



Reviving the Chapel Evaluation Report

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420 Performers

13 Trainees

24 Engineer training sessions

48 Events

230 Acts

On Stage

12 Event Labels

25 Event Programmers

£9631.05
paid to artists

2474 Attendances to Shows

286 Volunteering Hours

5 Engineers in paid roles





Introduction

Reviving the Chapel, funded by Arts Council England, aimed to restore and modernise one of Nottingham's oldest music venues. Launching with a year of weekly events, the Chapel offered underserved, local acts and music technology students the chance to elevate their work. The project started during, and was delayed by, the various restrictions imposed by Covid-19. This context of social isolation and devastating impact upon the music industry, made the aim of this project to support grassroots music making and funding for Artists even more important. Five main beneficiaries were identified as local promoters, local artists, music students, audience members and the venue itself, the experiences of whom are captured in this report.

For Nottingham CAN, the project enabled a phase of organisational development, whereby new approaches such as live sound workshops with Confetti Institute and volunteering opportunities were trailed. The 52-week musical programme proved successful in supporting new Artists and reaching new or different audiences, as well as enabling grassroots music to flourish at a time when it has been under threat.

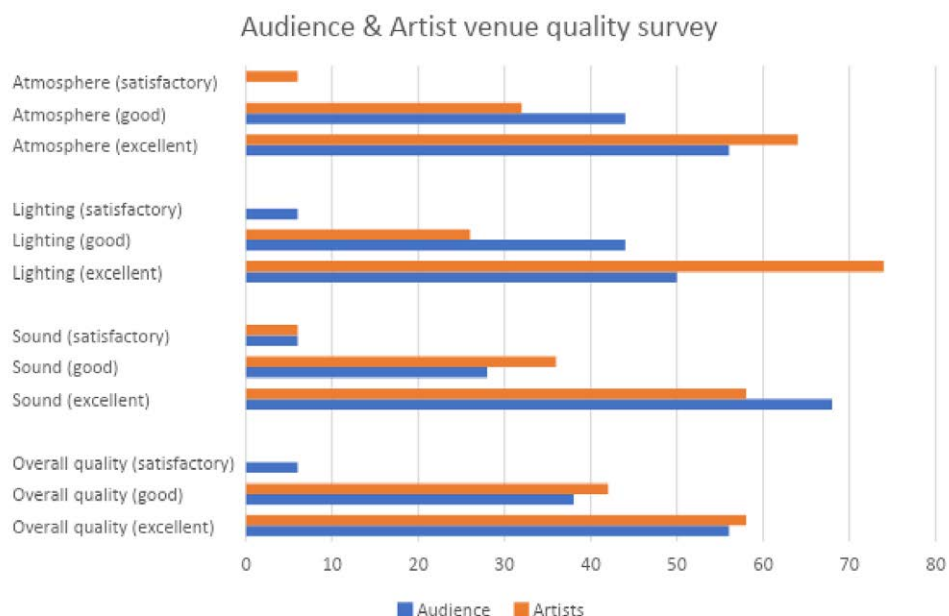
The evaluation methods for this project consisted of online surveys for the Audience, Artists (N#19), Volunteers (N#8) in addition to interviews with 10 Artists and Volunteers and a focus group for Promoters at the venue. A network map was created indicating music genre, Promoters and performances, which demonstrates the vibrancy of the Nottingham music scene, with the Chapel at its heart.



A High Quality Music Venue

The principal aim of this project was to revive the Chapel (the second oldest music hall in Nottingham), and in doing so create a state of the arts music venue that is accessible and affordable for local Musicians, Promoters and Audience member. **£18961.50** was spent on the refurbishment of the venue, including brand new mixing console and soundsystem, speaker management system, complete backline equipment, microphones, stand, cables, industry standard set of CDJs and an eco-friendly colling and heating system. Within this budget we also rebranded and painted the venue and installed a range of lighting equipment that could be controlled by the engineer throughout the shows. Therefore, capturing venue quality: sound, lighting and atmosphere, was of key importance.

From our Audience & Artists' survey data, we gleaned that only 50% of the Audience had visited the venue before, and 88% of those found the venue improved. 100% of the Audience would visit again. In terms of the Artists, 84% had performed at the venue before, and 94% found the venue improved. 100% would perform there again. The below bar chart, taken from our survey data demonstrates a majority rating of 'excellent' for overall quality, sound, lighting and atmosphere for both the Audience and Artists.





