SPRUNG FESTIVAL

A CROSS-MEDIA CULTURAL LIVE EVENT

LOCATION: TILEYARD STUDIOS, LONDON

PORTFOLIO OF ARTEFACTS

INCLUDES:

Event management, planning, marketing, financing, budgeting and execution



Image 1: Tileyard Studios (Tileyard Studios, 2018)

Jonathan Farmer | 1705825 | Live Event Management | Portfolio 2 | Natalie Smith

OUTLINE

This portfolio documents the event management, planning, marketing and execution of a 1-day cross-media cultural event based at Tileyard Studios, London. The 1000-capacity event requires a comprehensive analysis of a variety of areas, ranging from licensing and risk assessment to programming and marketing. The portfolio compiles these artefacts, exploring the practical and legal requirements that are fundamental to the successful planning and execution of live events and festivals.

CONCEPT

SPRUNG is a free all-dayer focused on experiences rooted in creativity, culture and lifestyle. Based at Tileyard Studios in Kings Cross, London, the event will span the entire day and evening on Wednesday 21st March 2018. The programme will see up to 1000 guests spread across three purpose-built event spaces, including a spacious outdoor courtyard and mainstage.

While thrilling live performances will be at the heart of the event, with both the best of Tileyard's emerging talent on show and a surprise headline act, we will showcase everything from pioneering virtual and social experiences to fresh comedy, street fashion, and cross-cultural culinary experiences.

SPRUNG is devoted to developing an inspiring and creatively rich experience for young people through a variety of multi-disciplinary cultural and innovative experiences. The team is comprised of eight Master's students, each with several years of experience across all aspects of the creative sector.

We believe in showcasing creativity and music in a fun, engaging and socially responsible manner. SPRUNG is a non-profit event held in support of Youth Music's Give a Gig Week, with a percentage of proceeds going to our partner charities.

SPRUNG aims to nurture a welcoming and inclusive environment that is free and open to all. Our primary audience are students and young professionals taking the next step in their lives and careers. We are carefully selecting our sponsors and partners in order to ensure that their brand, vision and company direction aligns with our own.

EVENT MANAGEMENT – ROLES

Desirée Banugo

Title: Marketing & Sponsorships Manager

Roles:

- Meeting with potential sponsors to secure funding for the event
- Delivering accurate and purposeful information to all partners
- Growing brand awareness through a series of marketing schemes

Colin Crook

Title: Design & Production Coordinator

Roles:

- Stage and set design
- Liaising with artists, DJs and vendors
- Sourcing potential acts to perform and showcase at the event

Jonathan Farmer

Title: Curation

Roles:

- Building the brand's image, event concept and company direction
- Curating and managing playlists on all major streaming services
- Sourcing high-quality brand partners and sponsors for the event

Temuulen Khorloo

Title: Charity Officer

Roles:

- Actively sourcing charities and foundations to partner with
- Engaging with the marketing and promotions teams at charities
- Ensuring the event fits with our social objectives

Erzsebet Hehn

Title: Event Operations

Roles:

- Coordinating travel for performers
- Organising all staff meetings and schedules
- Liaising with Tileyard management to ensure successful operations
- Meeting with local council to confirm event specifications

Jordan Lazarus

Title: Finance and Administration

Roles:

- Design for social media, website and all promotional material
- Producing the deck for sponsor and partner approval
- Bookkeeper and financial administrator
- Managing all notes and event management plans online

Denis Simms

Title: Copywriter

Roles:

- Producing deck to deliver to sponsors
- Administering website and social media content
- Partnering with blogs and magazines for coverage

Aaron Watts

Title: Social Media Manager

Roles:

- Scheduling social media posts
- Engaging with following to promote event
- Extracting audience insight data for marketing purposes
- Ensuring consistent and high-quality content is delivered

SPRUNG can be found online and on social media:

Social Media: @sprunglife Web: http://sprung.life



Image 2: Sprung Website (Sprung, 2018)

EVENT PLANNING – MEETING MINUTES

Meeting Notes Week 5	Subject	SPRUNG
	Time/Date/Venue	Monday 30th October Tileyard
	Attended: Apologies:	Jordan, Colin, John, Denis, Desiree, Temuulen, Elizabeth Aaron
	Next meeting:	Tuesday 7th Nov UWTSD London Campus after class

