



# MAZAZEF'S STANDARD OPERATING PROCEDURES FOR INTERNAL AND EXTERNAL EVENTS

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# 1. INTRODUCTION

## 1.1. Scope of the Standard Operating Procedures for Internal and External Events:

These Standard Operating Procedures for Internal and External Events apply to all staff and contractors of Ma3azef (herein referred to as “Events SOPs” or “Policy”). This includes temporary and occasional staff, private contractors and consultants engaged by the Ma3azef to perform roles and responsibilities for public and private events.

The Events SOPs set out guidelines which event managers and/or organizers shall incorporate into the planning, implementation and evaluation of Ma3azef hosted, collaborated, or contracted, event projects. Events SOPs address equitable access and safeguarding procedures for all audiences. This Policy also provides guidance on current practices, protocols and Ma3azef issued directives related to event management or co-organization.

## 1.2. Purpose of the Events SOPs:

The purpose of this Policy is to provide guidance to Ma3azef staff responsible for organizing or participating in hosted events and to ensure efficiency, equity, and safety for all stakeholders participating in and/or attending these events.

## 1.3. Related Policies and Guidelines:

- 1.3.1. Finance and Administration Policy
- 1.3.2. Human Resources Policy - with a focus on provisions on Workplace Code of Conduct
- 1.3.3. Prevention from Sexual Exploitation, Abuse, and Harassment Policy (PSEAH)
- 1.3.4. Policy on Fraud and Corruption: *Prevention, Awareness, Reporting, and Response*

## 1.4. Overview of events covered by the Events SOPs:

Regardless of the type of event and the scope of Ma3azef’s collaboration, the processes must be in-line with the provisions and considerations included within this policy.

#### 1.4.1. **Curation of Line-ups**

When Ma3azef is contracted to curate a music-related line up for an event, it is usually based on a service or consultancy agreement. Ma3azef would provide expertise to nominate a lineup of artists fitting for the theme and budget of the event. Curation and co-organization/collaboration are fundamentally different in terms of levels of accountability and responsibility.

Ma3azef staff and contractors must understand the role and scope of Ma3azef's contribution before becoming involved in the project and allocate staff time and expertise accordingly.

#### 1.4.2. **(Co) organizing entertainment events**

When co-organising an event, Ma3azef's role and level of engagement shall be clearly identified in a contractual framework. Two or more entities co-organise an event after identifying complementary skills or assets present in the other party they reach out to. Roles should reflect the initial reason for this cooperation. The goal is to create a fair and cooperative partnership where everyone benefits from the event's success.

#### 1.4.3. **(Co) organizing workshops and cultural events (workshops, panel discussions, conferences, symposia)**

Workshops offer a space in which a group of individuals discuss or practice creative techniques for a given medium or discipline. Workshops are distinguished in their shorter timeframes and concise curriculum from other academic activities.

Qualified instructors and accomplished practitioners get invited to give workshops. It is common for these projects to be free, or covering exclusively travel and accommodation. A contractual understanding shall establish clearly Ma3azef's obligations and expectations.

Make sure these details are included within contracts and agreements.

In this context, Ma3azef would identify qualified instructors, develop workshop curricula, determine workshop duration and format, secure suitable workshop funding and a fitting venue, promote the event or workshop, host and manage registrations, ensure participant engagement and feedback, produce research papers/dossiers/academic research, evaluate instructor performance, conclude and manage necessary agreements, and provide workshop logistics, budgeting, and overall event coordination.

Ma3azef shall incorporate feedback mechanisms to assess the event's success, analyze attendee feedback, and co-organizer's input for future improvements. Ma3azef shall also identify areas of improvement and incorporate feedback into future event planning processes.

## **2. DEFINITIONS OF COLLABORATORS AND TYPES OF INSTITUTIONAL ENGAGEMENTS:**

### **2.1. ORGANIZERS**

An organizer leads the event's management, and would mainly be responsible for: planning and pre-production, budgeting, collecting quotations, contracting and invoicing, staffing and training, managing payments and tax returns.

### **2.2. COLLABORATORS**

Collaborators are individuals, collectives, platforms, and other entities who share common mindset and objectives. The scope of collaboration is usually identical and/or complimentary.

In general, Ma3azef's collaboration with Collaborators does not imply any exclusivity unless provided otherwise. Ma3azef is always open to maintaining successful collaboration but does not guarantee a continuous future partnership.