Artists feedback on the quality of the venue:



“Once covid restrictions end and we can have more people in the room, I’m sure it will improve what is already a fantastic environment. The hosts managed to make it work under careful social distancing regulations. Most respect, and much credit to them.”

“It was nice and intimate because you are close to the audience and you can really connect with them. The feedback from the audience members was really good.”

“Oh, it was amazing. Really nice decks, really good sound tech. Everything sounded really good.”

“It’s brilliant, the new PA monitors sound really good and it’s a hard, tall room, not ideal for playing loud music in but I think they’ve done a really good job and I just hope it continues to be a thing because I like watching gigs there and I like playing there.”

“Yes, it was great, I got a good 10-15 minutes to do a sound check, and I could constantly hear myself through the monitors. The guy doing the sound, were attentive and were constantly checking whilst I was performing that I could hear everything and hear what I was playing. Playing through quality equipment allows audiences to better experience and appreciate the music.”

“Because of how stunning the interior of the Chapel is, a lot of the photos we have taken there got more traction online and the way they have designed the venue is beautiful, it has a great aesthetic.”

“It was one of the first musical performances I’d done since the pandemic and it was really lovely. The sound was great, the new layout of the room was really good. I’d done quite a few gigs there in the past and it’s definitely a lot better than it used to be.”



In consultation prior to the project, suggested improvements included better signage within the building, different room set up including round table, less flashed strobes and a higher capacity. Suggest improvements from Artists included more atmospheric lighting or setting up some sort of digital project screen for artwork/logos, a more comfortable Green room and opening the upstairs bar.

Promoters commented on the future flexibility and viability of The Chapel as a venue, not just for musical acts, but also for artforms that require an intimate setting. The modernisation of the venue through higher quality sound, lighting and venue decoration has elevated the status of The Chapel, so that both grassroots Musicians and Promoters want to work with the venue in future.

Ben Rose

The Angel Microbrewery

The building is 420 years old, so the heating or the cooling systems were nonexistent. So we upgraded that. It went from cables and wires everywhere to literally nothing and then an air conditioning and heating system which completely changed it. So, instead of having really aggressive loud bass and sub coming through the building, it gave us more options for different types of gigs. So, it opened our opportunities for a broader range of events.

Nathan Simpson

Confetti Studios

A lot of this has now been modernized. This isn't just "oh, let's do a pub gig". Because we've got you know, R&B vocalists and singer, songwriters, and we've got pianists and flautists. We've got people that are going: "Yeah, I can't wait to play at the Chapel".

Holly Taylor-Gamble

Confetti Studios

You've gone from having an okay venue to it being one of the places you want to play because you know you're going to get quality out of it. I think that was very needed, especially with the way the industry is post pandemic.

Parisa Eliyon

Acoustickle

It was really nice to use a venue that had a brand new sound system. Really great sound and even though it's a small capacity, that's what Acoustical is about anyway. They felt very special. Everybody got paid, which is a bonus and I'd be happy to do some more. The quality was great, because when you're promoting live music events, the sound is paramount. We decorate every venue and we were allowed free reign to hang up our decorations. I was allowed to come in at a time that was early enough to set up and it was well promoted and branded.

Ioney Smallhorne

Gobs Collective

I think it's a really nice spot for performing spoken word poetry as an open mic type event. It's a cozy audience. It's a welcoming space. It's not too intimidating for audiences, but it is still a nice place to perform. Aesthetically it's beautiful. Some people had been quite nervous about performing or even being an audience member, but everyone felt comfortable. I think that the nature of the venue lends itself to spoken word well as it insights conversation and the intimacy hits people's emotions. It's a nice place to hold events where you feel supported.



Grassroots Music Engagement

One of the main outcomes from the Chapel project was support for and engagement with grassroots music. This included offering a free venue for first time performers, up-and-coming bands and platforms for those Musicians looking to grow the audiences for their work. The 52 events hosted at the Chapel between 22nd May 2021 - 19th March 2022 encompassed a wide range of difference genres from Grime to Folk to Neo-soul, Afro-House and Drum and Bass, alongside a variety of events from music gigs, poetry jams, charity gigs such as Notts for Afghanistan and Electronic DJ Nights.

Future Artists that Audience members suggested included: Catmilk, Alice Robbins, Daisy Godfrey, Torn Sail, Huw Costin, E.R. Thorpe, Matt Hill, Tenebrous Liar, Jayahadadream, Camille Christel, Ava Saint, Concrete Rose, Re Teu, Marco Woolf, Benjamin Ziec & The Rarebreeds. This show demand for musical venues that support grassroots musicians such as the Chapel.