Agenda:

1. Project plan introduced to Harry

Agenda Item	Discussion	*Action*
Project plan introduced to Harry (plan attached)	• New Wellness opens in Dec – Harry can out us in contact with Joy Could do wellness talks –talk around a product that would lead to a workshops • Liaise with re food to create a healthy menu related to the event Food to be at the courtyard - the road cannot be blocked /need to check permission blocking parking spaces on the courtyard • New brewery opens – could do a Sprung beer • Dating – needs branding • Contacts suggested by Harry: https://www.breakingfourth.com/ creating VR films onsite TY http://melodyvr.com/ Paul is a mate of Harry's https://ysp.org.uk/ https://www.helpmusicians.org.uk Steve Melhuish http://www.rnib.org.uk/ largest collection of audio books for the blind how to experience culture/go to a gig if u can't see https://www.prsformusic.com/ http://www.artscouncil.ie/home/ https://www.icmp.ac.uk/ https://www.wacarts.co.uk/ http://www.urbandevelopment.co.uk/ - everybody in on Wednesdays • collaborate with art students, musicians ea. set up a track to relax – • Harry suggested an idea to put the stage facing Vinyl instead at the end of the courtyard • Agreed that we need to cover the courtyard for the event	

Meeting Minutes Week 6	Subject	SPRUNG
	Date/Venue/Time	Tuesday 7th November UWTSD London Campus
	Attended: Apologies:	Jordan, Colin, John, Denis, Aaron, Desiree, Temuulen, Elizabeth
	Next meeting:	Tuesday 14th Nov UWTSD London Campus after class

Agenda:

1. Deck design and layout
2. Deck content
3. Sponsorship
4. Funding
5. Budget
6. Charities
7. AOB

No	*Agenda Item*	*Discussion*	*Action*	*Deadline*
1	**Deck design and layout**	Jordan WO	Jordan to finalize and send a screenshot to fbook group	Fri 10th Nov
2	**Deck Content**	We are going to need 3 decks- same info throughout except the last slide is different • 1 for artists/talents • 1 for sponsors focus on sponsorship packages • 1 for partners focus on values	everyone to look through the doc and annotate https://drive.google.com/open?id=1R62aKJwrRRI0eg_KI9qxFKcqMJKEOy6hv9XgRjsBVa4	Fri 10th Nov
3	**Sponsorship**	Lead by Denis and Desiree and John assists • Where we send it to • Template email • Personalize to connections • Initial point of contacts at TY suggested by Harry – contact first and see what we can get	everyone to go over the list and add 1st and 2nd degree contacts https://drive.google.com/open?id=1ShASbXWyai2pdAaVaX3RN9n_EuiOWUSO0bTm95ePZ7Y	Sun 12th Nov

