



Surrey Soundwave 2021

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SURREY SOUNDWAVE FESTIVAL 2021

License Applications and Live Event Management Planning

PORTFOLIO

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ABSTRACT

This portfolio includes the formal documentation and license applications submitted for Surrey Soundwave Festival, a 3,000-capacity two-day rock and pop music festival held in Guildford, Surrey held on Saturday 31st July and Sunday 1st August 2021. The artefacts included will encompass the project management, timeline, marketing processes, budget, risk assessments, staffing and legal documentation/requirements that must be adhered to. These documents will coincide with an adjacent critical analysis of each element, highlighting any key successes or failures in the process.

THE EVENT

‘Surrey Soundwave Festival’ is a two-day event which is due to be held on the outskirts of Guildford, Surrey on the weekend of Saturday 31st July – Sunday 1st August. Surrey Soundwave is predominantly a family-friendly rock and pop festival mixed with well-known heritage artists as headliners, rising indie-rock and indie-folk artists for evening and main support slots and also a platform for aspiring local acts and musicians from the surrounding area. The festival is 3,000 capacity with weekend tickets available for £95 each, 500 Early-bird tickets for £80 and £55 for single-day tickets. Although located nearby a Holiday Express Inn and public transport links such as train and bus stations, there are campsite tickets available for up to 1,000 tent plots. The core value of the festival is community, celebrating local musicians and the established institutions situated around the town, from music schools to record stores, venues and musical equipment stores.

Venue & Location

For the venue, I was looking for an appropriately sized open green space for hire which would accommodate 3,000 festival goers, performers, staging and staff with easy accessibility, located relatively near well-structured public transport i.e., train station and bus stations, that could accommodate an influx of visitors to the host community. Guildford is a suitable location for the festival due to its direct rail links to

London and the South Coast (Brighton, Portsmouth, Southampton) and its well-sized train station, hosting 8 platforms with two entrances/exits.

Many events in Guildford are held and have previously been held at Stoke Park. However, although this seems the ideal size for a two-day festival, this location would struggle to accommodate a campsite and car park which Surrey Soundwave aims to include. Additionally, being surrounded by local residents in the town centre could lead to noise complaints and heavy congestion becoming major issues for the event, thus leading to negative press, and hindering a potential return for 2022 and following years thereafter. Accordingly, the event has the ambition to grow in size, and should prevent any association or confusion with competitors' events held at Stoke Park by staging the event at an alternative location. Therefore, Surrey Sports Park appears to be a more suitable space for Surrey Soundwave. This location is equipped with multiple access points, impacts fewer local residence in the surrounding area, is walking distance from a Holiday Express Inn, within close proximity of emergency services (Royal Surrey County hospital and Surrey Police Headquarters), as well as suitable space for a campsite and overflow car park. As a sports park, the ground is relatively flat, allowing for the structuring of staging and stalls to encounter minimal issues.

Guildford is easily accessible to by car (closely linked to A3 dual carriageway and a few miles from the M25 motorway) and two train stations. Similarly, as a major town within the county, Guildford is considered a hub of cultural activity offering multiple venues of differing sizes (G-Live, The Boileroom, The Star Inn, The Electric Theatre, The Lucid Dynasty and Komo). Guildford constituents and the surrounding areas are largely considered as highly affluent with the town centre being well-populated with a bustling student life from its various universities and institutions. These include the University of Surrey, Academy of Contemporary Music, University of Law, Guildford School of Acting and Surrey Business School, thus we expect a large proportion of the festival attendees to be from within the Surrey county.

Site Layout

A detailed plan of the festival layout shall be submitted to the licensing authority one month in advance of the event date with all structures, facilities, areas clearly delineated. This will include staging, stalls, first aid points and entry/exit routes all being shown.

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The three stages will be the most prominent structures within the festival arena. The Big Wave stage will be located at the most northern part of the site, south-facing with a backstage area adjacent to the University of Surrey and Richard Meyjes Road. The Boiler-Tent will be situated at the most southern point of the site, with the PA speakers directed West, in the direction of the campsite. Although this stage will be closest to residents, the speakers will be facing in an opposite direction, with the tent serving an extra reduction to the sound travel beyond the site. The ACM Acoustic Corner will be in the West region of the site, with the PA speakers facing South-East.

The campsite and camping car park will be in the adjoining field, west of the rear arena entrance, adjacent to Beechcroft Drive. The car park for day ticket holders is situated on the opposite (south) side of Beechcroft Drive, with an over-flow car park provided behind the Boiler-tent stage, but outside the arena barriers. These car parks will be operational from 10.30am to 11.30pm to prevent traffic build-ups along Manor Way and Beechcroft Drive pre- and post-arena opening times.

40 toilets will be required for festival site (14 near the Big Wave stage, and 6 in close proximity to the Boiler-Tent stage), with an additional 20 toilets installed in the campsite to accommodate overnight campers.

Stalls will be spread evenly over the north-west and south-east perimeters to allow wide walkway and prevent overcrowding within the arena site. Stalls will include a central bar, ice cream trucks located near Big Wave Stage and Boiler-Tent Stage, a merchandise stand between the ACM Acoustic Corner and Big Wave Stage, and a plethora of food and drink stalls to cater for a variety of cuisine options. Plots will be offered to the local record stores to sell CD's, tapes and vinyl. Phone charging points will be established to the west, below the ACM Acoustic Corner, and in the campsite.

Two water points will be positioned at the event, unobstructed, well-lit at night and clearly signed. One will be near the food stalls in the event arena, and a second nearby the toilet facilities of the campsite. Discussions with the Guildford Council, Surrey Sports Park and Safety Advisory Group will determine whether a mains water supply already exists on the premises, whether temporary infrastructure and plumbing needs to be undertaken or the number of water tanks will need to be hired. Water Services providers may also offer expert advice and planning as part of their fee.

The communications centre will be to the east of the Sports Park, next to the football pitch, and on the single-track road for immediate transportation and accessibility to relevant sites when needed.