Collaborations are limited to the contractual framework set to each type of collaboration. Collaborations can be recurrent and repeated with the same party. Collaborations are acknowledged with equal recognition in terms of credit, yet the distribution of responsibilities and potential profits (if applicable) can fluctuate and may not always be evenly shared.

### **2.3. FUNDERS**

Funders have the most visibility after collaborators. Their investment is in most cases monetary, and more often than not accounts for at least 25% of total expenditure. Funders can be non-profit organizations, for-profit organizations, social enterprises, or governmental bodies.

Funders might impose on Ma3azef funding conditions or restrictions which will be taken into account in management and the production of Ma3azef's externally funded activity or event.

## **IN GENERAL, FUNDERS HAVE TO RIGHT TO:**

**Decision-making authority:** Funders might have the right to be involved in major decisions related to the project's direction, goals, and milestones.

**Access to Progress:** Funders might have the right to receive regular updates on the project's progress, including reports, meetings, and other forms of communication.

**Financial Oversight:** Funders might have the right to review and approve budgets, expenditures, and financial reports related to the project.

**Project Termination:** Funders might have the right to terminate funding under certain conditions, or conversely, they might specify conditions under which funding is assured.

## **2.4. SPONSORS**

Companies sponsor events as part of a PR, CSR, or quota related activities to reach a particular audience, to reposition themselves in the market or to rebrand their image. In the traditional sense, sponsorships do not tap into profit shares but contribute to expenditure. Sponsors invest money or goods without an expectation to make them back. Their goal in most cases is visibility. An event's selling point to sponsors relies on its potential reach, audience demographic, and mission statement. Therefore, selling points are specific and tailored to each organization

Sponsors can belong to various industries, the following examples are possible for providing in-kind or monetary event related sponsorships: media, advertising, creative industry (music), entertainment, fashion, logistics, telecommunications, tourism, transportation and travel, hospitality, waste management.

Kindly refer to the section entitled "external service providers" for more information on possible types of in-kind sponsorships and types of promotions.

## **2.5. PROMOTERS**

An event promoter's role involves a combination of marketing, planning, coordination, negotiation, and communication skills to create successful events. Event planning, marketing and promotion, ticket sales and revenue generation, public relations, artist relations, negotiation and contracts, risk management, event day coordination, audience engagement, and post-event evaluation.

## 3. PREPARATION OF FINANCIAL AND LEGAL

### 3.1. BUDGETING

Budgeting for an externally funded event involves careful planning to ensure that the funds received are used effectively and efficiently to achieve the event goals. Funding guidelines must be understood with a focus on what expenditures are eligible for the funding or sponsorship source, sometimes funders do not cover overheads or space rent, while others cannot cover alcohol costs. Terms and conditions differ from one funder to another.

Budgets must be developed based on:

- What funding currently exists within Ma3azef's reach and the entity's funding guidelines
- The event's goals and objectives
- The target audience; this will allow Ma3azef to seek funding based on the audience the organizations is interested in tapping into
- Estimated costs and contingency costs; research and gather quotes or estimates for each expense item. Budgeting must be as accurate as possible, factoring in potential price fluctuations and unexpected costs.
- Budget Prioritization and adjustment; If it becomes apparent that certain estimated costs are exceeding their budget bracket or that unexpected costs arise, consider reallocating funds from lower-priority areas or seeking additional funding if possible.
- Preparedness and transparency; Do not approach funders without having a budget at hand and be as transparent as possible with funders and sponsors

### 3.2. CONTINGENCY PLANNING

Contingency is often simplified by a 10% cushion at the end of cost. However, risk management is more detailed and can include the purchase of insurance for travel, obtaining paid data from streaming services to maximize ticket sale projections, or insuring the whole production in case of damage of incidents or cancelations.



**CONTINGENCY PLANNING IS A PROCESS WITHIN BUDGETING AND FORECASTING THAT STARTS PRIOR TO IMPLEMENTATION AND CONTINUES THROUGHOUT THE WHOLE PROJECT'S DURATION.**

Once the event is over, Ma3azef management and event organizers must assess how well the team has adhered to the budget and achieved previously set goals. This evaluation will provide insights for future budgeting and event planning.