Figure 1: Meeting Minutes

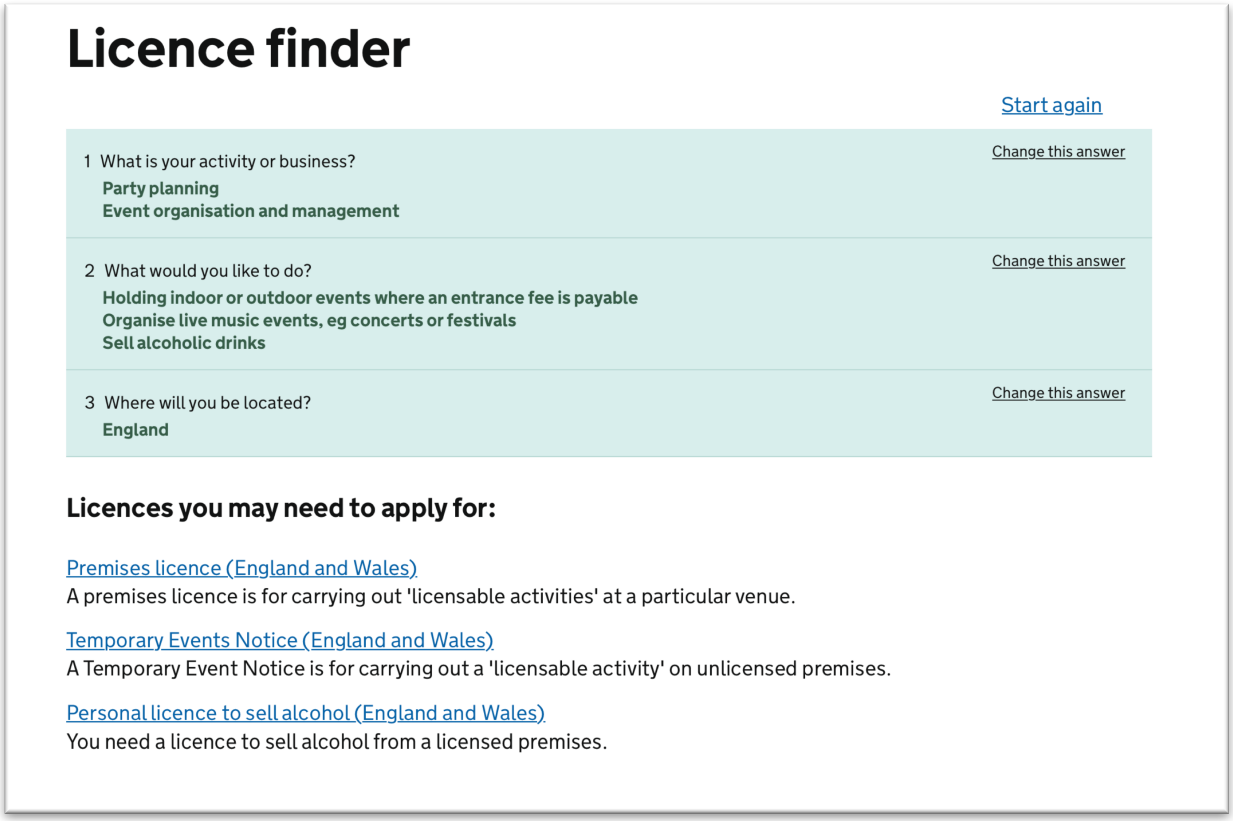
In these meetings, the group sought to finalise the event concepts and objectives. It was also an opportunity for each team member to state their strengths and opportunities for growth. This allowed us to delegate roles that would enable us to get the best out of each member of the team.

We also discussed the building of a deck to assist our pitch to sponsors. The deck would need to include various sources of information about the team, the event, the brand and the Tileyard community.

Lastly, we sought to clarify the types of sponsor that we would be seeking. It was decided that it would be best to work alongside brands and services that align with our company ideals and objectives. This would facilitate a smoother working relationship and make the marketing of the event more straight-forward.

LICENSING & RISK ASSESSMENT

The Government's licence finder tool (see Fig. 2) details the relevant licences needed for hosting an event in the UK. Whilst 'The Vinyl Café', one of the venues in use for the festival, currently holds a premises licence (see Appendix 1), we would require a temporary event notice in order to utilise the outdoor courtyard. Jordan Lazarus, part of the SPRUNG events team, is currently the holder of a personal licence. This is a requirement that will allow us to apply for the necessary licences for the event (see Appendix 2). The Health and Safety Executive (2018) provides an example of a risk assessment form for live music events (see Appendix 3).



Licence finder

Start again

1 What is your activity or business? — Change this answer
Party planning
Event organisation and management

2 What would you like to do? — Change this answer
Holding indoor or outdoor events where an entrance fee is payable
Organise live music events, eg concerts or festivals
Sell alcoholic drinks

3 Where will you be located? — Change this answer
England

Licences you may need to apply for:

Premises licence (England and Wales)
A premises licence is for carrying out 'licensable activities' at a particular venue.

Temporary Events Notice (England and Wales)
A Temporary Event Notice is for carrying out a 'licensable activity' on unlicensed premises.

Personal licence to sell alcohol (England and Wales)
You need a licence to sell alcohol from a licensed premises.