Key Stakeholders

Aside from entertaining the ticketholders, the event is designed to also serve the needs of many other organisations, or stakeholders (Bowden, Allen, O'Toole, Harris, McDonnell, 2011). This could include councils, sponsors, staff, the event organisers and media to name but a few.

The key stakeholders for Surrey Soundwave Festival include:

- Guildford Council
- Festival staff
- Attending audience
- Nearby residents
- Food suppliers
- Sponsors: Eagle Radio, Surrey Life, Busy Lizzy, local brewery, corporate sponsor (Pepsi, Three and/or EA Games)
- Local media partners: BBC Surrey, Surrey Life, Eagle Radio, Guildford Dragon, Surrey Comet, Guildford Times
- Partners
 - Academy of Contemporary Music, known forthwith as ACM.
 - The Boileroom (Guildford based music venue)
 - Ben's Collectors Records
 - Collectors Records Centre
 - Printing companies
 - T-shirt company (to be confirmed)

Staffing & Team Structure

The team structure can be segregated into three tiers: Core team, team managers and site crew. The core team will essentially be the full-time staff hired by Surrey Soundwave. The festival's core team will comprise of five members:

- Programming + Production Manager
- Operations + Site Manager
- Festival Director + Finance Manager
- Marketing Manager
- License + Procurement Manager

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The team managers differ from the core team, as these will largely be contract-based freelancers and specialists hired specifically for the event. They will report and liaise with the core team. For this event, the specialists to be sourced will include a Head of Security, Artist Liaison manager, Ticketing/Box-office manager, Health & Safety manager, Bar manager and three Stage/production managers.

Many of these freelancers may provide their own teams for the event, but nevertheless, the following various roles will be required for the festival:

- Stewards
- Security personnel
- Set builders
- Sound engineers
- Lighting engineers
- Box office staff
- Bar staff
- Merchandise stall staff
- Artist liaison representatives
- Litter-pickers

Some of these roles can be filled by volunteers, many of whom can be sourced from advertising positions at local schools, colleges and universities, as well as on the festival's website and social media channels. It is likely many students would undertake steward, litter-picking, box-office, bar staff or merchandise stall positions for free access to the festival and to gain valuable work-experience during the summer holidays.

Employees and volunteers must abide by regulations to ensure the health and safety of themselves and others by co-operating with the employer and must notify their respective supervisors/team leaders of any shortcomings in H&S arrangements (The Purple Guide, 2017, p.5).

BUDGET

Income

Tickets

Early bird tickets for the first 500 weekend tickets (£80) will be available for the first month after the festival line-up is announced. After this first month of sales/first 500 sales (whichever comes first), full-price tickets will be available for purchase. At a

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3,000 capacity – there will be 1,800 weekend tickets available at £95 adult / £70 Under-16's. Campers with a car will incur a £15 charge for a pitch and parking spot – campsite plots and parking limited to 500 (approximately 1,000 festival goers). Group bookings will be limited to 8, with a maximum of 3 plots/spaces available per booking. Furthermore, 500 single day tickets £55 adult/£40 child will be available for each day - 1,000 in total. Tickets will be available through the Festival's website (www.surreysoundwavefestival.com) and limited physical tickets available through local record stores in Guildford – Ben's Collectors Records and Collectors Records Centre, both located within the town centre. 200 tickets will be reserved as complimentary tickets to sponsors, stakeholders and nearby residents to ensure goodwill.



Fig. 1 - Template weekend ticket (Canva, 2021a)

Sponsorship

In Festival and Events Management (2004), Harrison and Macdonald state:

Typically, income for events in the arts sector is a combination of funding and or sponsorship with income from ticket sales. By securing some form of sponsorship or funding the ticket prices can be reduced, which can lead to greater ticket sales.

This highlights the importance and financial implications of a successful or unsuccessful sponsorship pitch. For Surrey Soundwave, the aim is to target local suppliers and organisations to act as small donor sponsors, thus coinciding with the theme of community, while approaching publicly known companies to receive larger sponsorship grants toward administering a profitable event. The potential local sponsors to approach would include Eagle Radio, Surrey Life – an online magazine

promoting local events, Busy Lizzy (G-Live, n.d.) – a regional fitness & play business aimed at new parents and young children, and a Surrey-based brewery who could become official suppliers for the festival bar.

Larger sponsors to target could include a mobile network such as Three, EE or O2 due to patrons comprehensibly using mobile phones. In exchange, we will offer them logo branding on materials covering festival speakers, stage backdrop branding and allocate them a phone charging plot for festival goers' use. Another potential target would be a major soft-drink brand such as Pepsi or Coca Cola due to it being a family-friendly festival. Soft drinks supplied to the audience would be exclusive to the brand sponsoring the event. A third major sponsorship option would be approaching EA Games – the popular gaming software company. This is a plausible target as the EA offices are located in Guildford town centre, tying into the local community theme while incorporating an internationally recognised brand. In turn, Surrey Soundwave would designate EA Games a plot for a small gaming station installation on-site, equipped with their latest computer games, predominantly targeted at children and teenagers to utilise over the weekend as additional entertainment.

As can be seen from the projected budget, sponsorship could be vital in order for the festival to turn a profit.

Stall plots

To pitch a stall at a festival, vendors will be charged from £300 upwards, plus VAT or approximately 20% of the business' takings, depending on which is greater (Hargreaves, 2019). As a new festival, stall charges would be limited to £300-500 with the price depending on stall type, location, and power requirements. Complimentary stalls will be allocated to Ben's Collectors Records and Collectors Records Centre in exchange for them selling tickets and promoting the event in their respective stores.

