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MA Music Business

Live Music Management

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PORTFOLIO 1

THE PROJECT

My company Fate Sister Music Publishing Ltd will put on a two-day festival called “The Fate Music Project.” There is no doubt that an element of the title is from the company name, but there is also a hidden and deeper meaning to this project. The idea is for like-minded individuals, such as the creatives or people who just enjoy music, to meet up at a space that is dedicated to music, to network with each other and to hopefully one day collaborate with each other, or go to other similar events (make new friends). This festival would take us back into time, celebrating the 70’s, 80’s and 90’s where music was inclusive for all. There would be two stages, one dedicated to live music, and the other dedicated to the DJs. The genre would focus on music such as Soul, Disco, Funk, Jazz, Reggae, and Hip-Hop and performed on both stages, live or by the DJ’s.

The festival would be themed, bringing the 70’s, 80s, and 90’s back to life. Festivalgoers would be encouraged to dress up and the site would be full of colours.

Even though this is a two day festival, it would only run at set times over the two days. It would start on Saturday at 12pm and finish at 10pm and the festival will end on Sunday and start at 12pm and finish at 10pm.

The capacity of the festival is for 3000 people. There would be 2000 tickets available for both Saturday and Sunday and 2000 weekend tickets.

THE VENUE

The venue is located at Springfield Farm and is on a mature plot of land with a large beautifully kept field surrounded by trees. It has been described as quite chic. The grounds are very well kept, with grounds men regularly cutting the grass and pruning the trees back. The land itself is large, but is also surrounded by a further 400 acres, with walkways, fields, and streams.

It is located within London’s M25. It is a 10-minute drive to access the M25, M1, and the A1. A 5-minute drive to Radlett where there is a station that takes you straight to Kings Cross station.

The venue itself already comes equipped with two purpose built music stages. It has a capacity of up to 5000 people and music can be played until 11pm, however for a small fee, it can be extended to 12am. Finally, it has two licensed bars on site. As well as it being fully equipped, the fee for this venue also includes security, 5 vendors, Paramedics, Fire Marshall, waste, and insurance. All profits made from the vendors will be handed directly to me.

STAKEHOLDERS

“People and organisations with legitimate interest in the outcomes of an event” (O’Toole & McDonnell, 2011). This is how the term stakeholder was defined. It is also stated, not only are stakeholders anyone with an interest in a business, they too are individuals, groups, or organisations that are affected by the activity of the business (BBC, 2015).

Within a music event, it is important to understand the roles of the stakeholders for an event to be successful. However, an event manager must have confidence with their stakeholders, if not it can leave a sour taste, thus blocking the progression of an event.

There are two types of stakeholders: Internal (primary) and External (secondary) stakeholders (please see figure 1). Internal (primary) stakeholders are groups who work within the business, such as employees, owners, and investors. They are considered important otherwise an event cannot take place without them. External (secondary) stakeholders are groups outside the business that can be affected by the decisions of the business, such as customers and suppliers. They are still important to the success of an event, but do not have the same impact as primary stakeholder (EHow, 2015)

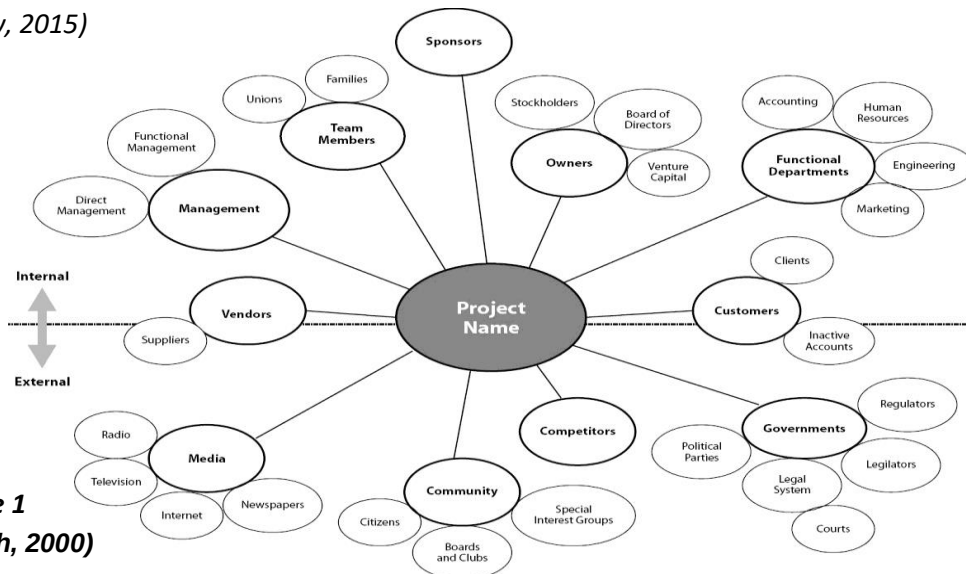


Figure 1
(Smith, 2000)

The benefits of having stakeholders, is that the stakeholders will have business experiences and be able to anticipate potential problem. They would be able to guide and make sure that the event is cost effective and to make sure that there are no mistakes along the way. The disadvantages are that the stakeholders may represent their own interest and this would not benefit the event/business and thus blocking the progression of an event (Leonard, 2020).

Considering all, looking for the right stakeholders is fundamental if I want to make this event a success. Therefore, it is convenient to know that the venue already has trusted relationships with key stakeholders, so if they were to block the progression of the event, the reputation of the venue will also be tarnished.

The key stakeholders of this project are the following:

- The venue Springfield Farm,
- St Albans City and District council,
- The artist,
- The customer

PRICING

Throughout this project, it is worth bearing in mind that all finances are estimated, but will reflect as true to costings as possible.

As this would be a two-day festival for 3000 people, tickets will be available to the customer at a price. There would be three release dates for the tickets, with the first batch to go on sale at the beginning of July.

- Two Thousand tickets will be made available for Saturday.
- Two Thousand tickets for Sunday
- Two Thousand weekend tickets (entry for both Saturday and Sunday)

The ticket sales for this event are known as tiered pricing. If tickets were sold at an exceptionally low price, my profit would take a dive and if tickets are sold too high, there is a possibility that I may have a festival with no festivalgoers. The biggest pro of tiered pricing is that offering a variety of ticket types and price points attract more customers. You appeal to those who perceive a greater value in higher prices while serving others who may only be able to afford the lower tiered price (*Sawyer, 2019*). However, the disadvantage to this is that there is no guarantee that tiered pricing will work. Just because it works for some events, it does not mean that it would work for me.

With that being said, the first set of tickets will be the Early Bird tickets priced at £35 per person, per day and £60 for a weekend ticket. Then there would be the second release tickets priced at £50 and weekend ticket at £90. Lastly, the final release would be price at £65 and weekend at £115 (please see figure 2).

	SATURDAY	SUNDAY	WEEKEND
1ST RELEASE in JUL 400 x3 tickets	£35	£35	£60
2ND RELEASE in NOV 600 x3 tickets	£50	£50	£90
3RD RELEASE in MAR 1000 x3 tickets	£65	£65	£115

	SATURDAY	SUNDAY	WEEKEND
1ST RELEASE in JUL 400 x3 tickets	£14,000	£14,000	£24,000
2ND RELEASE in NOV 600 x3 tickets	£30,000	£30,000	£54,000
3RD RELEASE in MAR 1000 x3 tickets	£65,000	£65,000	£115,000

	SATURDAY	SUNDAY	WEEKEND
TOTAL	£109,000	£109,000	£193,000

GRAND TOTAL	£411,000
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As the festival will hold three thousand festivalgoers on both Saturday and Sunday, all profits made on the bars and from the vendors goes to me. So on average a festivalgoer can spend £60 per day and this would include food and drink. I have based this price on myself and what I typically spend when I spend the day at a festival. That would equal £180,000 on both days, totalling £360,000. Including ticket sales, the estimated projected budget would be £771,000.