Figure 2: Licence finder (Gov.uk, 2018)

PROGRAMMING - EXAMPLE

The Courtyard (600 capacity)

Main:

12:00-18:00 – No amplified music

- Acoustic music, mood music, buskers

1800-0000 – Live music

- 18:00-20:00 – 8 live acts
    - 10 minute sets, 4 per hour
    - Opened by online competition winner
- 20:00-21:30 – 4 live acts
    - 15 minute sets, 3 per hour
    - Comedic host between sets
- 21:30-22:00 – Second headliner
    - 20-25 min set
- 22:00-22:10 – Announce raffle winner
- 22:15-22:45 – Headliner
    - 30 min set
- 22:50-00:00 – DJ closing

Other:

18:00-22:00 – Food (4-5 stalls)

- Grilled, wraps, vegan, dessert

18:00-22:00 – Fashion/merchandise (1 stall)

- T-shirts, Hoodies, Caps, Wrist bands, raffle tickets / collection bucket

The Gallery (150 capacity)

- Virtual reality (VR) headsets
- Art show
- Film screening
- Industry talks

The Vinyl Cafe (100 capacity)

- Speed dating
- Drinks / Bar
- Networking and meeting point

This schedule will allow us to incorporate up to 14 live acts on the day. It also makes full use of the spaces at Tileyard Studios by using the Gallery and Vinyl Café for interactive events. The headline act will be sourced from Tileyard Music's roster of artists, allowing us to partner with the label for marketing and promotional services.

MARKETING - EXAMPLES

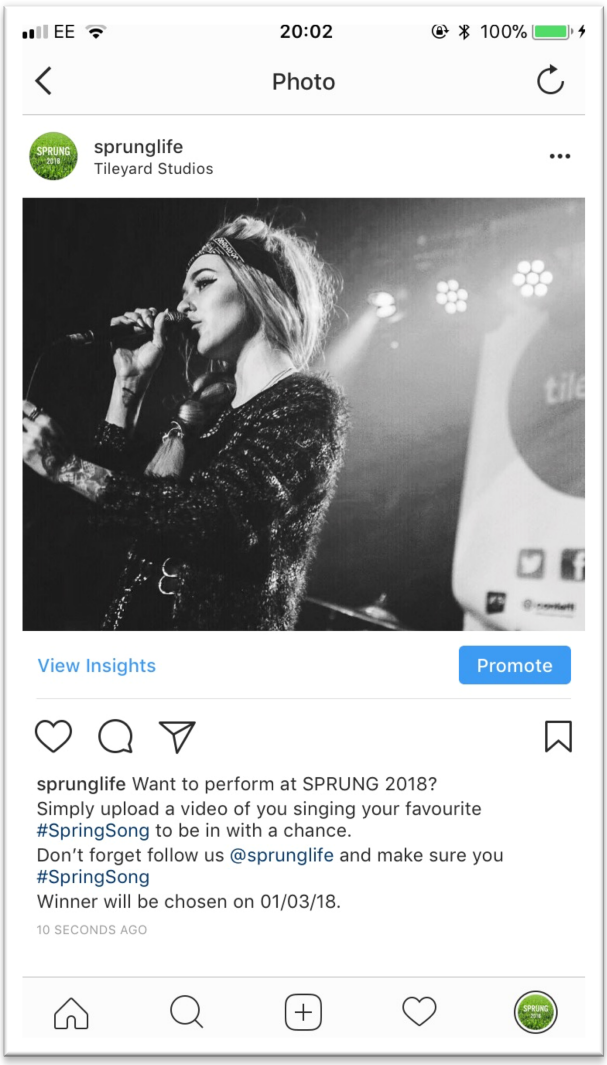


Image 3: Sprung Instagram (Instagram, 2018)



Image 4: Sprung Twitter (Twitter, 2018)



Image 5: Sprung Mailing List (Sprung, 2018)

Above are examples of ways in which we could engage with the audience using our social media and online platforms. Through Instagram (see Image 2), we could source an act to open the main stage through a competition. This would drive engagement and build following on the platform. We could use Twitter (see Image 3) to giveaway tickets to the event that include free drinks or merchandise. Lastly, our website (see Image 4) will be used to build a mailing list for which direct marketing such as e-flyers and bulletins can be sent to.