**3.2.1. REFUND PLANS**

Refund policies are communicated at the point of purchasing tickets.

Tickets are normally refunded in case access to the event was not possible and due to reasons caused by the event organizers.

Refund policies go over the amount refunded, expected refund deadline, and processes necessary to receive one.

**3.2.2. EVENT CANCELLATION PROCEDURE**

The event cancellation and refund policy must be clearly indicated within the communication material of the event.

Cancellations should be avoided to the best of Ma3azef's capacities, as they pose great risks and budgeting concerns.

Cancellation scenarios and clauses must also be included in contracts with artists and service providers.

Organizers and promoters must lay out a contingency plan in the preparation and pre-production phase of the event.

### **3.3. CONTRACTING AND LEGAL AGREEMENTS**

These processes are regulated and managed by the Operations Director in accordance with Ma3azef's Financial Manager and Legal Counsel. At no point will Ma3azef staff be asked or expected to produce any legal documents. Ma3azef team, consultants, and representatives must revert to the Operations Director for approval and verification of any and all legal and financial elements of the event.

#### **3.3.1. MA3AZEF TEAM, CONSULTANTS, AND SERVICE PROVIDERS**

All personnel working as Ma3azef representatives or service providers in any event must be formally engaged with Ma3azef through documented and signed legal agreements.

Employee contracts cover in-house staff, while consultants and service providers must sign project-based contracts with Ma3azef that cover the project at hand. For more information on relationships with external service providers and artists kindly review the sections 3 and 4 below.

#### **3.3.2. LOCAL FORMAL PERMITS AND APPROVALS**

Some countries require prior permits, and some locations need specific approvals from governing entities. Thorough research should be conducted on the host country and venue through the ministry of tourism, bar societies, or the correct government officials before communicating the hosting location to performers, partners, and contributing entities.

Ma3azef as an organization shall not mount or participate in mounting any event without formal permits, properly documented legal processes, and maintaining relationships built on good faith with local authorities.

### **3.4. INVOICING AND RECORD KEEPING**

A well organized and unified invoicing protocol is indispensable.

Invoicing allows for straightforward reporting, auditing, and financial projections. It also keeps a mandatory paper trail of expenditure which comes in handy in the case of disputes with suppliers, vendors, and any other formal stakeholders.

All event expenditures must be kept as records and submitted to the Operations Director and Financial Manager. Ma3azef personnel responsible for spending are accountable for record keeping.

## **KEY CONSIDERATIONS FOR ISSUING OR REQUESTING INVOICES AND PRICE OFFERS:**

### **1. FORMAL INVOICING**

- 1.1. Contact information of the company or service providers
- 1.2. A VAT number and proof of the company's registration
- 1.3. Document number and date
- 1.4. Billing details
- 1.5. Description of services or products
- 1.6. Total amount due
- 1.7. Payment terms: Specify the payment terms, including the due date, payment methods accepted (such as bank transfer, credit card, PayPal), and any late payment penalties or discounts for early payment.
- 1.8. Payment Instructions: clear instructions on how payments should be made.
- 1.9. Terms and Conditions: any relevant terms and conditions, such as refund policies, cancellation Policies, and any other important information related to the event and invoicing.
- 1.10. Contact information of focal point for inquiries
- 1.11. Additional Documents: Attach any supporting documents, if necessary.  
This could include contracts, event agreements, or other related paperwork.
- 1.12. Record keeping: Maintain a record of all sent invoices, payments received, and any correspondence related to invoicing.

2. **Invoices are preceded by legally sound agreements illustrating the services, tasks, timeline, and financial offer of the services provided. These agreements must be signed by both parties.**

### **A. SPENDING**

Managing spending for an externally funded event is crucial to ensure that the allocated funds are used in line with grant agreements and funding objectives.