Merchandise

Weekend programmes will be made available for £5. This will include a site map, details of the local sponsors, programming times, quizzes for children, biographies and high-resolution photographs of the acts performing at the festival. As most ticket-buyers will likely be coming as a couple, family or small group, only 1,500 programmes will be printed for the event. These will be made available at the merchandise stand. Similarly, festival t-shirts and hoodies will be available from the

merchandise stall. These will be limited to 250 t-shirts and 125 hoodies, both of which will feature the festival logo on the front, and line-up printed on the back. Hoodies will be available in black (with white typeface) and grey (with black typeface) evenly. 30 small, 30 medium, 35 large and 20 extra-large. T-shirts will be available in black (with white type face), grey (with black type face) and red (white typeface). These will be broken down into 100 black t-shirts with 25 available in each size, 100 grey t-shirts with 25 available in each size, and 50 limited edition red t-shirts with 10 available in small, medium and extra-large, with 20 available in large.

A sold-out event with all adult audience, and all merchandise selling would create a potential maximum gross income of £334,775.00.

Expenses

Festival expenses can vary immensely depending on a variety of factors. These include crowd size, the artists booked, the site location hire, number of security staff employed, utilities required (such as electricity generators, water and waste disposal), number of stages required for the event and freelancers/specialists/contractors or full-time event staff required to run a seamless and successful event (Nielsen, 2019). Other elements included in the Surrey Soundwave expenses include hiring a graphic designer for the logo, a set designer, the cost of building a functional and modern-looking website, marketing, signage and audio/lighting engineers to manage the sound and lighting for the three stages. The initial budget (Appendix B) forecasts a total expenditure of £311,797.94.

Approximately 3600 one-colour L-shape wristbands have been allocated to the budget to cover audience, on-site crew and vendors. These are cheap to acquire, and being of single colour, will make stewards' border checks more efficient. Different colours will be attributed to staff, ticket types and ages. For example, Under-18s will have an orange wristband – providing quick measures for identification checks with regards to alcohol.

ONE COLOUR L SHAPE WRISTBAND



Fig. 2 - Wristband design template (ID&C, 2021)

£3,600 has been budgeted for a set designer, who will be hired to create a two-colour wave set piece to be attached to the Blue Wave main stage. If the budget allows, similar pieces could be created for the other two stages.

For the event programmes, t-shirts and hoodies, the merchandise will be locally sourced where possible, furthering the theme of celebrating local commerce and community. Two potential programme printing options have been identified, with the successful company will be chosen based on communication, projected timeline of completion, samples and quotes. Online quotes for 2,000 8-page colour-printed programmes through *Stress Free Print's* website equate to approximately £375 which is a secondary option if the Surrey-based companies *I.J. Graphics* and *Colour Stream* charge excessively higher for the same produce.

Revolution is a high-quality Guildford-based t-shirt printing company which has been operating for over three decades. This would be an ideal provider to obtain for the festival, perhaps elevating the clothing for the first ever Surrey Soundwave festival to becoming a collectible item. Instant online quotes from *Monster Press* total £2009.50 for 250 t-shirts, and 125 hoodies from approximately £1650. Cost price for a printed hoodie is £11.24 with a profit margin of £13.76. Similarly, t-shirts should cost around £8.04, with a sale price of £15 creating a £6.96 profit per unit. Total expenses for merchandise estimate to £4,034.50 versus an income of £14,375 if all stock is sold. This concludes the potential financial impact of offering merchandise as the festival could see additional revenue of £10,340.50.



Fig. 3 – Example t-shirt design (Looka, 2021)

EVENT SAFETY

Organisers have the responsibility to plan, manage and monitor their events to ensure that staff and the public are not exposed to Health and Safety risks (Health and Safety Executive, n.d., a). Guildford Borough Council have an established Safety Advisory Group (SAG) available to assist new and/or unusual events with public safety, planning, management and to encourage cooperation between all relevant agencies within the SAG. They provide independent advice, but all legal responsibility is the ownness of the organiser to ensure a safe event (The Purple Guide, 2017, p.15).

Risk Assessments

Risk Assessments are a relatively simple but effective way of keeping a record of potential dangers or hazards in a particular setting or environment alongside the measures taken in order to control the situation and prevent accidents (HSE, n.d., b). In accordance with The Purple Guide (2017, p. 10), a successful risk assessment should include the potential hazard, who could be harmed and how, the cause, what duties are currently being undertaken to prevent the perceived risk(s), any further actions needed, who is responsible for implementing these actions and the deadline for when these actions should be completed to ensure a safe event. The Health and Safety Executive website provides downloadable risk assessment templates for use, covering all these aspects to be completed.

For a 3,000-capacity festival, there are numerous risks that must be acknowledged and acted upon to ensure the safety of staff and audience alike.

Examples include (but are not limited to) the erection of staging, rigging sound systems and lighting from height, operating electrical equipment in open air environments being exposed to unpredictable weather conditions, setting stages on uneven or unstable ground conditions, heavy cargo (HGV and LGVs) coming to and from the festival site, hearing damage, food poisoning and manual handling of heavy goods (Billinghurst, 2017) (Guernsey Council, n.d.).

An example of a completed risk assessment for Surrey Soundwave has been provided in Appendix D.

Medical

The medical plan should outline the skill set of staff, name and contact details of the medical manager, the intended hospital for casualties alongside confirmation that the hospital is aware of the event's proceedings (The Purple Guide, 2017, p. 43)

According to the Events Risk Calculator from the *RTC Medical Solutions* (2021) website, a festival of this nature would likely require six first responders and one ambulance manned by two personnel. These medical professionals will be provided with two medical tents: one situated at the centre of the festival arena (see Site Map - Appendix A), and the second near the entrance/exit of the festival campsite from the hours 12:00am-12:00pm, when the entertainment area is closed to the public.

Fire Safety

The festival will hold a strict "no BBQ or firework" policy, set out in the terms & conditions when tickets are initially purchased. The message will be reinforced with signage around the festival and camp sites, with concertgoers reminded upon arrival to the site. Any portable barbecues found at the security checks will be confiscated and discarded.

Being an outdoor event with residents nearby, temporary staging and mobile catering vendors there are many potential sources for fire outbreaks. It is imperative that appropriate Fire Risk Assessments are carried out prior to the event, with extensive guides detailed in the Purple Guide (2017, p.91) as well as clear instructions for evacuation procedures in event of a fire outbreak. Additionally, each stage should be equipped with the relevant extinguishers to halt electrical fires from spreading. A direct communications channel with the local fire department will also be established for the event in case of emergency.