I have worked out my budget, by speaking to the owner of Springfield farm, who is deeply knowledgeable when it comes to festivals. However, it became difficult researching prices, as there are so many festivals and none list their outgoings, but it became apparent that you had to look at the following:

Performers, Site hire, Staging, Utilities, Waste disposal, Printing & signage, Marketing, Equipment hire, Insurance, Infrastructure, Security, Photography & Videography and Staffing (*Nielsen, 2019*).

When working out my budget, I was able to eliminate certain costings, as items would already be included within the venue cost (*Please see figure 3*).

ITEM	ESTIMATED COST
VENUE (includes: Staffing, security, fire & medic crew, toilets, waste disposal, 2 licensed bars and 5 vendors)	£60,000
UNSIGNED ACTS X12 (x6 SAT & x6 SUN)	£840 (£420 x2)
MARKETING	£30000
PRINTING & SIGNS	£1000
TICKETING	£1000
PHOTOGRAPHY X2	£1500
DJ (x6 SAT & x6 SUN)	£4100 (£2,050 x2)
15% CONTINGENCY	£14,766
TOTAL (EXC. CONTINGENCY)	£98,440
TOTAL EXPENDITURE (INC. CONTINGENCY)	£113,206

PROFIT FROM TICKET SALES	£411,000
PRS (3% of ticket revenue to pay)	£12,330
PROFIT OF FOOD SALE ON SAT	£180,000
PROFIT OF FOOD SALE ON SUN	£180,000

TOTAL PROFIT FROM FESTIVAL	£645,464
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Paying the live acts is an essential element to this festival, as it is an opportunity for unsigned acts to display their talent. I believe in fair pay for artist and so the recommended minimum rates of pay for casual engagements for groups performing on stage from April 2022, was based on rates set by the musician union (*Musician Union, 2022*). Now it can be argued that unsigned bands should not be paid, as the festival is a platform that is provided for the artist to display their talent and they will be playing to thousands of people. However, it is fair to say that it is a job and the event organiser has asked the band to perform live, so they should be paid for their work.

There would be six acts per day (twelve acts in total); each performing for a maximum of 15 minutes, to crowds over two hundred people and 2 hours will be factored in for travelling. The event will pay

£70 per act. This is based on the musician union guide, as it states the hourly rate is £182.75 and £10.80 per hour pro rata for travel (please see appendix B).

In regards to the DJs, there would be six DJs each day. Four DJ's will be paid £250 for an hour set, then there would be two headlining DJs in the evening of each day, and they will be paid £400 each for a two hour set. These prices were set based on the guide for Storm DJs (please see appendix C)

EVENT SAFETY

As the event organiser, I am responsible for the health and safety of my workers, the crowd, and the contractors at the event. I would therefore need to appoint someone that can meet all health and safety legal duties.

I have created a risk assessment for the event (*figure 4*), but as the planning of the event progresses, more will be added. Being the event's organiser, it is my responsibility for any breaches of the Health and Safety at Work etc. Act 1974. This act is the legislation that covers occupational health and safety in the UK. It sets out duties that employers have towards staff and the public, duties that employees have towards themselves and duties that self-employed have towards themselves and others (*Government, 1974*). Therefore sticking to my risk assessment is paramount to the smooth running of the event.

The Health and Safety Executive sets out the duties of an event organiser such as;

- having health and safety arrangements in place to control risk,
- ensuring co-operation and proper co-ordination of work activities,
- providing employees and others with relevant information on risks to their safety,
- ensuring the competence of staff to undertake their role safely,
- Monitoring health and safety compliance and reviewing health and safety arrangements (*HSE, 2022*).

When considering event safety the common elements popped up (*HSE, 2022*):

- **Medical:** When recruiting staff, making sure they are first aid trained. The event will need to be equipped with onsite paramedics and a doctor to deal with the most serious injuries (if any).
- **Fire-Safety:** ensuring the right fire safety equipment is installed to guarantee the safety of the festivalgoers. With so many people packed into a space, there is more of a chance of an accidental fire. There are also different classifications of fires at a festival that my team should be aware of (*Jones, nd*):
 1. **CLASS A-** common fires where combustible materials like paper, wood, rubber, or fabrics catch fire. This type of fire can be put out by water or foam based extinguishers.
 2. **CLASS B-** this type of fire is sophisticated and involves flammable liquids, such as gas, oil, and paint and likely to occur near stages, equipment, and generators. To put the fire out, a sophisticated extinguisher that uses Co2 or chemical based foam should be used.

3. **CLASS C-** caused by electrical faults and located where live equipment is being used, such as transformers, audio/visual equipment, and generators. Co2 or chemical based foam will put this type of fire out.
 4. **CLASS K-** risk of fire from vendors involving cooking appliances using vegetable oils or fats. To put these types of fires out, it is best to use a wet chemical extinguisher that uses a low pH to prevent grease splashes and flare ups.
- **Crowd management:** Management of a crowd is necessary. Predicting how the crowd will move is key to keeping them safe. Having communication channels such as a two-way radio is paramount, as you will be able to communicate between different members of the team and it is the most reliable hard.

The risk assessment conducted (below), was developed using a template from The Health and safety Executive site.

HEALTH AND SAFETY (figure 4)

Risk assessment template

Company name: Fate Sister Music Publishing Ltd

Assessment carried out by: Lera Ghanie

What are the hazards?	Who might be harmed and how?	What are you already doing to control the risks?	What further action do you need to take to control the risks?
Extreme heat causing sunburn/sunstroke	Staff (entire events team), audience, and performers.	-Shaded areas to be provided. -Audience, performers, and staff to be advised to bring and wear sun cream and bring hats.	Provide free water.
Vehicles causing damages to objects or collision with the public.	Pedestrians on site.	-Marshalls to manage the movement of the vehicles and the people on site. -Marshalls/stewards to wear fluorescents jackets.	Make sure there is enough staff to manage vehicles and pedestrians.
Severe injury through lifting or moving heavy goods	Staff on site	-Staff to be shown lifting guide. -Limit lifting where possible. -Have a set number of staff dedicated to each	Hire specialist equipment to lift extra heavy goods.

What are the hazards?	Who might be harmed and how?	What are you already doing to control the risks?	What further action do you need to take to control the risks?
		task	
Overcrowding can cause congestion, which can lead to potential dangers such as crushing	Staff Performers/DJs Attendees of the festival	-Entry to festival is by ticket only. -Stewards will manage dedicated areas. -There is enough space as the venue has a capacity of up to 5000 people (only 3000 attending event per day). -Signs and Marshalls to keep people informed. -Police to be call in case of an incident	Additional stewards will be placed on reserved.

What are the hazards?	Who might be harmed and how?	What are you already doing to control the risks?	What further action do you need to take to control the risks?
Anyone can suffer a serious accident or become sick.	Staff Performers/DJs Attendees of the festival	-First Aid to be provided (minimum of 12 first aiders for event of 3000 people. 2 aider's per 500 people), to treat minor injuries. -Emergency teams will have their dedicated space within the field.	Ensure Marshalls are vigilant
Loud music and vibrations above 85db can present a risk	Staff Performers/DJs Attendees of the festival	-Sound/vibration levels to be monitored during rehearsals, sound checks, and performances. This is to ensure full control is kept and adjustments can be made.	The hiring of noise reduction equipment.
Slips and trips causing injury	Staff Performer's/DJ's Crowd	-Make sure there is good lighting. -ensure everyone has footwear.	