Spending and reporting are inseparable, the below guidelines are set for all expenditures following budgeting:

1. Establish a clear budget and allocate funds properly under the supervision of the Operations Director.

2. Set spending limits within each category of expenditure, this will help prevent overspending and guide decisions when making purchasing choices.
3. Obtain multiple quotes for large scale expenditure. Each funder has their own procurement system, coordinating with the Operations Director and Funding Manager to understand the number of quotes needed for each spending bracket. *Note that all expenditures above 1,000 euro need the co-approval of both Directors in written format.*
4. Implement Spending Controls: Expense approval is centralized with the Operations Director. All spending decisions should be routed through this channel to maintain consistency and control over spending.
5. Track expenses in real time: Use spreadsheets, or dedicated budgeting tools to track expenses in real time. Tools will be provided by the Operations Director and the Funding Manager to ensure constant record keeping for monitoring and reporting purposes. Regularly update records on a daily basis to keep an accurate picture of spending against the allocated budget.
6. Review and Adjust: Periodically review actual spending against the budgeted amounts. In the case of significant deviations, assess whether adjustments need to be made. This might involve reallocating funds, cutting costs in certain areas, or seeking additional funding. Timelines of spot checks and updates will be devised with the Operations Director prior to the launch of the implementation process.
7. Document every transaction: Keep meticulous records of all financial transactions, including petty cash, receipts, and invoices.
8. Communicate changes and monitor contingency funds: If there are any changes in the budget for unforeseen expenses, communicate these changes to the relevant stakeholders, including the funding source. Transparency is key to maintaining trust. The Funding Manager will support by communicating changes with donors and funders.
9. Wrap-Up and Evaluation: Once the event is over, the Operations Director and Funding Manager will provide tools to conduct a thorough evaluation of how well the team adhered to the budget and achieved the goals. This evaluation will provide valuable insights for future events.

## B. REPORTING

The reporting focal points of the events must be familiarized with the terms and conditions of the funding source. This includes any restrictions on how the funds can be used, reporting requirements, and any specific items that the funding will or will not cover.

Follow the reporting requirements set by the funding source. Keep accurate records of **all expenses, receipts, and financial transactions** related to the event. This will help provide a transparent and accountable overview of how the funds were used.

## 4. EXTERNAL SERVICE PROVIDERS:

**Organizers need to control the quality of services and goods from their vendors and suppliers.**

Ma3azef's major service providers must be:

- Aware of all related Ma3azef's policies, guidelines, and SOPs. Refer to section 1.3 above for referenced policies and procedures.
- Connected to clear focal points from Ma3azef's team.
- Have a formal registration, tax number, and permits to operate in the jurisdiction in which events are taking place.
- Preferably recommended by an entity within the Ma3azef network.
- Legally bound to providing services for Ma3azef (for internal reporting purposes; if its not on paper, it is problematic)
- Identifiable within a crowd, their appearance must be indicative of their role within the team; Staff t-shirts, badges, and designated locations must be set-up within the venue.
- Capable of implementing seamless communication amongst themselves. Staff are grouped under departments and answer to their department head. communication between departments guarantee a swift operation. This is usually facilitated with the use of handheld transceivers on site (walkie talkies).

### 4.1. VENUE PROVIDERS

A venue is selected based on its location, capacity, readiness, and budget:

- Location is key to attract the right audience.
- Capacity is crucial to sell enough tickets while guaranteeing a good capacity.
- Readiness implies what the venue provides: bathrooms, permits to serve food and beverage, and acoustic treatments go a long way in saving on cost.
- Venue providers often have a trained security team that they often work with, this is considered a plus.

- Budget is negotiable: either fixed fee or a cut of the tickets is negotiated. In terms of percentages, cuts are based on estimates of the venue cost.
- Security requirements; capacity to provide accessible and secure spaces.
- Obligation to report any disruption to the security and wellness of staff and audiences.

## 4.2. EQUIPMENT PROVIDERS

Pro audio suppliers rent out equipment as well as hire personnel to set up, operate, and dismantle systems and rigs.

Suppliers are contacted after identifying an event's needs based on crowd number (which influences stage dimensions), technical riders sent by performing artists, and promoter's budgets.

A stage design and floor plan are finalized by organizers and communicated to Pro Audio suppliers. Suppliers pitch the adequate system and issue quotations.

Artist contracts are usually accompanied by technical and hospitality riders. If these are not communicated by the guest performer, it must be requested. Technical riders normally carry industry standards, but they can sometimes carry boutique equipment which can cripple a budget, or include equipment not available in the event territory. Some traveling musicians might request a particular instrument to relieve them of excess cargo, but niche makes are usually brought in with the performers themselves. Those tech riders go hand in hand with maximum capacity numbers in dictating tech requirements. The sound system specifications are better advised by audio professionals.