FINANCING & BUDGET

The festival will operate as a non-ticketed, free event. We will therefore need to seek to secure all funding from three event sponsors. Grant funding will also be applied for through the PRS Foundation's Open Fund for Organisations scheme (see Fig. 3) as well as Islington Borough Council's Local Initiatives Fund (see Fig. 4). An example budget has also been devised (see Fig. 5) using the figures we have been quoted in our research.



The Open Fund For Organisations

The Open Fund for Organisations supports new music projects led by promoters, talent development organisations, venues, festivals, curators and large performance groups*.

Projects must involve the creation, performance and promotion of new music and enable songwriters, composers, or solo artists, bands, producers and performers of all backgrounds to develop creatively and professionally

Support is available to any organisation whose project fits with all three funding priorities:

1. **To support the creation, performance and promotion of outstanding new music in any genre**
   We are particularly interested in the quality of the music
2. **To enable the UK's most talented music creators to realise their potential**
   We are interested in how your project will develop the songwriters and composers involved. We are committed to supporting UK based songwriters and composers of all backgrounds
3. **To inspire audiences**
   You will be asked to outline who you are reaching and how. This includes audiences at a local, regional, national or international level

Through The Open Fund, we support **high quality new music projects** which have tangible musical outcomes and a clearly defined start and end date.

Figure 3: PRS Foundation Open Fund for Organisations (PRS Foundation, 2018)

www.islington.gov.uk

ISLINGTON

LOCAL INITIATIVES FUND APPLICATION FORM 2017-18

All applications for funding need to demonstrate a clear benefit to the local community and have a clear set of objectives that can be measured. Please see the LIF Guidance Notes.

1. Your Organisation

Name of organisation	SPRUNG
Main contact person	Desirée Banugo
Position in organisation	Marketing & Sponsorships Manager
Charity Number (if applicable)	
Company Number (if applicable)	
Organisation's registered address	Tileyard Education, Tileyard Studios, Tileyard Road, London N7 9AH
Correspondence address (if different to registered address)	
Telephone	
Email address	info@sprung.life
Website (If available)	http://sprung.life/
Are there any Islington councillors connected to your organisation? (e.g. trustee/ board member, employee or volunteer)	Yes ☐ No ☒
If 'Yes' please provide the name(s) of the councillor(s)	

2. Pre-Application Questions

Which ward would you like to deliver your project in?	Caledonian
Have you contacted the ward councillor(s) to discuss your project?	Yes ☐ No ☐
If 'Yes' which ward councillor(s) did you contact?	▪ Paul Convery, Una O'Halloran and Rupert Perry
Has your organisation previously received a Local Initiatives Fund award?	Yes ☐ No ☒
Is the project still running?	Yes ☐ No ☒
If 'Yes' when is the expected end date?	
If 'No' have you returned your monitoring?	Yes ☐ No ☐
Does your organisation currently receive any Islington Council funding or have contact with any other Islington Council department(s)?	Yes ☐ No ☒
If 'Yes' please provide the name of the council officer(s) and the department.	▪

3. Your Project

3a. What is the name of your project?
SPRUNG

3b. Please provide an overview of the project/event that you want to deliver: (Maximum 300 words)	
SPRUNG is a free all-dayer focused on experiences rooted in creativity, culture and lifestyle. Based at **Tileyard Studios** in Kings Cross, London, the event will span the entire day and evening on **Wednesday 21st March 2018**. While thrilling live performances will be at the heart of the event, with both the best of Tileyard's emerging talent on show and a surprise headline act, we will showcase everything from pioneering virtual and social experiences to fresh comedy, street fashion, and cross-cultural culinary experiences. **SPRUNG** is devoted to developing an inspiring and creatively rich experience for young people through a variety of multi-disciplinary cultural and innovative experiences. The team is comprised of eight Master's students, each with several years of experience across all aspects of the creative sector. We believe in showcasing creativity and music in a fun, engaging and socially responsible manner. **SPRUNG** is a non-profit event held in support of Youth Music's *Give a Gig Week*, with all of our proceeds going to our partner charities.	
Project/Event Venue:	Tileyard Studios, Tileyard Road, London N7 9AH