What are the hazards?	Who might be harmed and how?	What are you already doing to control the risks?	What further action do you need to take to control the risks?
Working from height may cause severe injury if someone takes a fall.	Staff Performers/DJs Attendees of the festival	-To wear protective/appropriate clothing. -To take appropriate training,	
Potential electric shocks and burns from equipment cables.	Staff Performers/DJs Attendees of the festival	-Discuss electrical safety before a job is carried out. -To make sure all equipment is PAT tested.	
Potential risk of food and alcohol poisoning, causing serious sickness	Staff Performers/DJs Attendees of the festival	-Make sure food vendors are clean -Clear labelling of allergy menu -No contaminating of foods.	
Objects and structures can cause fire, which can also lead to death. Fatal injury from smoke inhalation	Staff Performers/DJs Attendees of the festival	-Everyone to know where the fire exits are. -Clear signage. -Fire Marshalls to be present on site	
Sickness from Covid-19	Staff Performers/DJs Attendees of the festival	-ensure testing is done every day, 4 days before event. -All staff to be tested on day of event, by member of staff, before entering.	-Make sure there are testing packs on reserve.
Threat of an attack, due to terrorism.	Staff Performers/DJs Attendees of the festival	-Have police on site. -Security to be on site who are trained	

LICENSING

“The Licensing Act 2003, covers the sale of alcohol, the provision of late night refreshment, the provision of entertainment by way of live and recorded music, films, plays, dancing, boxing and wrestling, indoor sporting events and provision of facilities for dancing and music” (Warwick District Council, 2022). This is a simple definition of what the licensing act covers.

There are four main licensing objectives (*Government, 2005*):

1. The prevention of crime and disorder,
2. Public safety,
3. The prevention of public nuisance and
4. The protection of children from harm

Springfield farm is situated in St Albans City & District Council. If your event has an attendance of five hundred people and less, a licence is not needed. They want to promote live music, however if over five hundred, the following will apply:

- If it is your first event, they advise you to attend a St Albans safety advisory group meeting (SAG). This allows you to make sure that all correct measures are in place to support your application.
- They ask for a minimum of two month's notice (*St Albans Council, 2022*).
- The cost of the license is a flat fee of £100

SAG is a group of key agencies that work together to look at the safety of any public event-taking place in their district. They provide support and guidance to make sure events are carried out safely. SAG consists of the following (*St Albans Council, 2022*):

- Police (Herts Constabulary)
- Fire & Rescue Service
- Ambulance Service
- Hertfordshire County Council (Highways)
- St Albans District Council
- St Albans Licensing Authority
- Harpenden Town Council Events Officer
- Community Engagement Officer

When submitting application the council request the following (*St Albans Council, 2022*): (*Appendix D*)

- A completed event notification form
- An event risk assessment including Covid considerations
- An event management plan
- A site Plan
- A copy of public liability insurance that will cover the event.

Having the support and guidance from the council is paramount when it comes to organising a festival especially if this is your first event. However, when researching my local borough Reading,

they too offer this service, but at a cheaper rate of £98, but for £157 this also includes an inspection of your event. This allows the council to view and give some tips regarding your event, so that you can rectify your application before they process your application. This gives you a greater chance to have your application approved. St Albans district council does not offer this service. If they were, I would pay.

MARKETING

Marketing refers to the activities a company undertakes to promote the buying or selling of a product or service. It includes advertising, selling, and delivering products to a consumers or business (*Twin, 2021*).

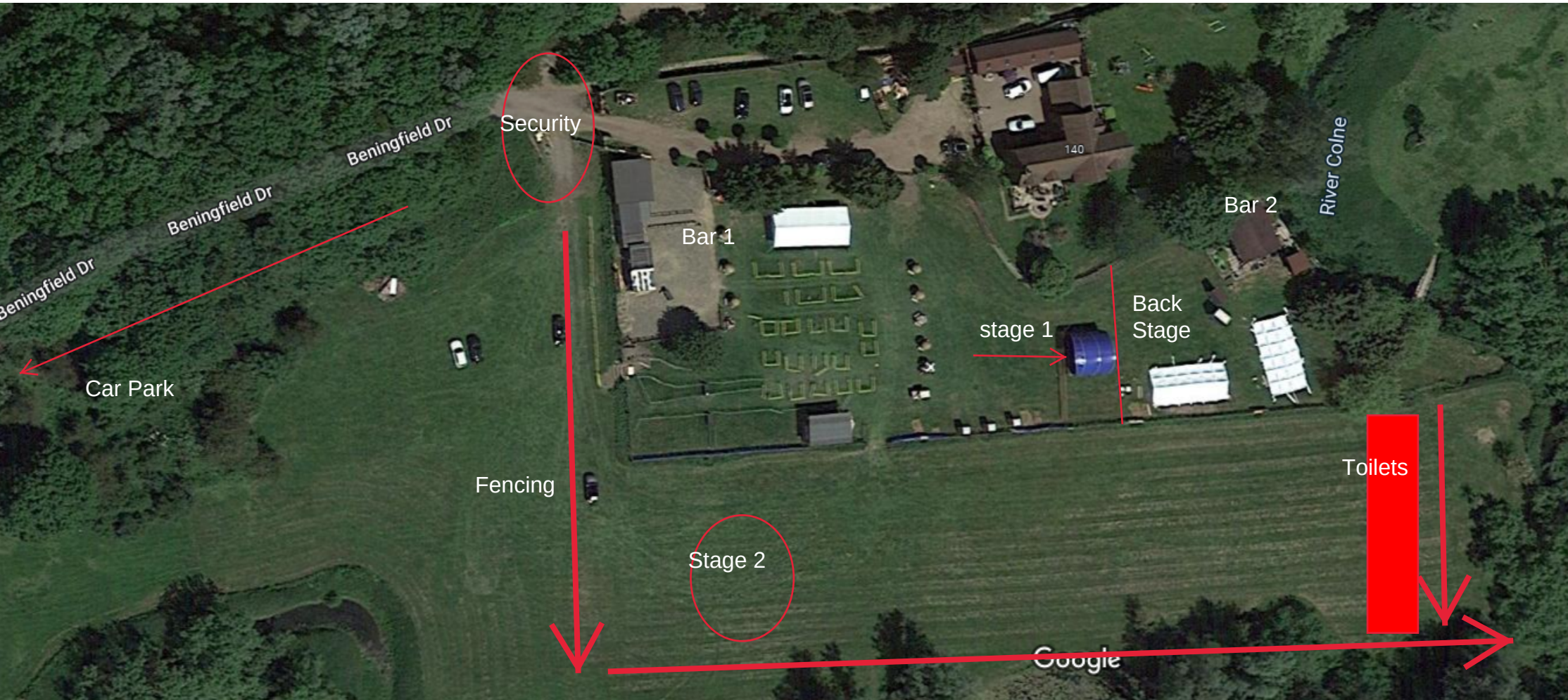
When promoting your event to the consumer, it can include website content, television and radio advertising and content on the social media platforms. The key is to get it right; however, it can be a hit or a miss.

The advantages of marketing: it allows you to understand your customers. Before a strategy is paved out, research would need to be done. This will allow you to obtain data regarding your customer's behaviour. Finally, marketing helps to build your brand. It gives you that opportunity to express your values by allowing you to communicate a vision to your consumers (*Quain, 2019*). The disadvantages: are the cost and the fact that your time and effort may not generate a good return. When accessing the data from your research, it can become expensive and all the energy you put into it can lead you to nowhere (*Quain, 2019*).

When marketing this event, the idea would be to try and focus on the social media platforms as I would be able to set a price limit on pay to click, also social media marketing is a powerful tool and can reach customers who are far (*WordStream, 2022*). This will allow me not to run into extreme cost. Also having friends that work in stations, I can ask them to advertise the event for me.