*\*Voltage specifications are too complex to break down but we can suggest trusted makes of sound systems and equipment:*

- *Sound Systems: L Acoustics, D&B audio techniks, Mayer Sound, JBL, Funkion One, Turbo Sound, EV, QSC,*
- *DJ equipment is normally centralized around Pioneer. Denon is trying to enter the market but is rarely accepted by visiting DJs*

*Clauses to look out for during the contracting and procurement phase:*

- Set up requirements and dismantling period
- Identify who supplies electricity
- Quantify the working force sent to the event and understand if there is any risk in pre-production plan
- Go over insurance policies to guarantee no surprises in areas of damage, theft, or malfunctioning machinery
- Finalize transport and load in and out areas as well

- A clause ensuring that staff meals and transport are budgeted by the organizers and covered by the source of funding.

### 4.3. FOOD AND BEVERAGE PROVIDERS

- In the music industry, beverage suppliers often have the biggest chunk of capital ready to be invested for brand activation, while food providers tend to be more boutique operations. This is because beverages sell more, have a higher markup, and hold a longer lasting presence in music events.
- Suppliers are required to be legally registered with a tax number in the country of the event in order to issue proper invoices.
- Licenses are required to sell alcohol, and are issued by the government's bar society or ministry of tourism. A hosting venue may relieve Ma3azef from this responsibility.
- Beverage deals rely on exclusivity and brand activation. If one brand dominates the shelves, that brand is paying for the exclusion of its competitors. If a brand makes its way to the stage, or on banners, this is a paid endorsement. All agreements are formulated in a binding contract signed by both parties. Negotiate free stock or monetary investment in exchange for exclusivity.
- Ensure quality control across all stock (this includes expiration dates, storing conditions, and condition of containers), all areas of the serving process (includes staff hygiene, their instruments' cleanliness as well that of the cups, ice, containers, etc) as well as freshness of produce used in cocktails or garnishes.
- Any goods being sold need to abide by health and safety standards. Staff Hygiene, refrigeration of products, cleanliness of ice and running water, adequate waste management, as well as a respect to suggested expiration dates are the bare minimum.
- Water must be available in abundance. It can be sold or supplied for free, but needs to be stocked in enough quantities. In case of plastic bottles, stock cannot be stored under direct sunlight. It is advised to keep enough of total stock refrigerated in outdoor events.
- Staff must have complimentary access to drinking water throughout their shifts.
- Artists also require access to drinking water on stage. In case the available water on stage is finished, the stage manager should alert operations to get more.
- Ma3azef organizers and F&B providers must agree on the cost of beverage stands in terms of: bar tops, instruments, umbrellas (in outdoor events), refrigerators and freezers, napkins, straws, toothpicks, and coupons.

## 4.4. SECURITY SERVICES

- Safety comes first. A well informed and well-trained team of safety representatives is indispensable when crowds are gathered. A competent safety team has an individual's well-being prioritized and its actions are preventive rather than corrective. An aware safety team is attentive to warning signs, has a reliable communication mechanism between its representatives, and understands in advance the profile of individuals that might cause disruption or be harmed.
- A security team is there for safety and must have clear instructions on what is considered a breach of security and how to deal with events that might arise.
- Personnel must be tactfully numbered in accord with the organizers and is influenced by projected attendance and its demographic. Their ratio in relation to maximum capacity depends on the venue too. *An estimated ratio of 1 safety rep for each 50 patrons is normally a healthy ratio.*
- Safety representatives are easily identifiable, sober, and unarmed.
- Representatives must be strategically placed to ensure no blind spots.
- In terms of door policies: the security team must search attendees at the entrance for dangerous items and contraband, must ensure all policies suggested by the venue or promoter are met, and act in a civilized manner. The inclusion of female safety representatives is essential to provide a well balanced dynamic with the crowd, as well as adequate screening at the door for female attendees.
- In the case of high alert environments, police are contacted to patrol the space from the outside. These situations include attendance from politicians or a performance during times of civil unrest. The appearance of armed forces in a music hosting venue is a clear sign to improve organization.
- Safety staff have points of contact with first aid, event producer, and door representatives to ensure full visibility over patrons.
- Safety staff direct individuals to qualified staff members in case of issues beyond their scope. Their scope is safety. Complaints or worries are better directed to the wellness representatives.
- It is preferable for safety teams to be mixed gender to facilitate easier incident reporting, informed door policies, and a more accessible and safe environment.
- The security team must work in coordination with the wellness team to ensure a safe and accessible environment is established for patrons.