Though the survey, Artists feedback included that they think local bands and artists are getting an opportunity, in particular through the showcasing of upcoming talents with more established artists headlining. In future, several Artists would like to use the venue to release EPs and to host jams and open mic nights. Positive comments were also given about the model of hosting free events with donations options and opportunities to post local song releases on social media. One Artist commented that they would like to work with the venue in future to create an ambitious live music and visual projection experience.

Other comments from Artists included:

“ I think the continued trajectory that they find themselves on is a strong one. A lot of support and quality local talent will develop a great community around the venue, it seems that the space is in good hands. Being able to secure performances on a daily basis would likely prove a winning formula; generating income for local music and art workers and building a strong sense of localised identity that many different genres and backgrounds can be apart of all under one umbrella. ”

“ I believe that the Chapel has opened a door for artists who haven't performed before and it gives them an opportunity to go there and try things out. It is such an intimate venue that it's not too hard to go there as a first performance. They make everyone feel comfortable. ”

“ I saw the Chapel up and running with weekly events which was really good, and I think it is such a hub for Nottingham music and they have a bit of everything. They cater for everyone, it's a multiuse space, it adapts to whoever is there. ”

“ If the Chapel wasn't open there would've been a lot of good music which wouldn't have happened. Everything that is put on is not just for the sake of it, it has an artistic purpose which has been really nice and created a reputation that you know any gig there will be good. Sometimes when a place is starting it has a lot of teething problems, but I've not had that experience, it seemed great from the get-go. It's been vital in the last few months to keep people from going insane.”

“ Putting on an event, for the first time, was just great. To have that space, the Chapel, without any extra costs, providing a space for me to put on an event and seeing all the people come together and just listening to live music was great. It was definitely a highlight for me...”



Interviews with Promoters highlighted the impact of the project upon the reputation and identity of The Chapel as a venue for grassroots music. Opportunities for networking, often amidst Covid restrictions, connected new Musicians, not only to the venue, but to each other and to local labels. The impact of these opportunities was most keenly felt by Confetti Music Students. For local Promoters, the project represented a minimal risk to their programming and finances, at a time when live music was limited. Being able to support Promoters and Artists through providing a venue, sound engineer, promotion materials and income from ticket prices, helped to rebuild confidence within the local music scene.



Promoters Comments

Ben Rose

The Angel Microbrewery

It's gone from being a music venue, to being the Chapel, which has its own identity and it's own separate being. It's gained stronger recognition, it's really ramped up from having an ancient sound system that the punk venue had for about 50 years to a whole new set up with more organisation, more structure and more event planning. So, it's really nice to see it come alive again and have a whole new refurb.

Nathan Simpson

Confetti Studios

We have been putting on a number of events throughout the last few months starting in October, but five events on in total, it's been really helpful in a couple of ways. We have students that are chomping at the bit to perform and limited space, so it's a cost saving exercise for me. Plus the level of detail in terms of the promo, putting the posters together and the liaising between the performers and the venue has been excellent.

Parisa Eliyon

Acoustickle

I was approached as a Promoter in Nottingham, of Acoustical, by Trekkah and he suggested we did some gigs together and offered a budget and said that the door would be split between the artists, so there was no risk to us. They produced the graphic design and provided the sound engineer so very minimal risk. We promoted it and it was a weight off my shoulders that I was able to do that and it helped Acoustical come back to life after the pandemic.

Catelyn Grundy

Phlexx Records

I was the Rep for 10 events, all upcoming music withacts and bands like Space Dolphin, NikNak and Lorkin O'Reilly. In terms of the amount of people I saw come through the door this definitely helped the artists grow and grow our label. I talked to a few people networking from within the local music industry and everyone seem keen to get involved and use the space. It's not just about the fan base at each show, but more the larger network that a community venue such as this can lead to.

Holly Taylor-Gamble

Confetti Studios

Important thing to acknowledge is, although like we've saved money, the fact that we have been able to organise so many gigs, it's given so many students the opportunity to perform where they might not have otherwise. Particularly ones without confidence.



Reaching New and Different Audiences

A major success of the project, for the Artists involved, was reaching new and different audiences with their work. Artists reported increases in social media activity, number of followers and new platforms for promotional material. Audiences have followed new bands and Artists to different venues and further opportunities to perform has arisen due to connections made during gigs at the venue.