Electrical & Lighting

Having an in appropriately sized electric generator could have huge financial implications to the environmental and financial costs of running an event. If the generator(s) hired are too big for the festival's needs, much more fuel will be used to deliver the same amount of power as the smaller, more suitable generator, while paying more for the higher specification. If a generator is running at a low load, the generator becomes less efficient (Johnson, 2017). For instance, two small generators may be more affordable and more efficient than one large generator operating at a low load for large parts of the weekend. Johnson identifies 0.273 litres of diesel per person per day as the average fuel consumption for small to medium-sized festivals as the average. To guarantee optimum generator and electrical usage, communication will be made between the event organisers, supplying specific event details to the SAG and generator hire companies for expert advice.

Lighting rigs will be necessary for the three stages, while toilet areas and campsites will demand flood lighting to prevent potential trips and falls from staff or ticketholders. Tower lights are mobile, running off their own respective generators and can effectively light large areas, so these would be a preferable option. Stewards will be equipped with torches for checking wristbands during evening access hours, and sound engineers and lighting technicians will be dependent on lighting within their respective tents in order to operate their consoles during the night-time performances.

Staging

The festival will be running three separate stages. The main stage, or 'Big Wave Stage' as it will be known on-site, will be 10m x 8m, with a deck height of 1.4m and an arc-like roof. It is predicted to cost £3,500 as a package deal from *Outdoor Stages* (2017).



Fig. 4 Main Stage Design (Outdoor Stages, 2017).

The second stage is The Boiler-Tent, an alternative/second stage in association with festival partner and local venue The Boileroom. The stage will be 6 m x 4m with a 1m deck height. The tent will be 10m x 20m with a height of 3.5m.

For the ACM Acoustic Corner, a second tent will be hired. The total tent space will be 11m x 12m to provide a 3m x 3m stage with 0.5m deck height, approximately 150 standing capacity and open-air sides to allow for bystanders and passing patrons to watch and listen to performances. This stage will be equipped with two rows of haystacks for seating near the stage to provide an intimate setting. This specification can be supplied by *GigTent* (n.d.).

A company such as *Outdoor Stages* offers lighting rigs, PA systems and staging barriers within their staging hire orders which, depending on price, can provide multiple task completions within one supplier.

To safeguard the welfare of stage construction crews, sound and lighting engineers, artists and the audience, two Health & Safety Officers will be hired to oversee the event installation process. The first will be delegated to the Big Wave Stage, and the second will supervise The Boiler-Tent and ACM Acoustic Corner stages. The officers will make sure that all stage crew building the stages will comply with the latest Construction Design and Management (CDM) regulations. Both will then carry out overall site checks such as access points, layout and stall plot set ups.

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Fire retardant fabrics will be used for all stages and marquees for public and staff safety, and all staging/plots will be distanced from each other to prevent any potential fire outbreaks from spreading.

Crowd Control

Caple Security Services Ltd (n.d.) recommends one security guard per every 100 persons at an event. With a capacity of 3,000 throughout the weekend, 30 security officers will be sourced for the prevention of disorderly behaviour, ensuring the safety of the crowd, artists and staff throughout the festival site. They will be distributed between the three stages and access points. Their stations will fluctuate in response to crowd demands and will be reachable from the communications centre through a designated radio channel. There shall be an established chain of command, with a detailed schedule of work hours and site locations for security officers will be provided to the council.

The site layout is purposely designed as open to prevent narrow walkways and overcrowding. This is supported by the programming of the event, pairing high-profile artists with similar time slots on separate stages. This tactic should facilitate even crowd dispersion throughout the site. Multiple entry and exit points will also assist in the flow of foot traffic at opening and closing times.

Barriers will be provided by the staging companies to prevent access of the public into the stage or back-stage areas in order to minimise risks to any individual. Barriers will also be allocated to technician consoles and to create a festival perimeter near public roads.

Central Control Centre & Communications

A site office will be established at a central location within the Surrey Sports Park grounds, furnished with wi-fi internet connections and phone charging points. This will allow for easy access to emails, electronic documents, and a designated space for filing printed artist riders, contracts, risk assessment forms, and all other relevant paperwork. By providing charge points, it will allow festival crew to keep mobile phones optional for any festival-specific messaging groups. By being centrally based, the office will be within close proximity of all stages, access points and the campsite area. Radio communications will be coordinated by separate channels being allotted to key sectors such as, but not necessarily limited to, stage management,

security, medical, site management and artist liaison. These individual channels will streamline communication throughout the event by preventing overlaps of information, or redundant information being passed to unintended recipients. This will create a system of faster reactions to changing environments/situations that may arise throughout the weekend. It is also a useful tool in orchestrating crowd control among stewards if necessary.

In case of emergency and evacuation, public messages will be pre-recorded prior to the event and amplified through each stage PA system to encourage swift, but calm and safe adherence to the evacuation procedures.

Management Plans (Traffic, Noise and Event Safety)

Essential documents to secure an accepted festival application with Guildford Borough council are three detailed plans: Traffic Management Plan (TMP), a Noise Management Plan (NMP) and an Event Safety Management Plan (ESMP).

A Traffic Management Plan should provide details of all procedures implemented by the Event Organiser and event personnel (Reach Festival, 2016, p.2). This includes, but is not be limited to, organiser responsibilities, key personnel contact information, diversion route planning for road traffic and pedestrians on-site and offsite, a breakdown of the number, type, size and weight of vehicles accessing the site, traffic predictions, emergency measures, and specifying any impacts the event may have on the local area (Reach Festival, 2016 p.3-4) (RBKC, 2012). Signs indicating access points with directional arrows will not be erected any earlier than three days prior to the event.