- Security team must scout the venue at least once prior to the event, as they must advise on the fitting positioning and organization of their team. Furthermore, a site plan must be available for all external providers to easily locate designated areas for evacuation, health support, and incident reporting.
- Security Team Leadership: Each event will have one designated Head of Security Team who will serve as the focal point of communication and coordination with the organizing team.
- Venue Size Consideration: For events hosted in large venues with multiple rooms or areas, a Security Team Leader must also be present in each room or area. In cases where direct communication with the Head of Security Team is not feasible, the Security Team Leader should have access to direct communications with the Head of Ma3azef's Team through established channels.

## 4.5. WELLNESS PERSONNEL

Wellness staff must be easily accessible and identifiable in any event (Staff t-shirts, badges, and designated locations must be set-up within the venue).

Wellness staff exist to handle problematic situations with tact and discretion. They have the capacity to judge a situation while taking into account all its intricacies and repercussive results. They do not always have answers, but rather have the experience and judge a situation and either take care of it themselves or, more often than not, direct or coordinate the resolution of a complaint with the correct representatives.

“Ask me anything” representatives answer practical questions regarding the event, but they are also first responders to panic situations, potential aggressive acts and theft. It’s their job to dispatch information accordingly. They make sure an incident is handled in an efficient, respectful and discreet way. They also keep a detailed report which they communicate to project leads after the event.

Wellness staff must consist of both females and males, to ensure equity, accessibility, and comfortable incident reporting mechanisms.

Wellness personnel will be in charge of (non-exhaustive list):

- Implementing Door and entry policy (in collaboration with security staff)
- Harassment incidents
- Brawls or disputes (in collaboration with security staff)
- Dehydration
- Injury
- Intoxication
- Anxiety and panic attacks
- Epilepsy
- Acts of Theft

## 4.6. CLEANING AND SANITATION SERVICE PROVIDERS

Cleaning can be split into three phases:

- **Cleaning in pre-production:** setting up requires a lot of labor, from decoration to technical rigs, gaffer tape to staff meals and waste. A daily clean up should be scheduled at the end of each call sheet
- **Cleaning during the event:** an event's cleanliness is maintained around the clock - this includes recurrent floor waste clearing, sanitizing of bathrooms, bar waste clearance, and large bin clearance
- **Cleaning following the event:** Total and deep cleaning after final dismantling of equipment

*\*Optimizing waste management depends on recycling, and an event environment is deeply encouraged to recycle independently of the hosting country's policies. This is because a music event has total control over the kinds of waste it generates, and therefore can be informed ahead of time for their disposal.*

## 4.7. TRAVEL AND ACCOMMODATION SERVICES AND ARRANGEMENTS:

Travel needs to inform the booking strategy from the start i.e., choosing artists who are close by instead of flying them in from far.

- If visas need to be issued, booking flexible travel is always advised.
- Travel is suggested by agents. An invoice is issued after routes are confirmed by the artist and promoter. These invoices are the most time sensitive and are usually required to be paid within 72 hours to guarantee the same price.
- Ground transport from the departure point is not common, but can be negotiated from the artist's side. Ground transport in the hosting country is always implied. Airport shuttles, as well as hotel-restaurant-venue-hotel routes are required to be covered by the host.
- Accommodation is booked in parallel, with the approval of the artist and promoter. Late/early check in as well as late checkout is often needed to accommodate visiting artists' itineraries. Breakfast inclusion depends on the promoter's itinerary plans (if they wish to replace in-room breakfast with something else), but is a very common hospitality rider clause. Extras and minibar expenses are usually on the artist.
- Landed deals are another scenario to be aware of: a landed deal typically includes an artist fee, booking fee, travel and accommodation budget, as well as per diems. However, it is advisable to describe what this deal includes, as a landed deal may only imply the inclusion of travel to the artist and booking fee.
- The visa process can only be initiated after the above steps have been completed, as it requires ticket and hotel reservations.