My marketing plan for my event will consist of five key strategies:

1. To upload quality content consistently. This will generate an excitement around my festival and the more I post and upload content, the more my audience will become engaged. There will be a sense of anticipation and this will create a buzz. During this period, I can also give away free merchandise, such as a t-shirt.
2. I will collaborate up with influencers. As the event is to promote unsigned bands and I am part of Tilyard (the largest music community in Europe), I can connect with someone. Also utilising my links in radio will be key. Influencers will be able to generate content, but also the customer will listen and follow. They can potentially bring new followers.
3. Using the social media platforms, I will make use of the paid ads. Ads will be short, create hype and compelling. This will work, as it will be targeting my audience.
4. Leverage tactical moments by making sure there is an increase buzz around the date, line-up, and ticket sales. This will increase momentum.
5. FOMO- Fear of missing out. Making sure my influencers and I hash tag my event. FOMO will motivate others to get involved next year. (*Fanbytes, 2022*)



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APPENDIX A

(<https://billetto.co.uk/blog/>

What is the average cost of staging a music festival?

It's as difficult to calculate as the length of a piece of string. Music festivals range from small local festivals to large behemoths like Glastonbury.

There are also precious few music festival budgets available online—none, in fact—but fortunately, some organisers have kindly supplied [bits of information](#)

(<https://www.parcelhero.com/content/downloads/pdfs/festivals/festivalreport.pdf>).

In 2014, Glastonbury saw £37.3 million in revenues be reduced to [just £86,000 in profits](#)

([https://www.telegraph.co.uk/finance/newsbysector/retailandconsumer/11922856/Glastonbury-revenues-break-records-but-profits-were-just-](https://www.telegraph.co.uk/finance/newsbysector/retailandconsumer/11922856/Glastonbury-revenues-break-records-but-profits-were-just-86000-last-year.html)

[86000-last-year.html](#)). Needless to say, organising a music festival is not a get-rich-quick scheme.

How to determine the cost of running your own music festival

Now that we have a ballpark figure of what the average music festival costs, you're probably interested in a music festival budget breakdown. Let's see what music festival expenses look like in detail.



1. Performers

The cost of booking your festival acts will vary the most. This booking agency lists their booking fees as ranging between £300–£2000 per band (<https://www.headliner.io/hire-a-festival-band/>). But famous acts can cost you a much larger amount.

2. Site hire

Unless you're able to strike a good deal with a local farm, you'll have to hire a festival venue (<https://www.tagvenue.com/hire/festival-venues/london/>). These can cost you around £100 per person per day, or around £5000 per day fixed-price.

3. Staging

How much does a stage cost for a festival (<http://www.soundstageone.co.uk/stage-hire-prices/>)? Small ones can be hired for £700, medium ones will set you back around £1,500–£3,000, whereas the biggest ones can cost as much as £20,000. Here are a few stage suppliers to consider:

- Soundstage One (<http://www.soundstageone.co.uk/stage-hire-prices/>).
- Staging Services (<https://www.stagingservicesltd.co.uk/festival-stage-hire/>).
- OutdoorStages (<https://www.outdoorstages.co.uk/>).

4. Utilities

Expect to spend £60,000–£100,000 on electricity (https://www.vice.com/en_uk/article/6vgw3m/the-future-of-british-music-festivals-is-bleak), alone for a festival of 10,000 people. Although you don't have to give out free water, you still need to pay for the toilet and shower water on top.

5. Waste disposal

The same festival with 10,000 attendees will also produce a lot of rubbish that you have to clean up. Set aside another £30,000 just to clean up

<https://www.parcelhero.com/content/downloads/pdfs/festivals/festivalreport.pdf>, the environment after the festivities.

<https://billetto.co.uk/blog/>



Prepare for the aftermath

6. Printing and signage

Signage, banners, and other printed materials are surprisingly cheap

<https://www.bannerworld.co.uk/products/event-signage/> compared to all the other expenses. Let's call it £1,000 for our music festival with 10,000 attendees.

7. Marketing

Most B2C businesses spend around 16% of their gross annual revenue

<https://www.webstrategiesinc.com/blog/how-much-budget-for-online-marketing-in-2014>, on marketing. Since Glastonbury has a revenue of around £37 million <https://www.insidermedia.com/insider/southwest/profits-rise-at-glastonbury-festival-company>, they'd have spent around £5.5 million on marketing.

8. Technology

You'll need a ticketing app <https://billetto.co.uk/blog/app-to-sell-tickets/> to help you manage ticket sales and gather attendee insights. But you'll also want to invest in admin tools for your team, so set aside another £1,000 for that.

9. Equipment hire

(<https://billetto.co.uk/blog/>)

You can get a festival PA package for hire (<http://audiocrew.net/wp/index.php/sound-equipment-hire-packages/festival-pa-hire/>) for around £850, but that only covers one stage. Multiply that amount by the number of stages you plan on setting up for your music festival.

10. Insurance

You'd think that insurance premiums would sky-rocket with so many people attending a music festival. But you can, in fact, get insurance for as little as £62 (<https://www.events-insurance.co.uk/event-insurance-policies/festivals-insurance/overview>) for a festival of up to 20,000 attendees.

11. Permits and licences

You'll need to apply for a licence from PRS and PPL (<https://pplprs.co.uk/business/live-music-festivals-concert-venues/>) if you want to put on a festival in the UK. The government also want a piece of the pie (<https://www.gov.uk/guidance/entertainment-licensing-changes-under-the-live-music-act>), but the cost will depend on your music festival.

12. Infrastructure

Infrastructure is taken care of with indoor festivals. Outdoor festivals may require you to build roads and parking lots, which can set you back £250,000 (<https://www.parcelhero.com/content/downloads/pdfs/festivals/festivalreport.pdf>) for your 10,000 people festival.

Expect to hire a lot of these guys

13. Security

Unsurprisingly, 10,000 drunk festival-goers pose a serious security risk. The Isle of Wight festival spent £1 million on police and private security.

[. \(https://www.parcelhero.com/content/downloads/pdfs/festivals/festivalreport.pdf\)](https://www.parcelhero.com/content/downloads/pdfs/festivals/festivalreport.pdf) firms, so it can quickly get expensive.

14. Photography & videography

There will be plenty of Kodak moments at your festival, so you should make sure to capture them. Each videographer will cost you around £750 per day.

[. \(https://www.vid4hire.co.uk/Festival-Video-Production/\)](https://www.vid4hire.co.uk/Festival-Video-Production/), so multiply that by days and staff.

15. Staffing

People can't just run around unsupervised, so you'll need staff to keep them in check. While there are companies that specialise in festival staff hire

[. \(https://www.envisagepromotions.co.uk/services/event-staff/festival-staff/\)](https://www.envisagepromotions.co.uk/services/event-staff/festival-staff/), you can also recruit volunteers

<https://billetto.co.uk/blog/how-to-find-volunteers-for-event/>).

<https://billetto.co.uk/blog/>

<https://billetto.co.uk/blog/>Phew, that should cover it...

... But wait, there's more.

16. VAT

Before you begin calculating the price of your music festival tickets, you should remember that the government wants its 20% VAT

<https://www.festivalorganisers.org/news/38/Registered+for+VAT%3F+You+must+add+VAT+onto+your+traders+and+caterers+pitch+fee>). That has to be added on top of the ticket price.

17. PRS

PRS (formerly “Performing Right Society”) wants some money (in addition to the licences they sold you), so set aside another 3% <https://www.prsformusic.com/licences/live-performances/popular-music-concert-tariff-consultation> of your ticket sale revenue to pay them off as well.

18. Weather

Remember the summer of 2012? No fewer than 57 music festivals were cancelled <https://www.nme.com/news/music/various-artists-220-1200806> due to the bad weather. That's after they'd paid all the costs we just described. Talk about an anticlimax.

APPENDIX B

Casual Stage Rates

Updated: 05 April 2022 | 13:38 PM

RATES

Recommended minimum rates of pay for casual engagements for groups performing on stage, April 2022. Most commonly used in theatres and concert venues.

Usage examples

The most appropriate examples where the use of this rate can apply, but not limited to any of the following:

- 'one-off' publicly funded engagements.
- Independent self-producing artists with no third party management, record label financial backing or representation.
- A commercial theatre producer /company looking to perform in a theatre for a one-off Sunday night concert for example.
- A commercial venture touring a tribute act for one-off engagements.