The NMP is issued to implement reasonable measures to reduce the impact of noise disturbances to sources associated with the event location. The permitted hours of musical entertainment will be 12:00-23:00 for both July 31st and August 1st. Although noise is an unavoidable by-product of a music festival, certain measures can be taken to reduce its impact to the surrounding environment. Such considerations include the location of PA speakers and the direction they are facing in relation to local residents, frequency controls, volume limits and operating hours. The council's license should impose a decibel limit at the nearest property to the event. Breaches of these limits could lead to future events being denied and heavy fines. Weather conditions can also affect how sound behaves, such as winds, or clouds reflecting noise. One solution is to employ IMMI modelling prior to the event. This is site mapping software which

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predicts noise levels at the event and can inform the organisers of the best locations for staging and speaker locations (Eventbrite, 2019a). Regular noise checks will be completed throughout the weekend from various locations so that decibel limits are respected.

The ESMP forms an overall editable document with its level of detail being dependent on the size and complexity of the event. It will involve risk assessments and some information on the pre-construction and construction phases, but largely documents the considerations of the live aspects for when the event occurs. The information, such as event capacity and emergency procedures, should inform event organisers of the management and communication style required. The ESMP must be up-to-date and accessible to key stakeholders, event staff, volunteers, contractors and local authorities/services (Event Safety Plan, n.d.).

LICENSES

For events with a capacity over 499 attendees, a Premises License (Appendix C) under the Licensing Act 2003 is required. This can be obtained from Guildford Borough Council, alongside a Designated Premises Supervisor form to be completed for the provision of alcohol supplies at the event, and a Filming application form with a charge of £50. If successful, these licenses should be granted by the local authorities after 28 days and no later than two months after the application submission (Eventbrite, 2019b).

A Live Music License from performance rights organisations (PROs) PRS and PPL will be mandatory, and the cost will depend on event capacity, the amount of events held per year by the organiser/company and event duration.

Once these license applications have been submitted and approved, the Safety Advisory Group will be instrumental in assisting the event organiser to ensure all safety regulations are met.

PROMOTION STRATEGY

Programming

The arena would open at 12:00pm with music ending at 10:40pm and sound curfew at 11:00pm. The acts would be a mix of local unsigned artists with 10 acts chosen by ACM (5 for each day), covering opening slots on the Big Wave stage, the Boiler-tent stage and the Acoustic Corner tent. Equally, Eagle Radio will hold a

competition to fill a slot on each day for the singer-songwriter stage, and The Boileroom venue could hold a ticketed 'Road to Surrey Soundwave' competition for bands to enter, judged by programmers of The Boileroom, Surrey Soundwave and a local DJ from Eagle Radio, combined with fan votes. This would encourage footfall at The Boileroom venue, leading to their support of the festival, and encourage more word-of-mouth and in-venue advertising, and give further local press coverage.

For the headliners, to appeal to adults and children, Surrey Soundwave would aim to book a mix of contemporary and heritage rock and pop acts associated with listeners of BBC Radio 2 and BBC6. These might include the likes of Turin Brakes, KT Tunstall, Rae Morris, Lucy Rose, Mr Motivator, Seth Lakeman, Gabrielle Aplin and BBC Sound of 2021 artists Holly Humberstone and GRIFF (Appendix E).

Early Bird Tickets

Blogger Savannah McIntosh (2019) highlights four key benefits to utilising an early bird ticket release strategy in her *PurplePass* blog entry. Firstly, these early sales allow the event organiser to collect immediate data on the demographic(s) purchasing tickets and can inform future marketing strategies. Secondly this consumer data can be utilised in future offers. Thirdly, McIntosh suggests an increase in engagement and early interest in the event before concluding how this approach can create a sense of urgency due to their limited availability.

Therefore, by adopting this method, the early bird ticket release should encourage instantaneous sales thus generating cashflow. To maintain these sales once full-price tiered tickets are mandatory, a secondary line-up will be revealed. If early bird tickets do sell out in the initial month of sales, this will create a sense of demand and anticipation for further line-up announcements and tickets being put on sale. For future events, early bird tickets can be employed and portrayed as a 'reward' for the committed festival attendees (Mole, n.d.).

Social Media

When used effectively, social media can be an incredible tool to generate hype and engagement by connecting with prospective ticket buyers. Williams (2019) identifies three key concepts to successful social media marketing: authenticity, consistency and being present. Although the final view is relatively vague by not being fully explained in the *Clicky* article, the preceding points must be implemented

consistently throughout the marketing campaign. This will be achieved by hiring a specialised social media marketer to oversee online operations in co-ordination with the overall project plan. Coherent branding across all social media channels by tying all posts together with the festival's core design and themes will be integral to the role of the assigned social media marketing manager.

A secondary tactic, to instil a cohesive social media marketing plan, is to prompt the festival's headliners and confirmed acts to publicise their participation via their respective social media channels in tandem with the Surrey Soundwave's line-up announcements. Within the strategy, collaborating with the festival's sponsorship, brand and media partners in the lead up to the event will also assist in building anticipation, integration and free promotion through association to create consistent and engaging content. This method will simultaneously establish goodwill between these key stakeholders.

Local Press

Establishing a positive relationship with local media organisations can be integral to the success or failure of an event due to their influence on shaping local residents' opinions on the event, even before the event has even taken place. In order to build a strong rapport with encouraging exposure, the aim is to involve these organisations in promoting Surrey Soundwave during the lead up to the festival dates. Furthermore, complimentary tickets will be set aside for these media partners to attend. This could potentially lead to positive reviews in multiple publications after the event, continuing and re-affirming the positive connotations associated with Surrey Soundwave.

As Eagle Radio have been defined as a leading sponsor/partner to the event, we would pitch the idea of on-air ticket giveaways through a local band or singer-songwriter competition. This would build a word-of-mouth promotion and engagement with local musicians and music students, with winners being granted sets at the festival.

Once local acts have been finalised by the Eagle Radio, The Boileroom and ACM band competitions, we would encourage these acts to submit their latest or upcoming single releases to BBC Music Introducing: The South in the hope of getting airplay on BBC Surrey and BBC Sussex, with the intention of creating awareness of the event with the acts' upcoming events being broadcast alongside airplay. This

would also put the event on the regional BBC's radar, potentially leading to an interview, or support for a future event, given the festivals' focus on community and celebrating local performers and establishments.