## 5. PERFORMERS AND ARTISTS

**FOR OUR INTERNAL SYSTEMS; IF IT'S NOT ON PAPER AND SIGNED, IT NEVER HAPPENED. MA3AZEF RECOGNIZES THAT SOME ORAL AGREEMENTS STAND IN COURTS AND DO HAPPEN IN THE EVENTS INDUSTRY, HOWEVER, AS AN EXTERNALLY FUNDED ORGANIZATION, IT IS DISCOURAGED TO NOT FOLLOW PROTOCOL.**

### **Key considerations:**

- Contracts are necessary before any promotion.
- Contracts must be accompanied by technical and hospitality riders. If these are not communicated by the guest performer, it is advised they be requested. Technical riders normally carry industry standards, but they can sometimes carry boutique equipment which can cripple a budget, or include equipment not available in the event territory.
- Some traveling musicians might request a particular instrument to relieve them of excess cargo, but niche makes are usually brought in with the performers themselves.
- Guarantee entry to visiting artists: Entry for visiting artists will largely rely on two details, adequate travel arrangements and right of entry to a hosting country. *Travel arrangements take into account: flight time, movements to and from airports, internal transport to and from the venue, a meal, and a soundcheck.*

### **HOW TO PREPARE AN ARTIST OFFER - DETAILED CHECKLIST:**

1. Find their agent, manager, or representative's email (these addresses are usually in their bios on their socials, soundclouds, bandcamp, etc)
2. Research their tour dates to make sure they are available and not flying in from too far away (spotify, songkick, ticketmaster, dice, resident advisor, and beyond depending on the territory)
3. Send a concise email with all major information: date, location, previous guests hosted, ticket price, maximum capacity, and the financial offer.
4. The symbol “+++” usually means booking fee, transport and hospitality on top of the financial offer
5. Agents will normally charge anything from 5 to 20% from the final financial offer. Anything above 20% needs to be justified by the agent and needs to be negotiated thoroughly.
6. Accepted offers are usually followed up with a contract and itinerary sheet. This phase is called **ADVANCING**
7. **ADVANCING** resumes with visa, travel, accommodation and promotion, as well as artist care details and itinerary reviews.
8. The **ACCOUNTING** phase begins in parallel to **ADVANCING**. Booking fee, travel fee, and a deposit is usually requested. 100% of the fee is normally expected before the show date. Payments on arrival

- are not rare, however an agent on a first contact will rarely accept them. Independent artists are more flexible, but they'll always appreciate an advanced payment as it is the industry standard.
9. It is mandatory to send in a follow up after the show, and it goes a long way into maintaining a solid relationship. Feedback must be collected from the artist on coordination, sound system quality, security staff, wellness staff, backstage environment, accommodation, and travel.

## 6. CONSIDERATIONS: DURING THE EVENT

Organizers and promoters are in charge of taking the following risks and hazards into consideration when planning for the event, its capacity, and the needed staff and service providers.

Security and wellness personnel must be trained and informed on the possible contingency scenarios and are in charge of maintaining and facilitating the following hazard, risk, public health, and safety possibilities.

### INCIDENT REPORTING

The standards outlined in “Ma3azef’s Protection from Sexual Exploitation, Abuse, and Harassment Policy (PSEAH)” are applicable to all individuals associated with Ma3azef, including paid and unpaid staff members, freelancers, interns, partnering entities, and hired consultants (hereinafter referred to as “Ma3azef personnel”).

Ma3azef has zero tolerance for all forms of sexual exploitation, abuse, and harassment. Issues pertaining to PSEAH are taken very seriously and Ma3azef is committed to remedy any harm, when possible, by pursuing available Operational and Legal avenues.

Incident Reporting can occur digitally or physically and can take place during or after events. The sooner an incident is identified, the easier it is to diffuse.

Security and wellness personnel will be easily identifiable, sober, and unarmed throughout the premises of the venue.

Audiences and Ma3azef personnel can report incidents through the following channels:

1. **IN-PERSON INCIDENT REPORTING** must be handled by Ma3azef’s security team and wellness personnel. Action must be taken within 30 minutes of being reported on-site. The wellbeing of audiences and staff is of utmost importance to Ma3azef and a non-negotiable right that we uphold as an organization.
  - Information must be gathered about the subject of the complaint and complainant. Security personnel will be informed of the individual’s characteristics and any identifying features for location within the crowd. It is preferable for the complainant to offer contact information. This

information must and will be handled with utmost confidentiality and discretion, only to be shared with relevant personnel on a need-to-know basis.