Artists reported that:

“The last one I went to was coordinated by Plentiful Poetry and I got invited on stage to perform. From that night I reached 1000 followers and that was the first time I got to 1000 followers and it was directly from performing there and people liking my music.”

“It was really nice to see some people coming through and having a dance and be like, “oh what’s your name? What do you do?” I did get some followers on SoundCloud, which is nice. But also, it’s a nice confidence booster to go on first and just have a go.”

“I’ve gained a few followers on Instagram and with the band account that grew quite a bit after that. People from Confetti have asked the band to sing at the Christmas party. I did all my promotional stuff and the Chapel put it on their Instagram. I put some clips up from the gigs and they’ve had quite a big reach 1100 impression and I’ve got 609 followers.”

“The Chapel has definitely helped me not only to reach an audience that I probably wouldn’t of connected with, but also in gaining experience. It’s also helped in me learning how to control a crowd, which was very fun. The audiences were singing along which was great.

“My experience playing at the Chapel went really well. The audiences that go to the Chapel are more engaged with music than others i’ve played. A lot of people who attend gigs there love music, they aren’t just there for a night out and to have loads of drinks, they are there to experience new music. It is really hard to get a venue like that where people will come to gigs when they don’t know the artist. The people from the Chapel are really loyal music lovers and I love it, it’s so great. At the Chapel they appreciate the artists, even if the artists are up and coming. With some venues if you aren’t massive and not bringing loads of people in, they aren’t bothered. With the Chapel no matter who you are, they will always support up and coming artists which is great and what we need.”





Reaching New and Different Audiences



Artists reported that:

“We have definitely reached new audiences, we have had quite a few people from those gigs, that have come to other gigs since, which is such an amazing thing and what you need as a musician to be able to grow a loyal followers. Because of the sort of people who go to the Chapel you have more of a chance to find those loyal supporters that love up and coming music and want to support it. The people that have started following us haven't been dormant followers, they have been true followers. Every time we have had a gig or talking over social media, they are always really responsive, the hospitality is amazing. They support up and coming artists so much, which is really rare to see. After we got some music out, the Chapel was the first place we played as a band and it was such an amazing place to play our first gig. Before we played just a duo, but now we are in the middle of touring with the Libertines and we just played O2 Sheffield. The show at the Chapel definately gave us that confidence as a full band.”

“I feel like my ‘Grime and Wine’ night has definitely been the start of something new. I’ve already had promoters in Nottingham approach me saying that they want me to collaborate on their events. So, I think it’s just been a pinpoint to start my career and i’m so happy and grateful with it all. I wouldn’t be in the position I am, I won’t be the person I am in without that opportunity. It’s really helped me to flourish in the music scene that there is in Notts.”



For Artists, the project boosted their social media following, either through SoundCloud or Instagram, but also to offer a platform for Audiences to explore new diverse musical acts hosted by The Chapel. From Artists playing at the venue as their first gig, to those who then went on to do national tours, having the opportunity to perform at The Chapel impacted upon their musical careers. Promoters commented on the wide networks and diverse genres that the Project Manager was able to tap into and connect with the venue. For those organizing events around poetry, performance and mental health, rather than solely music, they saw the value in building up their own ‘communities’, which will continue to exist beyond the life of the project.



Promoter's Comments

Ben Rose

The Angel Microbrewery

I think because of the quality of the sound system, it really opened up the venue to more people appreciating it. Before the refurb the venue was recognised as somewhere that was based around Punk music. Since having this new sound system, we've got people coming in saying this has got to be the best sound system for a small to medium sized venue in the City. People want to move their gigs to us because they've come to listen to a gig and they've heard how good the quality is. This has expanded our audiences. Because of Trekkah's ability to network with different groups of people, it's opened it up to wider audiences and performers, and because it's got its own branding and its own identity this has captured more interest with people.

Ioney Smallhorne

Gobs Collective

From a Gobs Collective perspective, we have a large number of people that have been through the spoken word program and are now looking for a platform for their poetry films and an outlet for performance. They needed the experience of getting on stage. So, it been a crucial way for us as an organisation to bring those communities together.

Michaela

The Angel Microbrewery

We've had a lot of new customers and new people coming to see the gigs. We have widened our audiences in general, because the Angel used to be the 'Metal Rock pub' and this project has encouraged us to go through a transition of change and development.