Please see our ['Performing with Featured Artists' guidelines for other rates in theatres and concert halls, stadiums, arenas and festivals \(/working-performing/working-overseas/gigging-and-performing-live-abroad/performing-and-touring-with-featured-artists\).](#)

Please see our [Collective Bargaining Agreement with UK Theatre for static theatre production and theatre tours \(/working-performing/theatre-work/theatre-agreements-and-rates-of-pay/uk-theatre-agreement\).](#)

Single performance fee (max 3 hours) plus rehearsal on same day (max 3 hours)

Venue's capacity of less than 200	£164.00
Venue's capacity of more than 200	£182.75

Double performance fee (two performances plus a single rehearsal)

Venue's capacity of less than 200 £288.00

Venue's capacity of more than 200 £320.75

Additional rehearsals

On the same day half a performance fee

On another day a full performance fee

Overtime

Rehearsal or performance: **£23.25 (double time) per 15 minutes** or part thereof based on the National Gig hourly rate (/working-performing/gigs-and-live-performances/live-engagement-rates-of-pay/national-gig-rates) of £46.50

Distance fees and travel expenses

- Distance fees: £10.80 per hour pro rata. Check travel time and mileage (<https://www.theaa.com/>).
- Fuel fees: 55p per mile. Refer to HMRC travel rates (<https://www.gov.uk/government/publications/rates-and-allowances-travel-mileage-and-fuel-allowances>).
- Congestion, toll charges, parking, all to be paid by the engager

Porterage

- Group A - £31.45 – Electric Guitar (inc' Amp); Bass Guitar (inc' Amp); Double Bass.
- Group B - £27.16 – Bass Sax, Tuba.
- Group C - £21.64 – Contra Bassoon; Baritone Sax; French Horn + 1 other brass instrument; Trombone + 1 other brass instrument or bag of mutes: Two Saxes; Cello; Bass Clarinet: Pedalboards.
- Group D – subject to individual negotiation – Drum Kit; Percussion; Harps: Keyboards: P.A.

Doubling/Trebling/Quadrupling

15% of fee for each additional instrument

Breaks

Minimum of 15 mins per 2 hours playing

Late fees

Payable when time of return is between midnight and 2:00 am: £28.40

Overnight stay

Payable when return would be after 2:00 am: £110.00

Subsistence

Payable per day to cover meals and expenses: £50.00

Downloads

Guidance notes

The MU's live rates are based on an hourly rate which a self-employed musician needs to charge in order to earn an income, relative to their training, experience and expertise. Individual negotiations can be made based on these minimum rates.

- If you're self-employed, you do not have a contract of employment with an employer. You're more likely to be contracted to provide services over a certain period of time for a fee and be in business in your own right.
- You'll also pay your own [tax and National Insurance contributions \(/legal-money/finance-and-tax/tax-and-accounting/tax-and-national-insurance\)](/legal-money/finance-and-tax/tax-and-accounting/tax-and-national-insurance).
- You don't have employment rights as such if you're self-employed as you are your own boss and can therefore decide how much to charge for your work and how much holiday to give yourself.
- You do have some legal protection.
- You must not be discriminated against and you're entitled to a safe and healthy working environment on your client's premises.
- Self-employed women who have recently left their jobs [may be entitled to Maternity Allowance \(/legal-money/rights-and-legislation/the-equality-act-2010-and-guidance/maternity-adoption-and-parental-rights/maternity-allowance\)](/legal-money/rights-and-legislation/the-equality-act-2010-and-guidance/maternity-adoption-and-parental-rights/maternity-allowance).

APPENDIX C

HOW MUCH DOES IT COST FOR A DJ PER HOUR?

STORM DJS
MUSIC OF A HIGHER ORDER
(<https://storm-djs.com>)

Question: How much does it cost for a DJ per hour?

Answer: Between £50-£100 per hour for a standard event DJ, and between £500-£5,000 per hour for an in-demand DJ/Producer or Celebrity DJ.

Notes:

1. These figures are based upon industry averages for performance pricing.
2. The costs do not include VAT, or the hire of any equipment.
3. There is usually a fixed fee for the first 1-2 hours of DJ performance, with each of the following hours being charged at an additional hourly rate. These averages are for the full performance cost.
4. There are always a few outliers who charge rates which do not fit within this average range.
5. Prices are in £GBP and applicable to UK performances.

Storm DJS provide a very useful calculator (<https://storm-djs.com/dj-hire-instant-cost-calculator-storm/>) to find out how much an event DJ will cost to perform at your gig. Please email us if you have any questions.

For our more in-depth discussion about DJ costs, please see this article (<https://storm-djs.com/how-much-does-a-dj-cost/>).



Facebook



Twitter



LinkedIn

(<https://storm-djs.com/faq-how-far-in-advance-should-i-book-attps://storm-djs.com/how-to-hire-a-dj-to-record-a-mix-for-you/>)

YOU'LL ALSO LIKE



Appendix D

**Application for a premises licence to be granted
under the Licensing Act 2003**

PLEASE READ THE FOLLOWING INSTRUCTIONS FIRST

Before completing this form please read the guidance notes at the end of the form. If you are completing this form by hand please write legibly in block capitals. In all cases ensure that your answers are inside the boxes and written in black ink. Use additional sheets if necessary.

You may wish to keep a copy of the completed form for your records.

I/We Lera Ghanie

(Insert name(s) of applicant)

apply for a premises licence under section 17 of the Licensing Act 2003 for the premises described in Part 1 below (the premises) and I/we are making this application to you as the relevant licensing authority in accordance with section 12 of the Licensing Act 2003

Part 1 – Premises details

Postal address of premises or, if none, ordnance survey map reference or description			
Post town	St Albans	Postcode	

Telephone number at premises (if any)	
Non-domestic rateable value of premises	£

Part 2 - Applicant details

Please state whether you are applying for a premises licence as Please tick as appropriate

- | | | |
|---|-------------------------------------|-----------------------------|
| a) an individual or individuals * | ☒ | please complete section (A) |
| b) a person other than an individual * | | |
| i as a limited company/limited liability partnership | ☐ | please complete section (B) |
| ii as a partnership (other than limited liability) | ☐ | please complete section (B) |
| iii as an unincorporated association or | ☐ | please complete section (B) |
| iv other (for example a statutory corporation) | ☐ | please complete section (B) |
| c) a recognised club | ☐ | please complete section (B) |
| d) a charity | ☐ | please complete section (B) |

- e) the proprietor of an educational establishment ☐ please complete section (B)
- f) a health service body ☐ please complete section (B)
- g) a person who is registered under Part 2 of the Care Standards Act 2000 (c14) in respect of an independent hospital in Wales ☐ please complete section (B)
- ga) a person who is registered under Chapter 2 of Part 1 of the Health and Social Care Act 2008 (within the meaning of that Part) in an independent hospital in England ☐ please complete section (B)
- h) the chief officer of police of a police force in England and Wales ☐ please complete section (B)

* If you are applying as a person described in (a) or (b) please confirm (by ticking yes to one box below):

I am carrying on or proposing to carry on a business which involves the use of the premises for licensable activities; or ☒

I am making the application pursuant to a
 statutory function or ☐
 a function discharged by virtue of Her Majesty's prerogative ☐

(A) INDIVIDUAL APPLICANTS (fill in as applicable)

Mr ☐	Mrs ☐	Miss ☒	Ms ☐	Other Title (for example, Rev)	
Surname Ghanie			First names Lera		
Date of birth 06/04/1982		I am 18 years old or over ☒ Please tick yes			
Nationality					
Current residential address if different from premises address					
Post town				Postcode	
Daytime contact telephone number					
E-mail address (optional)					

SECOND INDIVIDUAL APPLICANT (if applicable)

Mr ☐	Mrs ☐	Miss ☐	Ms ☐	Other Title (for example, Rev)	
Surname			First names		

Date of birth		I am 18 years old or over ☐ Please tick yes	
Nationality			
Current postal address if different from premises address			
Post town		Postcode	
Daytime contact telephone number			
E-mail address (optional)			

(B) OTHER APPLICANTS

Please provide name and registered address of applicant in full. Where appropriate please give any registered number. In the case of a partnership or other joint venture (other than a body corporate), please give the name and address of each party concerned.

