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Digitives– Are you using social networks like Facebook or Twitter to promote your events?

Eloise- At this stage we are running everything through facebook, it's our main point of contact with the public. Newspapers and radio stations have also helped along the way by mentioning what we do and writing up about us. There's also a fair amount of word-of-mouth which I think is really good, people attend one of our gigs and tell their friends about it, that's the most natural form of promotion I guess.

Holly- Facebook is great to get info out there and for people to contact us, but in terms of promotion it really is just word of mouth. The gigs are so small and intimate that it's a special experience for people that they want to share with others. I'd say about 50% of our audience each time are people that have been before. Facebook is important when sharing our films or photos of the night.

Digitives– How do you think the social networks have changed the way people attend live acts?

Eloise- Well i think its changed attendance habits both positively and negatively. Social networks allow you to know about a lot more things that are happening, it's much easier to discover a huge range of small, pop-up shows, follow your favorite bands, spread the word to friends about events etc.. but it also means we can become really lazy about actually attending events! It's so easy, with so many options of things to see, to click 'attend' to everything but not commit to much at all. I think that's where social networking has its limitations in terms of organising live music, people still feel anonymous and further contact has to be made with people than simply creating an event on facebook.

Holly- Yes, there's definitely positives and negatives! I think it's made people more lazy when it comes to live music. Gigs and event invitations are handed to the general public on a silver platter, no one needs to go out and seek them anymore. But it does offer wider access and probably helps reach new audiences.

Digitives– You are using Facebook as a tool to find venues, how do people respond to that? How many venues have you found using this way? What's the craziest venue you were ever proposed to host your gig?

Eloise- I mean we post up on facebook that we are looking for places but ask people to email us privately, we really value connecting with people and creating a tangible community beyond just

online contact so when people tell us they have a house for a gig, we meet up with them, have some tea and share ideas.. i think that's really important. But yeah, Facebook is a really useful way of getting things done! People are so willing to help out and offer what they have to see these kind of nights continue. I can't think of any ridiculous venues.. we have been to some amazing places though! We had a gig looking over Sydney Harbour, some in really old houses, one in this amazing warehouse where artists live and people had to climb through dark graffiti-covered staircases, old metal walkways.. it was like a wild maze through a concrete jungle and suddenly you found yourself in a beautiful wooden candle-lit room!

Holly- Facebook does help get the word out when we're looking for a new host. It's the most important part of our shows- that personal connection. Someone opening their doors to strangers and sharing their space. We had one guy offer us a giant balcony...but he never sent us any pictures. It sounded pretty cool!

Digitives– How do you find the bands for your smallest gigs? Do bands contact you using social networks? Do you contact bands using social networks?

Eloise- Finding bands is really fun, i kind of treat it like an artform in itself.. we have some bands contacting us through facebook or emailing us their music, and then it's just a matter of immersing yourself in the music scene of the city! I mean starting The Smallest Gig was largely due to a love for live music, i was spending so much time seeing bands play, listening to new music coming out of Sydney, following friends bands.. It's a matter of knowing the music that is being created locally and then creating a line-up that works well as a whole- mixing different genres, creating a particular vibe for that one gig.. it's kind of like chemistry. A lot of time is spent emailing bands we are interested in, and also listening to all the music that is sent to us and working with that too.

Holly- A lot of bands in the Sydney music scene use their social media pages as the platform for people to hear their sound. A lot of bookers will judge a band's talent by the quality of demos on their facebook or bandcamp. Our approach is a bit more hands on, we see a lot of live music, but it's definitely one of the first contacts- a band will send us a link and then we'll follow it up.

Digitives– Your gigs are combined with nice videos, 27 so far, can you introduce the video concept?

Holly- The development of filming the gigs was an organic one. The afternoon of our first gig I ran into a filmmaker friend (Jake Terrey) and invited him along, he has filmed every gig since and built up a small team; Fin Lizzy does a lot of the filming and editing too. The Smallest Gig for them, is an opportunity to have free reign. They can explore and experiment with their own creative ideas that are often restricted in more commercial film and editing settings. The videos are an important part of the overall Smallest Gig concept. We want to capture the essence of each gig, but we also want the musicians to take away something special. Our aim with the films is to establish a more accessible platform to showcase them and have them readily available for people all over the world to re-live The Smallest Gig and share these amazing musicians and filmmakers with a wider audience.

Digitives– In your description, you're saying "the digital world [is] taking over music". don't you think Internet is a good help For new/small/unknown bands and artists to find a new audience?

Eloise- I think by that we mean the way music is consumed has been taken over by the digital world, this isn't necessarily a bad thing but it does mean that a disconnection is made between the physical creation of music and the listener. There's a certain magic in sharing the same physical space with a musician playing their music, music is more than just sound, there are vibrations at work.. a crazy interaction between the sounds, the emotions of the musician and the audience and how all of that interacts with the environments they find themselves in! It really is like a wild science experiment where a whole lot of things blend together in a unique way to create that special atmosphere... That's what we want to create, capture and experience. But certainly, the internet is an incredible tool and has completely revolutionised the music industry. I mean, our gigs have only really worked because of the internet, we ourselves discover new music that way, contact, promote, share videos online etc. etc. Musicians can become world famous without leaving their bedroom these days! I'm totally cool with that, but I think there needs to be a balance.. music must be experienced beyond digital mediums, otherwise we are at risk of losing the magic.