Bridie Squires

Gobs Collective

There's been quite a few people that have come to our events that we've never met before that have seen the event on social media and we've added them to our mailing list. They've come to other events of ours, like our poetry book club. There's been people that come on their own that don't know anyone, and then suddenly they're having conversations with people in the breaks and after the event, so it's really building our community. There are people that are entering into this community and they're getting curious about our organisation and they're building friendships as people that are naturally interested in the same thing.



Promoter's Comments

Jay

Truth Mental health

I run a male-focused mental health gig and because of my creative background I wanted to get the whole host of different types of male creatives on stage. A mixture of Musicians, Poets and Comedians, alongside panels where people discussed topics in front of the audience. It's the first time I've seen an all male line discuss male mental health and audience members from mixed genders said it was interesting to see and hear different point of view about male mental health and they could relate this to their brothers, their cousins, their nephews and understand a bit more about how to support them and understand what's going on in their head.

Parisa

Acoustical

The venue is situated in City centre and it allowed for grassroots music on a weekend. A lot of venues don't like that as they want to keep these slots for their own in-house programming, bigger touring artists and for their own club nights. We managed to do a prime time show bang in the center of Nottingham with almost unheard of artists coming to the stage performing to decent sized audience. And even with lockdown restrictions on the audience capacity, the way it was laid out, it still felt busy and very vibrant.



Valuable Volunteering Experiences

Offering volunteering experiences to young Musicians, Confetti Institute students or any other young people interested in learning about event management and the music industry was an important element of the project. From the Volunteer survey, we gleaned that only 48% had volunteered before and 88% rated their experience of volunteering as excellent. Volunteer tasks and skills gained included working front of house – scanning door tickets, directing people to the venue and welcoming people. Volunteers also supported with technical set ups, learning how to execute sound and lighting checks, set up live show PA systems, mixing desks, microphones and instruments, as well as helping to clear equipment away at the end. 100% of Volunteers rated their level of confidence at doing these activities again as high, and 100% were interested in volunteering at this venue again.

Supporting volunteers in this way, in turn, helps to develop the next generation of Artists and support grassroots musicians. Volunteers felt that it was important to be introduced to venues 'early on' and some saw this as getting 'a foot into the industry' and the experience they need to progress deeper into the industry. Volunteering brings great experience to those to work in these environments and helps the venue and musicians on the day, a 'win win' for everyone.



Volunteer comments included:

“ I really enjoyed the volunteering at the Chapel, even with COVID being really annoying and not been able to do as much practical work as we'd want to. I went to the Local Healers show when Trekkah was at the back on the decks and I really enjoyed that. I was doing my interviews there as well and I'm gonna be doing that again this week, but it's nice to see the behind the scenes of it all because I'd only ever been the consumer of events. I would like to get involved more in working with the venue and doing ticket sales and stuff. ”

“ Because I'm from Manchester, I'm trying to do this project with some local people and I'm trying to get on the local scene and everyone has just been helping me, introducing me to people and everything. So when I did this volunteering, I saw that as a chance to network ”

“ I volunteered at the Chapel for the Acoustical event, which was great. It was just before restrictions were lifted so I think it the last sit down event but it was really good to be involved in that. It coincided with my social media takeover of the Phlexx Instagram account, so I timed it where I promote the event on social media as well as actually work at the event. I was operating the ticket sales and then got the chance to do some sound engineering and stage setup ”

“ I volunteered at an event, which I did the sound, doing front of house mixing and then I got booked to do the sound again on my own for another night at The Chapel. So I've been doing a lot of sound engineering there at the moment, so it's really nice to be involved, and getting paid work from that now as well ”

Nathan Simpson

Confetti

Now there is decent engineering gear to learn on, the students have been able to have opportunities to learn the technology in different environments. There's been opportunity to volunteer at some of the live events. Students have now took a sense of ownership over this because they feel at home here. And now we've got students want to put on their own gigs also here. They feel comfortable, they feel safe. They know the ins and outs and the logistics of it.

Ben Rose

The Angel Microbrewry



With Confetti coming in, if anything it has opened us up to the new generation of musicians, promoters and audience member of the future. The project has set the foundations for future musicians, which is incredible because we've never had that before.

Volunteering was valuable from the Promoters point of view because the new technology installed within the venue was utilised by young Musicians, who would be future Performers and Sound Engineers at the venue. Again adding to the value of The Chapel as a grassroots music venue, volunteers were able to take ownership of the space and to feel comfortable in that environment.