Name
Address
Registered number (where applicable)
Description of applicant (for example, partnership, company, unincorporated association etc.)
Telephone number (if any)
E-mail address (optional)

Part 3 Operating Schedule

When do you want the premises licence to start?

DD	MM	YYYY

If you wish the licence to be valid only for a limited period, when do you want it to end?

DD		MM		YYYY			

Please give a general description of the premises (please read guidance note 1)

If 5,000 or more people are expected to attend the premises at any one time, please state the number expected to attend.

What licensable activities do you intend to carry on from the premises?

(please see sections 1 and 14 and Schedules 1 and 2 to the Licensing Act 2003)

Provision of regulated entertainment (please read guidance note 2)

Please tick all that apply

- a) plays (if ticking yes, fill in box A) ☐
- b) films (if ticking yes, fill in box B) ☐
- c) indoor sporting events (if ticking yes, fill in box C) ☐
- d) boxing or wrestling entertainment (if ticking yes, fill in box D) ☐
- e) live music (if ticking yes, fill in box E) ☐
- f) recorded music (if ticking yes, fill in box F) ☐
- g) performances of dance (if ticking yes, fill in box G) ☐
- h) anything of a similar description to that falling within (e), (f) or (g) (if ticking yes, fill in box H) ☐

Provision of late night refreshment (if ticking yes, fill in box I)

☐

Supply of alcohol (if ticking yes, fill in box J)

☐

In all cases complete boxes K, L and M

A

Plays Standard days and timings (please read guidance note 7)			<u>Will the performance of a play take place indoors or outdoors or both – please tick</u> (please read guidance note 3)		Indoors	☐
					Outdoors	☐
					Both	☐
Day	Start	Finish	<u>Please give further details here</u> (please read guidance note 4)			
Mon						
Tue						
Wed			<u>State any seasonal variations for performing plays</u> (please read guidance note 5)			
Thur						
Fri						
Sat			<u>Non standard timings. Where you intend to use the premises for the performance of plays at different times to those listed in the column on the left, please list</u> (please read guidance note 6)			
Sun						

B

Films Standard days and timings (please read guidance note 7)			<u>Will the exhibition of films take place indoors or outdoors or both – please tick</u> (please read guidance note 3)	Indoors	☐
				Outdoors	☐
				Both	☐
Day	Start	Finish	<u>Please give further details here</u> (please read guidance note 4)		
Mon					
Tue					
Wed			<u>State any seasonal variations for the exhibition of films</u> (please read guidance note 5)		
Thur					
Fri					
Sat			<u>Non standard timings. Where you intend to use the premises for the exhibition of films at different times to those listed in the column on the left, please list</u> (please read guidance note 6)		
Sun					

C

Indoor sporting events Standard days and timings (please read guidance note 7)			<u>Please give further details</u> (please read guidance note 4)
Day	Start	Finish	
Mon			
Tue			<u>State any seasonal variations for indoor sporting events</u> (please read guidance note 5)
Wed			
Thur			
Fri			<u>Non standard timings. Where you intend to use the premises for indoor sporting events at different times to those listed in the column on the left, please list</u> (please read guidance note 6)
Sat			
Sun			

D

Boxing or wrestling entertainments Standard days and timings (please read guidance note 7)			<u>Will the boxing or wrestling entertainment take place indoors or outdoors or both – please tick</u> (please read guidance note 3)	Indoors	☐
				Outdoors	☐
				Both	☐
Day	Start	Finish	<u>Please give further details here</u> (please read guidance note 4)		
Mon					
Tue			<u>Please give further details here</u> (please read guidance note 4)		
Wed					
Thur			<u>State any seasonal variations for boxing or wrestling entertainment</u> (please read guidance note 5)		
Fri					
Sat			<u>Non standard timings. Where you intend to use the premises for boxing or wrestling entertainment at different times to those listed in the column on the left, please list</u> (please read guidance note 6)		
Sun					

E

Live music Standard days and timings (please read guidance note 7)			<u>Will the performance of live music take place indoors or outdoors or both – please tick</u> (please read guidance note 3)	Indoors	☐
				Outdoors	☐
				Both	☐
Day	Start	Finish			
Mon			<u>Please give further details here</u> (please read guidance note 4)		
Tue					
Wed			<u>State any seasonal variations for the performance of live music</u> (please read guidance note 5)		
Thur					
Fri			<u>Non standard timings. Where you intend to use the premises for the performance of live music at different times to those listed in the column on the left, please list</u> (please read guidance note 6)		
Sat					
Sun					

F

Recorded music Standard days and timings (please read guidance note 7)			<u>Will the playing of recorded music take place indoors or outdoors or both – please tick</u> (please read guidance note 3)		Indoors	☐
					Outdoors	☐
					Both	☐
Day	Start	Finish	<u>Please give further details here</u> (please read guidance note 4)			
Mon						
Tue			<u>Please give further details here</u> (please read guidance note 4)			
Wed						
Thur			<u>State any seasonal variations for the playing of recorded music</u> (please read guidance note 5)			
Fri						
Sat			<u>Non standard timings. Where you intend to use the premises for the playing of recorded music at different times to those listed in the column on the left, please list</u> (please read guidance note 6)			
Sun						

G

Performances of dance Standard days and timings (please read guidance note 7)			<u>Will the performance of dance take place indoors or outdoors or both – please tick</u> (please read guidance note 3)	Indoors	☐
				Outdoors	☐
				Both	☐
Day	Start	Finish	<u>Please give further details here</u> (please read guidance note 4)		
Mon					
Tue					
Wed			<u>State any seasonal variations for the performance of dance</u> (please read guidance note 5)		
Thur					
Fri					
Sat			<u>Non standard timings. Where you intend to use the premises for the performance of dance at different times to those listed in the column on the left, please list</u> (please read guidance note 6)		
Sun					

H

Anything of a similar description to that falling within (e), (f) or (g) Standard days and timings (please read guidance note 7)			Please give a description of the type of entertainment you will be providing		
Day	Start	Finish	<u>Will this entertainment take place indoors or outdoors or both – please tick</u> (please read guidance note 3)	Indoors	☐
Mon				Outdoors	☐
				Both	☐
Tue			<u>Please give further details here</u> (please read guidance note 4)		
Wed					
Thur			<u>State any seasonal variations for entertainment of a similar description to that falling within (e), (f) or (g)</u> (please read guidance note 5)		
Fri					
Sat			<u>Non standard timings. Where you intend to use the premises for the entertainment of a similar description to that falling within (e), (f) or (g) at different times to those listed in the column on the left, please list</u> (please read guidance note 6)		
Sun					

I

Late night refreshment Standard days and timings (please read guidance note 7)			Will the provision of late night refreshment take place indoors or outdoors or both – please tick (please read guidance note 3)	Indoors	☐
				Outdoors	☐
				Both	☐
Day	Start	Finish	<u>Please give further details here</u> (please read guidance note 4)		
Mon					
Tue					
Wed			<u>State any seasonal variations for the provision of late night refreshment</u> (please read guidance note 5)		
Thur					
Fri					
Sat			<u>Non standard timings. Where you intend to use the premises for the provision of late night refreshment at different times, to those listed in the column on the left, please list</u> (please read guidance note 6)		
Sun					

J

Supply of alcohol Standard days and timings (please read guidance note 7)			<u>Will the supply of alcohol be for consumption – please tick</u> (please read guidance note 8)	On the premises	☐
				Off the premises	☐
				Both	☐
Day	Start	Finish	<u>State any seasonal variations for the supply of alcohol</u> (please read guidance note 5)		
Mon					
Tue					
Wed					
Thur					
Fri					
Sat					
Sun			<u>Non standard timings. Where you intend to use the premises for the supply of alcohol at different times to those listed in the column on the left, please list</u> (please read guidance note 6)		

State the name and details of the individual whom you wish to specify on the licence as designated premises supervisor (Please see declaration about the entitlement to work in the checklist at the end of the form):

Name	
Date of birth	
Address	
Postcode	
Personal licence number (if known)	
Issuing licensing authority (if known)	

K

Please highlight any adult entertainment or services, activities, other entertainment or matters ancillary to the use of the premises that may give rise to concern in respect of children (please read guidance note 9).