There are a number of print and online publications to be approached, including The Guildford Dragon online newspaper, local news and events site Getsurrey.co.uk, The Guildford Times and the Surrey Comet to name but a few. If repeated adverts and/or features can be included across these publications, a much wider audience within the local and nearby residents should be directly reached via the various readerships.

Record Stores

Posters, flyers and tickets will be distributed to the local record stores for general release and for advertising within the shop locations. Although physical music sales have been declining for the past two decades, the impact of in-store posters and flyers will still provide direct-to-consumer marketing to a large number of enthusiastic music fans (who may not be as engaged on social as teenagers) over the preceding months leading up to the event date.



Fig. 5 Basic poster design concept (Canva, 2021b)

SUMMARY

Guildford appears an ideal location for this size festival. With its reliable transport links and well-established music community, the opportunity for collaboration with local businesses is incredibly appealing, to help celebrate and grow the community spirit through the arts and entertainment. This festival has the scale to grow in future years, with larger partners such as G Live and Andertons Music Co., or sponsors, without losing the core values of the event. The 2021 festival at Surrey Sports Park will be a significant indicator into how much the festival capacity could potentially grow before needing to hire a bigger space. One issue for concern is the cost of hiring Surrey Sports Park, as two figures have been highlighted through the Guildford Borough Council paperwork. This could have huge implications on the budget and perhaps hinder the fees allocated to securing the acts, promotion or staffing, and ultimately the festival's profitability. This aspect would need clarification from the council and could prove decisive on the location of future Surrey Soundwave festivals. Furthermore, the research shows immense reliance on local support and the importance of goodwill to ensure positive press coverage. This will be at the forefront of the core team's goals as the festival developments progress over the coming months.

Word Count: 6,125

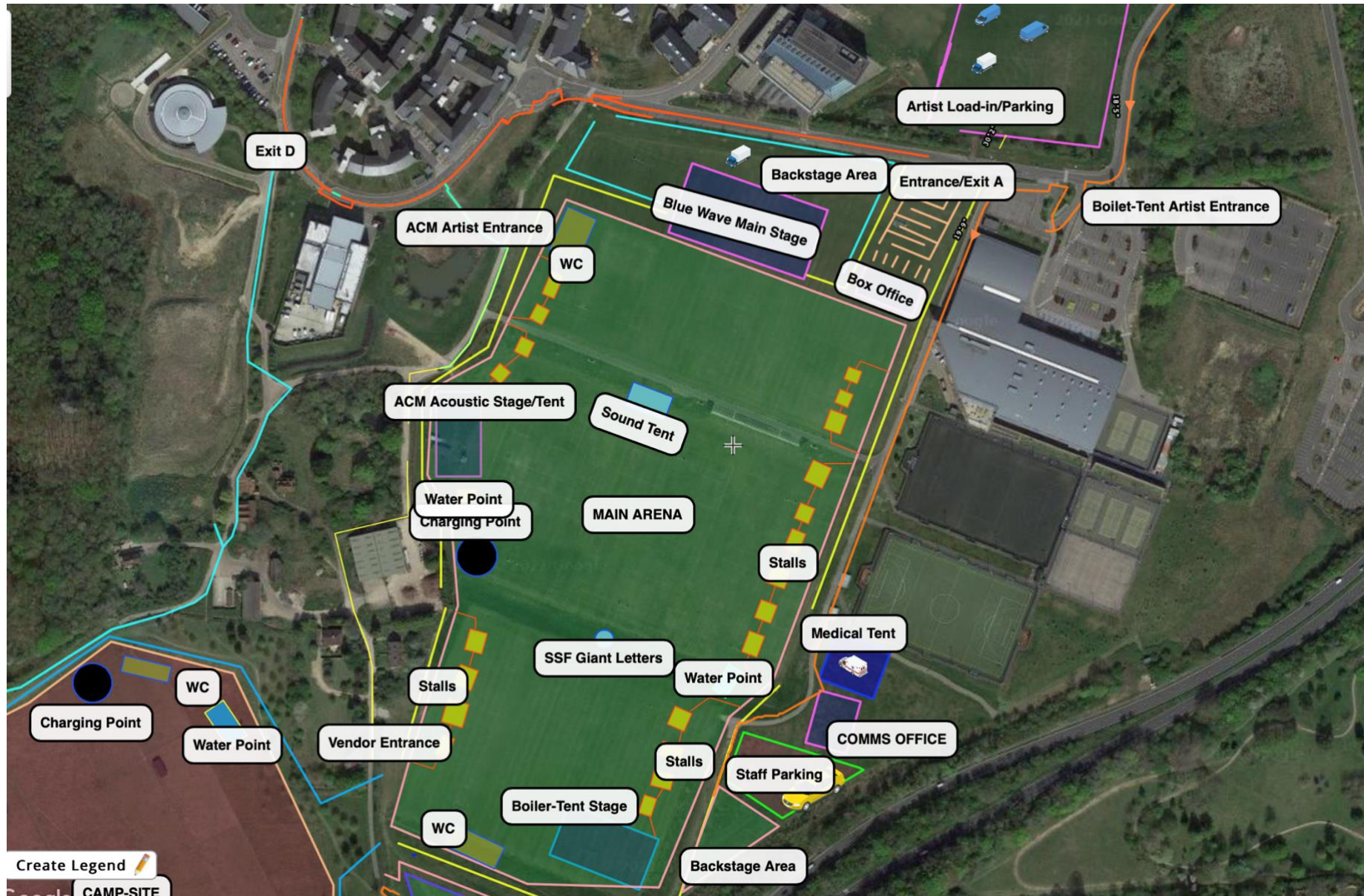
APPENDIX

- A. Site Map**
- B. Budget**
- C. License**
- D. Risk Assessment**
- E. Programming Schedule**