Management and Finance

The management of the project was extremely tricky and complex in the beginning due to the pandemic. With restrictions in place we wanted to still launch the project and worked closely with the venue to ensure that our events followed the guidelines and that everyone was in a safe space where they could enjoy the music. We setup an initial system for the first 8 shows where only 1 act played. As ticket money solely went to the artists we decided that with limited capacity of 24 - the act should do an evening and night time show, meaning that we didn't need to wipe down and change stage equipment and that our artist could play two sets to an audience of 48 in total. This worked really well and acted as a soft launch to the new space - all shows were completely sold out to 48 audience members which was brilliant.

Another issue that we hit due to the pandemic was due to the late start of the project Nathaniel from Mimm (the co-promoter) was unable to commit to the initial expectation of the project. This actually worked in our favour - and meant that we put a callout to a whole host of promoters making a more diverse programming of multi genre. The final management issue came with the traineeship. Due to Confetti students not attending college/university in person. We contacted our grant manager saying that we could use our Phlexx Collective to take part in volunteering, running and promoting shows,, shadowing and engineering shows. This worked really well and then once the confetti students came back we began weekly training sessions in the space and monthly confetti shows where our young trainees shadowed and by the end of the program our trainees were competent to completely running the engineering side of the shows!

In terms of finance we originally looked at using a pay what you want style approach to the events, with 10% of bar takings adding to this to go towards the artist performers fees. Unfortunately due to covid this could not come to fruition. Initially, We had to track numbers of audiences members for the shows so we could run inline with restrictions - we did this through ticket links and then at the same time the venue nearly closed in the pandemic to the point where they did an emergency crowd funded. This meant that there was no way the venue could offer 10% of bar takings at every show as they we in a dyer financial state. Instead we just used the model of artists keeping all of the tickets fees split between all performers - we could offer this as the promoters, engineers and door staff where paid for within the project and we ended up making alot of door money that went directly to artists at an extremely crucial time where the money would of truly support their working in and coming out of the pandemic.

Trekkah Benjamin

Nottingham C.A.N & Phlexx

Nottingham C.A.N Organisational Development

The biggest area of learning and expertise from this project was the set up and installation of the new equipment, lighting and sound within the venue. This process had to be co-ordinated across a large amount of partners and promoters, with complex management of finance and invoices. This experience has solidified Nottingham CAN as an organisation, in relation to executing this scale of project. The project encouraged the venue to diversify acts, as venue staff commented on the value of having someone to ‘curate’ events at The Chapel, which helped to open up different styles to the venue, different kinds of gigs. Nottingham CAN also developed expertise in programming and promoting grassroots music, which had beneficial impact upon the Chapel as a venue.

Nathan Simpson ***Confetti***

This was the first gig that we did post pandemic, so working with 180 students and just six members of staff, we really struggled during COVID. We were teaching over a webcam and we weren’t able to do proper performance and we did the best that we could at the time. But to be able to come out the other end and be on stage, the students all jumped straight at it, and one of the things that came off this that was probably something that we didn’t anticipate was the huge social aspect of it.

Ben Rose ***The Angel Microbrewery***

If we still carry on supporting the younger artists of Nottingham and getting them a springboard into the music scene, then to me that’s enough. The venue is doing what it should do, which is basically opening it up to younger musicians that might not get an opportunity in bigger or medium sized venues around the city.

Mikalea ***The Angel Microbrewery***

Everything was planned on a monthly basis, and this has given the impression that things are actually happening now. People feel like they can come in and that there are events in here and now we can continue doing them as well. We’re grateful to Nottingham C.A.N and Phlexx Records for helping revive our venue, grow our audience and cultivate a great community around our venue.





NIKNAK

CATMILK

MALVIS KEY

BENJAMIN SPIKE SAUNDERS

IVNDLXRD

ALEX MIGHTEN

DAUDI

LORKIN O'REILLY

HONEYMOON SUITE

SPACE DOLPHIN

PHILEXX RECORDS PRESENTS

FANG JR.