- If identified, the subject of the complaint will be escorted out of the event, this process must occur non-violently.
  - Aim for no confrontation to occur within the venue premises but not amidst the crowd, take an image of the ID of the subject of the complaint. If ID is refused to be shared, Ma3azef security staff reserves the right to involve local police authorities (this is included as a disclaimer within the communication materials of the event from the outset).
  - If the subject of complaint is not located within the venue premises, they will be reported to all security and wellness personnel within the venue. Whether or not the individual or group is identified, the incident must be logged in digitally. Therefore, the information of the complainant will be gathered.
  - The complainant will receive checkups by the wellness personnel, to the best of their abilities during the event.
  - Following the event, the PSEAH response mechanism will take place formally, in contact with the complainant.
- After logging in the incident digitally, Ma3azef safeguarding committee will proceed to formalize an assessment as per Ma3azef's PSEAH Policy.
    - All complaints will be logged in digitally into the incident reporting mechanism within Ma3azef's website by security and wellness personnel and complainants will be communicated with along the above-mentioned timeline.
    - If the complainant refuses to share their information, the incident will still be logged but will only be used for Ma3azef's monitoring and evaluation, record keeping, and training sessions. Complainants will be provided with a reference number and the email (feedback@ma3azef.com) for their incident report should they change their mind and decide to further investigate the occurrence or request referrals or refunds from Ma3azef.
  - Formal procedures will be followed according to PSEAH policy\*
  - Wellness personnel, in collaboration with Security Services will be observing the crowd at all times and reserve the right to expel individuals and groups from the event at any given instance.

## 2. DIGITAL INCIDENT REPORTING can be filed here

[\(https://ma3azef.com/incident-reporting/\)](https://ma3azef.com/incident-reporting/)

## SIGNAGE AND WAYFINDING

- **Barriers** are often used to plan patrons' movement as well as ensure their safety. They also designate private areas for artists and staff as well as guide patrons through the space's layout.

Barriers also restrict patrons from entering spaces which cannot be monitored by safety staff.

Space for parking is also crucial, and can be challenging to provide when using spaces which don't usually host public events. Valet services often relieve the promoter from this task but they do not relieve them from the liability. It is necessary to supervise this service and ensure as little congestion as possible.

- **Pathways** are designed to facilitate movement through the entrance, to the stages, bathrooms, food and beverage stands, first aid area, and most importantly, exits and emergency exits.
- **Emergency exits** often need approval of the ministry of health, and are judged in accordance with the maximum capacity.
- **Bathrooms, emergency exits, vendor areas, and first aid kiosks** need their appropriate signage.

## CROWD CONTROL AND SECURITY PLAN

The sooner an incident is identified, the easier it is to diffuse.

Brawls are diffused responsibly and nonviolently by safety reps. Both parties are expelled separately from the premises and a report is made and communicated to the promoter.

In case involved parties are heavily intoxicated, adequate transport should be suggested.  
Cops are called upon in case of injury or in highly escalated scenarios.

## LOST AND FOUND

Found belongings are reported to staff who will hand it over to the lost and found department.

Lost items are usually stored in a safe, and a report is filled out to document the item. Any claim will necessitate a thorough description of the lost item and a receipt is signed by the person who claims the missing item. This data is stored under event evaluations.

## EMERGENCY EVACUATION AND FIRE SAFETY



Permits for large gatherings are issued by municipal authorities or the public sector to ensure a hosting venue is capable of guaranteeing fast evacuation in emergency cases.

Fire management tools such as fire extinguishers or sand should be available on site and especially around sound and light equipment.

## **CHILDREN AND LIVE ANIMALS POLICY**

The event's communication material and tickets must clearly specify if and when children and live animals are allowed into events.

It is advised that children under 16 need adequate sound canceling tools

Animals are strictly not allowed unless indicated otherwise - they need to be leashed - dogs respond unexpectedly to loud noises, therefore there needs to be an animal-space area that is far from the source of the sound and has enough space for the expected number.

## **CONSIDERATIONS: POST-EVENT AND CLOSING VENUE**

- Technical inventory and assessing any damages or lost equipment
- Dismantling equipment
- Handover of expenditure invoices from team members to coordinators
- Team debriefing
- Voluntary Feedback from Audiences
- Performer Debriefing
- Venue Wrap Up