APPENDIX A – Site Map



LICENSE APPLICATIONS AND LIVE EVENT MANAGEMENT PLANNING



LICENSE APPLICATIONS AND LIVE EVENT MANAGEMENT PLANNING



LICENSE APPLICATIONS AND LIVE EVENT MANAGEMENT PLANNING

- i) Emergency Entry/Exit & Gate Locations (below)
- ii) Noise Directional Map (right)



LICENSE APPLICATIONS AND LIVE EVENT MANAGEMENT PLANNING

APPENDIX B – Budget

<u>INCOME</u>						
Tickets	Amount	Price	BUDGETED TOTAL		ACTUAL TOTAL	Difference
Early Bird	500	£80	£40,000.00			
Weekend	1800	£95	£171,000			
Day	1000	£55	£55,000	£266,000.00		
Camping	500	£15	£7,500			
		<u>TOTAL</u>	<u>£273,500</u>			
Merch						
Programmes	1500	£5	£7,500			
T-shirts	250	£15	£3,750			
Hoodies	125	£25	£3,125			
-	-	<u>TOTAL</u>	<u>£14,375</u>	-	-	-
Stall Plots						
Basic	4	£300	£1,200			
Basic Food	5	£400	£2,000			
Premium (Main stage)	8	£400	£3,200			
Premium Food	5	£500	£2,500			
		<u>TOTAL</u>	<u>£8,900</u>	plus 20% commission		
Sponsorship		Less Sponsorship		<u>£296,775.00</u>		
Soft drink brand	1	£20,000.00	£20,000.00			
Local Brewery	1	£3,000.00	£3,000.00			
Eagle Radio	1	£2,000.00	£2,000.00			
Surrey Life	1	£2,000.00	£2,000.00			
Busy Lizzy	1	£1,000.00	£1,000.00			
Mobile Network	1	£10,000.00	£10,000.00			
		<u>TOTAL</u>	<u>£38,000.00</u>			
		<u>TOTAL INCOME</u>	<u>£334,775</u>			

LICENSE APPLICATIONS AND LIVE EVENT MANAGEMENT PLANNING

ITEM	VALUE	RATE	BUDGETED TOTAL	ACTUAL TOTAL	Difference
Venue Hire		5	<u>£5,695.00</u>		
Security	30 x 24	£14	<u>£10,080.00</u>		
Artist Fees			£35,000.00		
Crew Catering	1200	5	£6,000.00		
Set Design	1800	2	£3,600.00		
Full-time Staff	£25,000.00	5	£125,000.00		
Website	1500	1	£1,500.00		
PRS Royalties	£266,000.00	3%	<u>£7,980.00</u>		
Staging		3	£6,000.00		
PA Hire	£850	3	<u>£2,550.00</u>		
Sound & Lighting Engineers				Included in Stage Hire fee	
Electricity Generator			<u>£30,000.00</u>		
Licenses			£50.00		
Waste Disposal			<u>£9,000.00</u>		
Toilet Hire	£50	60	£3,000.00		
Site lighting			£2,000.00		
Printing/Signage			<u>£1,000.00</u>		
Programme Printing		2000	£375.00		
Merch - T-shirts		250	£2,009.50		
Merch - Hoodies		125	£1,650.00		
Marketing	£296,775	15%	<u>£44,516.25</u>		
Wristbands		3600	£561.60		
Ticket printing		3500	£105.59		
Insurance			£450.00		
VAT	£273,500	5%	£13,675.00		
<u>TOTAL EXPENSES</u>			<u>£311,797.94</u>	10% overage	£342,977.73

APPENDIX C – Premises License

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.

Christian Gillett

I/We

(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 Surrey Sports Park University of Surrey Richard Meyjes Road			
Post town	Guildford	Postcode	GU2 7AD

Telephone number at premises (if any)	01483689111
Non-domestic rateable value of premises	£ 133,000

Part 2 - Applicant details

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

- 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)

LICENSE APPLICATIONS AND LIVE EVENT MANAGEMENT PLANNING

- 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 Gillett			First names Christian Allan		
Date of birth		I am 18 years old or over ☒		Please tick yes ☒	
Nationality British					
Current residential address if different from premises address		14 Whewell Road Upper Holloway			
Post town	London			Postcode	N19 4LS
Daytime contact telephone number			07846304330		
E-mail address (optional)		christian.gillett@hotmail.co.uk			
Where applicable (if demonstrating a right to work via the Home Office online right to work checking service), the 9-digit 'share code' provided to the applicant by that service (please see note 15 for information)					

LICENSE APPLICATIONS AND LIVE EVENT MANAGEMENT PLANNING

Part 3 Operating Schedule

When do you want the premises licence to start?

29/07/2021

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

02/08/2021

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

LICENSE APPLICATIONS AND LIVE EVENT MANAGEMENT PLANNING

E

Live music Standard days and timings (please read guidance note 7)			Will the performance of live music take place indoors or outdoors or both – please tick (please read guidance note 3)		Indoors	☐
					Outdoors	☒
					Both	☐
Day	Start	Finish				
Mon			Please give further details here (please read guidance note 4)			
Tue						
Wed			State any seasonal variations for the performance of live music (please read guidance note 5)			
Thur						
Fri			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 (please read guidance note 6)			
Sat	12	11				
	pm	pm				
Sun	12	11				
	pm	pm				

F

Recorded music Standard days and timings (please read guidance note 7)			Will the playing of recorded music take place indoors or outdoors or both – please tick (please read guidance note 3)		Indoors	☐
					Outdoors	☒
					Both	☐
Day	Start	Finish				
Mon			Please give further details here (please read guidance note 4)			
Tue						
Wed			State any seasonal variations for the playing of recorded music (please read guidance note 5)			
Thur						
Fri			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 (please read guidance note 6)			
Sat	12	11				
	pm	pm				
Sun	12	11				
	pm	pm				

LICENSE APPLICATIONS AND LIVE EVENT MANAGEMENT PLANNING

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	Please give further details here (please read guidance note 4)			
Mon						
Tue						
Wed			State any seasonal variations for the provision of late night refreshment (please read guidance note 5)			
Thur						
Fri			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 (please read guidance note 6)			
Sat	12 pm	11 pm				
Sun	12 pm	11 pm				