L

Hours premises are open to the public Standard days and timings (please read guidance note 7)			<u>State any seasonal variations</u> (please read guidance note 5)
Day	Start	Finish	
Mon			
Tue			
Wed			<u>Non standard timings. Where you intend the premises to be open to the public at different times from those listed in the column on the left, please list</u> (please read guidance note 6)
Thur			
Fri			
Sat			
Sun			

M Describe the steps you intend to take to promote the four licensing objectives:

a) General – all four licensing objectives (b, c, d and e) (please read guidance note 10)

b) The prevention of crime and disorder

c) Public safety

d) The prevention of public nuisance

e) The protection of children from harm

Checklist:

Please tick to indicate agreement

- I have made or enclosed payment of the fee. ☐
- I have enclosed the plan of the premises. ☐
- I have sent copies of this application and the plan to responsible authorities and others where applicable. ☐
- I have enclosed the consent form completed by the individual I wish to be designated premises supervisor, if applicable. ☐
- I understand that I must now advertise my application. ☐
- I understand that if I do not comply with the above requirements my application will be rejected. ☐
- ☐
[Applicable to all individual applicants, including those in a partnership which is not a limited liability partnership, but not companies or limited liability partnerships] I have included documents demonstrating my entitlement to work in the United Kingdom (please read note 15). ☐

IT IS AN OFFENCE, UNDER SECTION 158 OF THE LICENSING ACT 2003, TO MAKE A FALSE STATEMENT IN OR IN CONNECTION WITH THIS APPLICATION. THOSE WHO MAKE A FALSE STATEMENT MAY BE LIABLE ON SUMMARY CONVICTION TO A FINE OF ANY AMOUNT.

IT IS AN OFFENCE UNDER SECTION 24B OF THE IMMIGRATION ACT 1971 FOR A PERSON TO WORK WHEN THEY KNOW, OR HAVE REASONABLE CAUSE TO BELIEVE, THAT THEY ARE DISQUALIFIED FROM DOING SO BY REASON OF THEIR IMMIGRATION STATUS. THOSE WHO EMPLOY AN ADULT WITHOUT LEAVE OR WHO IS SUBJECT TO CONDITIONS AS TO EMPLOYMENT WILL BE LIABLE TO A CIVIL PENALTY UNDER SECTION 15 OF THE IMMIGRATION, ASYLUM AND NATIONALITY ACT 2006 AND PURSUANT TO SECTION 21 OF THE SAME ACT, WILL BE COMMITTING AN OFFENCE WHERE THEY DO SO IN THE KNOWLEDGE, OR WITH REASONABLE CAUSE TO BELIEVE, THAT THE EMPLOYEE IS DISQUALIFIED.

Part 4 – Signatures (please read guidance note 11)

Signature of applicant or applicant’s solicitor or other duly authorised agent (see guidance note 12). **If signing on behalf of the applicant, please state in what capacity.**

Declaration	[Applicable to individual applicants only, including those in a partnership which is not a limited liability partnership] I understand I am not entitled to be issued with a licence if I do not have the entitlement to live and work in the UK (or if I am subject to a condition preventing me from doing work relating to the carrying on of a licensable activity) and that my licence will become invalid if I cease to be entitled to live and work in the UK (please read guidance note 15). - The DPS named in this application form is entitled to work in the UK (and is not subject to conditions preventing him or her from doing work relating to a licensable activity) and I have seen a copy of his or her proof of entitlement to work, if appropriate (please see note 15)
Signature	
Date	
Capacity	

For joint applications, signature of 2nd applicant or 2nd applicant's solicitor or other authorised agent (please read guidance note 13). **If signing on behalf of the applicant, please state in what capacity.**

Signature	
Date	
Capacity	

Contact name (where not previously given) and postal address for correspondence associated with this application (please read guidance note 14)			
Post town		Postcode	
Telephone number (if any)			
If you would prefer us to correspond with you by e-mail, your e-mail address (optional)			

Notes for Guidance

- Describe the premises, for example the type of premises, its general situation and layout and any other information which could be relevant to the licensing objectives. Where your application includes off-supplies of alcohol and you intend to provide a place for consumption of these off-supplies, you must include a description of where the place will be and its proximity to the premises.
- In terms of specific regulated entertainments please note that:

- Plays: no licence is required for performances between 08:00 and 23.00 on any day, provided that the audience does not exceed 500.
- Films: no licence is required for 'not-for-profit' film exhibition held in community premises between 08.00 and 23.00 on any day provided that the audience does not exceed 500 and the organiser (a) gets consent to the screening from a person who is responsible for the premises; and (b) ensures that each such screening abides by age classification ratings.
- Indoor sporting events: no licence is required for performances between 08.00 and 23.00 on any day, provided that the audience does not exceed 1000.
- Boxing or Wrestling Entertainment: no licence is required for a contest, exhibition or display of Greco-Roman wrestling, or freestyle wrestling between 08.00 and 23.00 on any day, provided that the audience does not exceed 1000. Combined fighting sports – defined as a contest, exhibition or display which combines boxing or wrestling with one or more martial arts – are licensable as a boxing or wrestling entertainment rather than an indoor sporting event.
- Live music: no licence permission is required for:
 - a performance of unamplified live music between 08.00 and 23.00 on any day, on any premises.
 - a performance of amplified live music between 08.00 and 23.00 on any day on premises authorised to sell alcohol for consumption on those premises, provided that the audience does not exceed 500.
 - a performance of amplified live music between 08.00 and 23.00 on any day, in a workplace that is not licensed to sell alcohol on those premises, provided that the audience does not exceed 500.
 - a performance of amplified live music between 08.00 and 23.00 on any day, in a church hall, village hall, community hall, or other similar community premises, that is not licensed by a premises licence to sell alcohol, provided that (a) the audience does not exceed 500, and (b) the organiser gets consent for the performance from a person who is responsible for the premises.
 - a performance of amplified live music between 08.00 and 23.00 on any day, at the non-residential premises of (i) a local authority, or (ii) a school, or (iii) a hospital, provided that (a) the audience does not exceed 500, and (b) the organiser gets consent for the performance on the relevant premises from: (i) the local authority concerned, or (ii) the school or (iii) the health care provider for the hospital.
- Recorded Music: no licence permission is required for:
 - any playing of recorded music between 08.00 and 23.00 on any day on premises authorised to sell alcohol for consumption on those premises, provided that the audience does not exceed 500.
 - any playing of recorded music between 08.00 and 23.00 on any day, in a church hall, village hall, community hall, or other similar community premises, that is not licensed by a premises licence to sell alcohol, provided that (a) the audience does not exceed 500, and (b) the organiser gets consent for the performance from a person who is responsible for the premises.
 - any playing of recorded music between 08.00 and 23.00 on any day, at the non-residential premises of (i) a local authority, or (ii) a school, or (iii) a hospital, provided that (a) the audience does not exceed 500, and (b) the organiser gets consent for the performance on the relevant premises from: (i) the local authority concerned, or (ii) the school proprietor or (iii) the health care provider for the hospital.
- Dance: no licence is required for performances between 08.00 and 23.00 on any day, provided that the audience does not exceed 500. However, a performance which amounts to adult entertainment remains licensable.