GEORGIE

VOINA VELLA

MARCO WOOLF

FELX M-B

JOE EGAN

HACKNEY ATTIC

BENJAMIN ZIEC

DATHAN HORRIDGE

CERTI RECORDS

JOEY COLLINS

LOCALS

WITCH OF THE EAST

TOMMY TONSKI

JOHN MORRIS

ZIG DA KID

BENNY SHAKES

MALE MENTAL HEALTH PLATFORM

HAWISH

PIPPA NAYER

RORY VIOLET

WOODZY

TONKABELL

SAMUEL GOSRANI

CREATIVELY CANDID

EM SPRAY

OPHELIA DEMOURE

LBGTQ+ CREATIVE PLATFORM

MARTIN GREY

AALIA ZORKO

STUART PEARCE

JACK WOLFF

ORIGIN ONE

MELONYX

TOMMY K PRESENTS

MAJOR RUSE

HERBAL T

TOMMY K

FEL DEM

PHILEXX RECORDS PRESENTS

THE IDOLINS

GEORGE GRETTON

LOCAL HEALERS

MOLLIE RALPH

CRYING VIOLETS

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DTR PRESENTS

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COSSY

ORTON EP LAUNCH

BAD MEMORIES

PHIDIZZ

LUZZIE DAWSON

THE CLEMENTINES

PHILEXX COLLECTIVE

WILL EVANS

NU

DEANNA EBBLEWHISTLE

RAW N' REAL

IT'S A RAPI

GIGANTIC

THE ROYAL DEFICIENCY

CODEY WALTON

DIRTY DENIM

CONFETTI

SHEA SMOOTH

CONFETTI INSTITUTE

CAL FRANCIS

PRETTY VACANT

THE ANGEL MICROBREWERY

HOLLIE SMITH

ADA BLU

FRANKY'S EVIL PARTY

FINN MACDONNELL

CHARLOTTE RUSHDON

JAVAHADADREAM

JASMINE WILLGOOSE

ARCH FEMMESS

SKYYLAB

ED ATTENBOROUGH

94 GUNSHIPS

SWANTIE

AMY PALMER

BAD MEN

ACQUSTICKLE

YOU WANT FOX

DOT 2 DOT

PLANTS, BASS & MELANIN

ARAYA O'FARRELL

PRIMAL

ROZZZ OWEN

ZANUBIAN

J GOLD

ACOUSTICKLE TAKEOVER

PARISA EAST

STAN CROOK EDUCATION

IONEY SWALTHORNE

CAP

LIA WHITE

ANOTHER POET

JIMMY ROCKET

GAIL WEBB

SOPHIE DIVER

AU BONSAI

RACHELLE FOSTER

GRIMAZ

DTR PRESENTS

SOBSCENE

NOTTZ 4 AFGHANISTAN

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RAW N' REAL

IT'S A RAPI

GIGANTIC

THE ROYAL DEFICIENCY

CODEY WALTON

DIRTY DENIM

CONFETTI

SHEA SMOOTH

CONFETTI INSTITUTE

CAL FRANCIS

PRETTY VACANT

THE ANGEL MICROBREWERY

HOLLIE SMITH

ADA BLU

FRANKY'S EVIL PARTY

FINN MACDONNELL

CHARLOTTE RUSHDON

JAVAHADADREAM

JASMINE WILLGOOSE

ARCH FEMMESS

SKYYLAB

ED ATTENBOROUGH

94 GUNSHIPS

SWANTIE

AMY PALMER

BAD MEN

ACQUSTICKLE

YOU WANT FOX

DOT 2 DOT

PLANTS, BASS & MELANIN

ARAYA O'FARRELL

PRIMAL

ROZZZ OWEN

ZANUBIAN

J GOLD

ACOUSTICKLE TAKEOVER

PARISA EAST

STAN CROOK EDUCATION

IONEY SWALTHORNE

CAP

LIA WHITE

ANOTHER POET

JIMMY ROCKET

GAIL WEBB

SOPHIE DIVER

AU BONSAI

RACHELLE FOSTER

GRIMAZ

DTR PRESENTS

SOBSCENE

NOTTZ 4 AFGHANISTAN

GHOST

JJ

COSSY

ORTON EP LAUNCH

BAD MEMORIES

PHIDIZZ

LUZZIE DAWSON

THE CLEMENTINES

PHILEXX COLLECTIVE

WILL EVANS

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DEANNA EBBLEWHISTLE

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52	EVENTS
12	EVENT LABELS
230	ACTS ON STAGE
2474	AUDIENCE MEMBERS
9631	ACTS PAID (£)
18	TRAINEES
286	TRAINEES EX HOURS

ARTISTS	GENRES	PROMOTERS	PARTNERS	EVENT NAME
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