3c. Which sections of the community will benefit from this project/ event? e.g. women, older people, young people, BME communities: (Maximum 200 words)	
SPRUNG aims to nurture a welcoming and inclusive environment that is free and open to all. Our primary audience are students and young professionals taking the next step in their lives and careers. We are carefully selecting our sponsors and partners in order to ensure that their brand, vision and company direction aligns with our own.	
How many Islington residents will benefit? (If applying for more than one ward, please provide the number of beneficiaries for each ward)	200-300

Figure 4: Islington Local Initiatives Fund Application Form (Islington.gov.uk, 2018)

This application form must be submitted to Islington London Borough council before a deadline of 31st January (Islington.gov.uk, 2018) in order to be reviewed for approval. We have identified the relevant councillors and will seek to arrange a meeting with them to discuss the event in further detail.

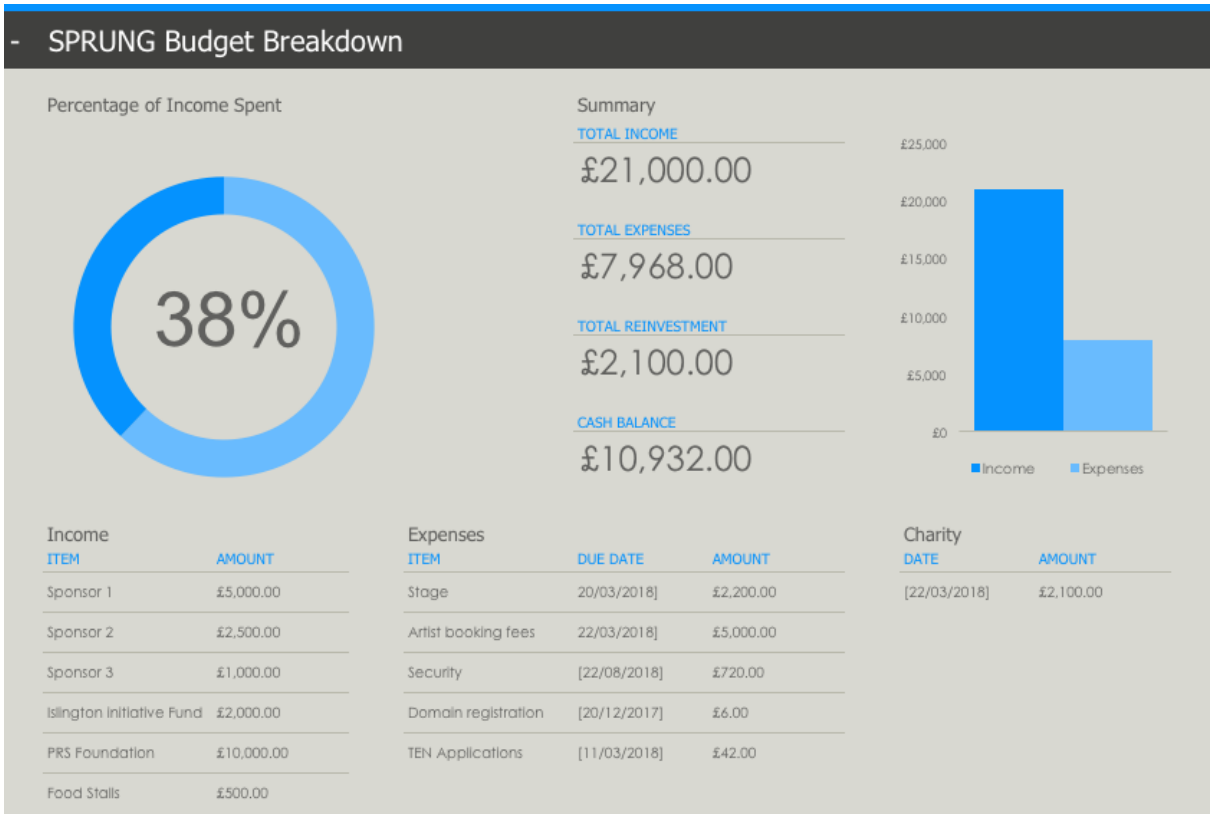


Figure 5: Example budget breakdown

SPRUNG Festival will seek to gain three sponsors to aid promotion of the event. The festival will also gain income from five food vendors, charged a trader's fee of £100.