- Cross activity exemptions: no licence is required between 08.00 and 23.00 on any day, with no limit on audience size for:
 - any entertainment taking place on the premises of the local authority where the entertainment is provided by or on behalf of the local authority;
 - any entertainment taking place on the hospital premises of the health care provider where the entertainment is provided by or on behalf of the health care provider;
 - any entertainment taking place on the premises of the school where the entertainment is provided by or on behalf of the school proprietor; and
 - any entertainment (excluding films and a boxing or wrestling entertainment) taking place at a travelling circus, provided that (a) it takes place within a moveable structure that accommodates the audience, and (b) that the travelling circus has not been located on the same site for more than 28 consecutive days.
3. Where taking place in a building or other structure please tick as appropriate (indoors may include a tent).
 4. For example the type of activity to be authorised, if not already stated, and give relevant further details, for example (but not exclusively) whether or not music will be amplified or unamplified.
 5. For example (but not exclusively), where the activity will occur on additional days during the summer months.
 6. For example (but not exclusively), where you wish the activity to go on longer on a particular day e.g. Christmas Eve.
 7. Please give timings in 24 hour clock (e.g. 16.00) and only give details for the days of the week when you intend the premises to be used for the activity.
 8. If you wish people to be able to consume alcohol on the premises, please tick 'on the premises'. If you wish people to be able to purchase alcohol to consume away from the premises, please tick 'off the premises'. If you wish people to be able to do both, please tick 'both'.
 9. Please give information about anything intended to occur at the premises or ancillary to the use of the premises which may give rise to concern in respect of children, regardless of whether you intend children to have access to the premises, for example (but not exclusively) nudity or semi-nudity, films for restricted age groups or the presence of gaming machines.
 10. Please list here steps you will take to promote all four licensing objectives together.
 11. The application form must be signed.
 12. An applicant's agent (for example solicitor) may sign the form on their behalf provided that they have actual authority to do so.
 13. Where there is more than one applicant, each of the applicants or their respective agent must sign the application form.
 14. This is the address which we shall use to correspond with you about this application.

15. Entitlement to work/immigration status for individual applicants and applications from partnerships which are not limited liability partnerships:

A licence may not be held by an individual or an individual in a partnership who is resident in the UK who:

- does not have the right to live and work in the UK; or
- is subject to a condition preventing him or her from doing work relating to the carrying on of a licensable activity.

Any premises licence issued in respect of an application made on or after 6 April 2017 will become invalid if the holder ceases to be entitled to work in the UK.

Applicants must demonstrate that they have an entitlement to work in the UK and are not subject to a condition preventing them from doing work relating to the carrying on of a

licensable activity. They do this by providing with this application copies or scanned copies of the following documents (which do not need to be certified).

Documents which demonstrate entitlement to work in the UK

- An expired or current passport showing the holder, or a person named in the passport as the child of the holder, is a British citizen or a citizen of the UK and Colonies having the right of abode in the UK [please see note below about which sections of the passport to copy].
- An expired or current passport or national identity card showing the holder, or a person named in the passport as the child of the holder, is a national of a European Economic Area country or Switzerland.
- A Registration Certificate or document certifying permanent residence issued by the Home Office to a national of a European Economic Area country or Switzerland.
- A Permanent Residence Card issued by the Home Office to the family member of a national of a European Economic Area country or Switzerland.
- A **current** Biometric Immigration Document (Biometric Residence Permit) issued by the Home Office to the holder indicating that the person named is allowed to stay indefinitely in the UK, or has no time limit on their stay in the UK.
- A **current** passport endorsed to show that the holder is exempt from immigration control, is allowed to stay indefinitely in the UK, has the right of abode in the UK, or has no time limit on their stay in the UK.
- A **current** Immigration Status Document issued by the Home Office to the holder with an endorsement indicating that the named person is allowed to stay indefinitely in the UK or has no time limit on their stay in the UK, **when produced in combination with** an official document giving the person's permanent National Insurance number and their name issued by a Government agency or a previous employer.
- A **full** birth or adoption certificate issued in the UK which includes the name(s) of at least one of the holder's parents or adoptive parents, **when produced in combination with** an official document giving the person's permanent National Insurance number and their name issued by a Government agency or a previous employer.
- A birth or adoption certificate issued in the Channel Islands, the Isle of Man or Ireland **when produced in combination with** an official document giving the person's permanent National Insurance number and their name issued by a Government agency or a previous employer.
- A certificate of registration or naturalisation as a British citizen, **when produced in combination with** an official document giving the person's permanent National Insurance number and their name issued by a Government agency or a previous employer.
- A **current** passport endorsed to show that the holder is allowed to stay in the UK and is currently allowed to work and is not subject to a condition preventing the holder from doing work relating to the carrying on of a licensable activity.

- A **current** Biometric Immigration Document (Biometric Residence Permit) issued by the Home Office to the holder which indicates that the named person can currently stay in the UK and is allowed to work relation to the carrying on of a licensable activity.
- A **current** Residence Card issued by the Home Office to a person who is not a national of a European Economic Area state or Switzerland but who is a family member of such a national or who has derivative rights or residence.
- A **current** Immigration Status Document containing a photograph issued by the Home Office to the holder with an endorsement indicating that the named person may stay in the UK, and is allowed to work and is not subject to a condition preventing the holder from doing work relating to the carrying on of a licensable activity **when produced in combination with** an official document giving the person's permanent National Insurance number and their name issued by a Government agency or a previous employer.
- A Certificate of Application, **less than 6 months old**, issued by the Home Office under regulation 17(3) or 18A (2) of the Immigration (European Economic Area) Regulations 2006, to a person who is not a national of a European Economic Area state or Switzerland but who is a family member of such a national or who has derivative rights of residence.
- Reasonable evidence that the person has an outstanding application to vary their permission to be in the UK with the Home Office such as the Home Office acknowledgement letter or proof of postage evidence, or reasonable evidence that the person has an appeal or administrative review pending on an immigration decision, such as an appeal or administrative review reference number.
- Reasonable evidence that a person who is not a national of a European Economic Area state or Switzerland but who is a family member of such a national or who has derivative rights of residence in exercising treaty rights in the UK including:-
 - evidence of the applicant's own identity – such as a passport,
 - evidence of their relationship with the European Economic Area family member – e.g. a marriage certificate, civil partnership certificate or birth certificate, and
 - evidence that the European Economic Area national has a right of permanent residence in the UK or is one of the following if they have been in the UK for more than 3 months:
 - (i) working e.g. employment contract, wage slips, letter from the employer,
 - (ii) self-employed e.g. contracts, invoices, or audited accounts with a bank,
 - (iii) studying e.g. letter from the school, college or university and evidence of sufficient funds; or
 - (iv) self-sufficient e.g. bank statements.

Family members of European Economic Area nationals who are studying or financially independent must also provide evidence that the European Economic Area national and any family members hold comprehensive sickness insurance in the UK. This can include a private medical insurance policy, an EHIC card or an S1, S2 or S3 form.

Original documents must not be sent to licensing authorities. If the document copied is a passport, a copy of the following pages should be provided:-

- (i) any page containing the holder's personal details including nationality;

- (ii) any page containing the holder's photograph;
- (iii) any page containing the holder's signature;
- (iv) any page containing the date of expiry; and
- (v) any page containing information indicating the holder has permission to enter or remain in the UK and is permitted to work.

If the document is not a passport, a copy of the whole document should be provided.

Your right to work will be checked as part of your licensing application and this could involve us checking your immigration status with the Home Office. We may otherwise share information with the Home Office. Your licence application will not be determined until you have complied with this guidance.