of the engagement the promoter should clearly identify, the following:
 - Arrival/get-in times
 - Length and time of sound check
 - Whether there will be an audience present during the sound check process

Backstage

- Well-lit, well-supervised, secure and with suitable Heating/Ventilation
- Appropriate amenities – tables, seating and any items (including refreshments) negotiated by the artist in the contract rider
- Sufficient space to accommodate all performers
- Separate provision made for male and female performers (including toilets)
- Appropriate washing facilities
- Exclusive use for the performers and crew

Health and Safety

- All aspects of the event should conform to the current Health & Safety legislation
- Protection from all types of weather should be provided
- The stage shall be protected where necessary by railings or battens to ensure performers do not fall from the performance platform.
- Pyrotechnics are to be situated at a safe distance from all performers and equipment
- There must be adequate supervision of the audience, with appropriate security measures in place
- Health & Safety Executive (HSE) Event Safety Guide: <http://www.hse.gov.uk/pubns/books/hsg195.htm>

PA Equipment

- All information/requirements relating to the provision PA equipment should be discussed and agreed with the artists in advance of the contract being entered into
- There should be direct contact between the performers and the technical/sound crew, at the time of booking, in order for the artists to clarify and confirm their technical requirements for the performance

Recording

- The promoter should clearly inform members of the audience that it is an offence, under the Copyright Designs and Patents Act 1988, to record a performance with audio or video recorders unless proper consents have been obtained.
- The promoter must ensure that any audio or video recording of a performance at the event only takes place after full consultation with the artists and with their full consent. This applies to any agreement between the promoter and a third party to officially film or record the performance on behalf of the promoter, unless this is an express term set out in the contract

Merchandise

- The promoter should ensure that the terms and conditions relating to the sale of merchandise by the artists at the event are negotiated and made clear to the artists in advance of any performance contract being agreed

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