The stage hire include transport and building costs within the price (Outdoor Stages, 2018). We will also seek to utilise the services of volunteers through our partner charity, Youth Music.

There will be a charitable donation of 10% of the income generated from the festival. This leaves a surplus of £10,932 for the festival organisers. This amount will likely be used for event marketing and brand development with future events in mind.

REFLECTIVE SUMMARY

I was nominated to work in a curatorial role for SPRUNG Festival at Tileyard Studios. I feel that this role enables me to showcase my strengths, in particular my ability to identify talent and develop artists.

I have also been tasked with developing the brand's identity and direction. I believe that this role is core to the success of the event as it provides a solid foundation upon which to build the company image. It also allows us to partner with other brands and platforms that we feel align with our objectives.

If we were to restart the process, I would ensure that the building of brand awareness would begin before the event has even entered the planning stages. This would allow us to develop natural and organic relationships with those in and around the Tileyard community and better position us for success. I would also like to be more involved with the charitable aspects of the festival as I believe the local community will play a massive role in the success of the event.

APPENDICES

Licence Registers Details

Licence for	Vinyl Cafe, Ground Floor, Unit 6a Tileyard Studios, Tileyard Road, Islington, London, N7 9AH
Applicant	Tileyard Studios Cafe Ltd
Licence Type	Premises Licence
Licence Date	27th July 2015

Licence Conditions

Annex 1 - Mandatory conditions 1. No supply of alcohol may be made under the premises licence- a)

Representation

Operating Schedule

Activities	Recorded Music Facilities for Making Music
Location	Ground floor
Max Number	
	Hours
Sunday	10:00 - 23:00
Monday	10:00 - 23:00
Tuesday	10:00 - 23:00
Wednesday	10:00 - 23:00
Thursday	10:00 - 23:00
Friday	10:00 - 23:00
Saturday	12:00 - 22:30

Activities	Alcohol Cons. ON Premises Alcohol Cons. OFF Premises
Location	ground floor
Max Number	
	Hours
Sunday	10:00 - 21:00
Monday	10:00 - 21:00
Tuesday	10:00 - 21:00
Wednesday	10:00 - 21:00
Thursday	10:00 - 21:00
Friday	10:00 - 21:00
Saturday	10:00 - 21:00

Appendix 1: Vinyl Cafe premises licence



TEN eligibility checker

Please answer the questions below to find out if your event is eligible for a TEN before you apply.

Eligibility checker

Are you aged 18 or over?

Yes **No**

Are there 10 clear working days before the start of your event? This doesn't include the day you apply for your TEN, the date of your event, Bank Holidays or weekends.

Yes **No**

Are more than 500 people attending the event?

Yes **No**

Will the event last longer than 168 hours (seven days)?

Yes **No**

Do you have a personal licence?

Yes **No**

Have you applied for more than 50 TENs since 1 January?

Yes **No**

Has the premises held more than 15 TENs since 1 January?

Yes **No**

Apply for your TEN

There's an application fee of £21.

Apply online

Appendix 2: TEN eligibility checker

HSE

Health and Safety Executive

Example risk assessment for a nightclub

Setting the scene

The manager did the risk assessment at this nightclub, which is located in a city centre. It has three bars, three dance floors and an additional 'quiet bar'. Live bands also perform there.

Thirty staff are employed at the club, which is open to the public from 8.00 pm to 3.00 am. Five staff members do not speak English as their first language, but are sufficiently fluent to be able to do their job, understand safety instructions, deal with difficult situations etc. There is a staff room, where drinks can be prepared and food heated, and separate toilet and washing facilities for staff.

Important reminder

This example risk assessment shows the kind of approach a small business might take. It can be used as a guide to think through some of the hazards in your business and the steps you need to take to control the risks. Please note that it is not a generic risk assessment that you can just put your company name on and adopt wholesale without any thought. This would not satisfy the law – and would not be effective in protecting people.

Every business is different – you need to think through the hazards and controls required in your business for yourself.

The club is cleaned every morning by cleaners from a general office cleaning contractors. The cleaners store the cleaning materials in a locked cupboard. Maintenance work with the exception of the most straightforward activities which are done in-house, is done by contractors. These are chosen from a preferred list of suppliers. Work is undertaken following procedures set out in the club's permit to work system for contractors.

The premises were built before 2000. The building has been surveyed for the presence of asbestos. Asbestos-containing materials (ACMs) were found but as the ACMs were in good condition and in places were they were unlikely to be damaged, worked on or disturbed, it was decided to leave them in place.

How was the risk assessment done?

The manager followed the guidance in *Five steps to risk assessment* (www.hse.gov.uk/pubns/indg163.pdf).

1 To identify the hazards, the manager:

- looked at HSE's web pages for small businesses (www.hse.gov.uk/smallbusinesses/index.htm), and for entertainment and leisure (www.hse.gov.uk/entertainment/index.htm), to learn where hazards can occur. [1]
- walked around the club, noting things that might pose a risk and taking HSE's guidance into consideration;
- talked to supervisors and staff to learn from their knowledge and experience of areas and activities, and to listen to their opinions about health and safety issues in the workplace;
- talked to the office cleaning contractors, and to his preferred suppliers of maintenance work, to ensure that their activities did not pose a risk to club staff, and vice-versa; and
- looked at the accident book, to gain an understanding of previous incidents.

2 The manager then wrote down who could be harmed by the hazards and how.

3 For each hazard, he wrote down what controls, if any, were in place to manage these hazards. He then compared these controls to the good practice guidance provided on the HSE website. Where existing controls were not considered good enough, the manager wrote down what else needed to be done to control the risk.

4 Putting the risk assessment into practice, the manager decided and recorded who was responsible for implementing the actions identified as necessary and when they should be done. When each action was done, he ticked it off and noted the date. He also made it part of the induction process for new staff.

5 At the staff meeting, the office manager discussed the findings of the risk assessment with staff and pinned up a copy in the staffroom. He decided to review and update the risk assessment every year, or straightaway if any major changes in the workplace happened.

What are the hazards?	Who might be harmed and how?	What are you already doing?	What further action is necessary?	Action by who?	Action by when?	Done
Electricity	Staff and public may suffer serious and possibly fatal electric shock/burns injuries from faulty electrical equipment or installation.	■ Electrical installation and all equipment inspected by a competent person according to a planned inspection programme, and maintained as necessary. ■ Staff trained to spot and report any defective plugs, discoloured sockets, damaged cable and on/off switches and to take defective equipment out of use. ■ Staff know how to safely turn the electricity off in an emergency. ■ Clear access to the fuse box.	■ Make sure that all starters know where the fuse box is and how to safely turn off electricity in an emergency.	HR Manager	Ongoing	
Noise	Staff might suffer permanent or temporary hearing damage from long-term exposure to loud music. All staff assumed to be at risk, particularly DJ and bar staff.	■ Noise limiter fitted to sound system and DJ informed. ■ Regular check of sound systems to ensure balance/proper control. ■ Quiet areas provided. ■ Staff rotation between quiet and noisy areas. ■ Staff trained in noise risks and the protective measures needed. ■ Staff considered to be particularly at risk identified and provided with ear plugs. ■ Health surveillance, including hearing tests, for 'at risk' staff.	■ Make sure that protection of staff from excessive noise is designed in during the refitting of bar areas/dance floors planned for next year. ■	Manager and technical manager	For next year	
Violence	Staff and the public risk serious injury, if assaulted or if caught up in fighting.	■ Staff trained to spot potential trouble makers, defuse tense situations etc. ■ Adequate number of trained, SIA badged security staff. ■ Staff trained in procedures re-entry, queuing, searches, etc and signs displayed for public. ■ Information sharing with police and other security staff at licensed premises in the area. ■ CCTV system. ■ Walkie-talkie system allows bar staff to talk to security staff. ■ Overcrowding not permitted in any area. ■ Security staff aware of all exits. ■ Live bands told not to encourage stage diving etc. ■ Drinks not served to people obviously under the influence. ■ Glass collectors used.	■ No further action at this stage.			

Appendix 3: HSE Risk Assessment (HSE, 2018)

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