LICENSE APPLICATIONS AND LIVE EVENT MANAGEMENT PLANNING

J

Supply of alcohol Standard days and timings (please read guidance note 7)			Will the supply of alcohol be for consumption – please tick (please read guidance note 8)	On the premises	☒
				Off the premises	☐
Day	Start	Finish		Both	☐
Mon			State any seasonal variations for the supply of alcohol (please read guidance note 5)		
Tue					
Wed			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 (please read guidance note 6)		
Thur					
Fri					
Sat	12	11			
	pm	pm			
Sun	12	11			
	pm	pm			

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 Christian Gillett	
Date of birth 12/04/1990	
Address 14 Whewell Road London	
Postcode	N19 4LS
Personal licence number (if known)	
Issuing licensing authority (if known)	

LICENSE APPLICATIONS AND LIVE EVENT MANAGEMENT PLANNING

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 or my share code issued by the Home Office online right to work checking service (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
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LICENSE APPLICATIONS AND LIVE EVENT MANAGEMENT PLANNING

	doing work relating to a licensable activity) and I have seen a copy of his or her proof of entitlement to work, or have conducted an online right to work check using the Home Office online right to work checking service which confirmed their right to work (please see note 15)
Signature	
Date	29/01/2021
Capacity	Event Organiser

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)			

APPENDIX D – Risk Assessment



Event Risk Assessment

Event:	Surrey Soundwave Festival 2021	Assessment Date:	20th February 2021
Venue:	Surrey Sports Park	Completed by:	Christian Gillett

What are the hazards?	Who might be harmed and how?	What are you doing already?	What further action is necessary?	Action by who?	Action by when?	Done
Fire	Ticket holders/Event staff & contractors/Artists Smoke inhalation or burns – potentially fatal injuries	Structures will be distanced from each other to prevent spread of fire. Flame retardant materials on large staging/structures. Suitable fire extinguishers to be located around the festival site Evacuation procedure in place No open flame policy, and no pyrotechnics	All staff to have basic fire safety training Fire safety and evacuation documents to be sent to all traders and contractors. Connect direct comms with emergency services	Site Manager and communications manager	No later than 21 days prior to the event	
Vehicles	Ticket holders/Event staff & contractors/Artists Other road users Delays/blockades	Setting traffic management plans to create unobstructed routes around festival site. Event site closed to public traffic access, stewards based at each section making wristband and document checks. Stewards designated to site car park				
Electrical Equipment	All persons present - suffering from electric shocks	Keeping generators away from public access behind stalls/staging areas. Keeping stage areas and soundboards covered by or located in tents, with only main stage being exposed to open air conditions. PAT Testing in place for all contractors				
Overcrowding	Public attending festival could cause physical harm through crowd crushing	Establishing two entry points for wristband collections and entry to the site – 1 at the main entrance, and a second by the campsite. Staffing stations accordingly to deal with on-flow of attendees in timely manner. Creating wide walkway through festival site. Programming event evenly to prevent mass crowding at any one stage at a particular point. Evacuation procedures in place.	Set up barriers to create safe single file queues Ensuring the correct amount of barrier is ordered for the site Wristbands given to ticketholders upon entry to prevent capacity being exceeded by arrival of general public.	Site Manager Licensing and Procurement Manager Box Office Manager	In installation/build phase of event	
	Drunken and disorderly behaviour from excessive	Security staff stationed around the site to react to disorderly behaviour. Medical team on site to	Bar staff and vendors to ask for ID verification for anyone they deem to be	Site Manager	During festival	

LICENSE APPLICATIONS AND LIVE EVENT MANAGEMENT PLANNING

Alcohol	alcohol intake could harm the individual or other public through unpredictable behaviour Sale of alcohol to underage attendees	provide assistance where necessary, with easy access to whole site. Age-appropriate wristbands for fast identification processes.	underage with an adult wristband	and Box Office Manager	2 weeks prior to event	
Food Poisoning	Ticket holders/Event staff & contractors/Artists if food is undercooked/unhygienic	Hiring food vendors with high reputations exclusively, providing their own chilling/freezing apparatus.	Vendors to provide proof of food hygiene certificates Food hygiene certificates to be displayed during festival opening times. Washing facilities to be made available to catering staff Invite local authority to assess vendors operation during event	License and Procurement Manager	Upon arrival to site in build phase of event	
Noise Levels	Attendees of event staff could suffer from hearing damage/loss due to loud music Nearby residents could find the noise levels too high and of nuisance	Stage speakers mostly facing westwards away from local residencies. Two stages located in tents which will reduce sound levels travelling back-stage toward housing. Frequent sound monitoring around site throughout duration of festival All security staff and stewards obliged to wear hearing protection when working within close proximity of loudspeakers.	Reminding sound technicians to abide by set decibel parameters set out by the council. Make foam earplugs available at information/merchandise points or Box Office	Site Manager Procurement Manager	Build phase of event	
Temporary Structures	Technicians working from height could fall Structure parts falling and striking artists, staff or public Structure collapse causing injury to multiple personnel	H&S officers on site to oversee the erection of structures Professional and experienced staging companies hired for the event who understand Working At Height regulations. Medical staff on-site throughout event duration.	All risk assessments to be kept in site office and available to all contractors and staff. Working areas closed to public and event staff during stage build/lighting rigging/PA system rigging procedures	Production Manager	3 weeks prior to installation phase of event	
Weather conditions	Heatstroke, flooding, sunburn Heavy winds causing structure instability or unsafe working conditions Electrical appliances exposed to wet weather	Medical staff available on site Water availability throughout festival site Sun lotions made available to event staff/contractors. Regular weather updates in lead up to festival commencement date.	Weather Action Plan to be submitted to Local Authority Securing structures in case of predicted high winds.	Operations Manager Production Manager	3 weeks prior to event Installation phase	
Slips, Trips, Falls	All attendees of the festival – public, staff and contractors susceptible to tripping, or slipping on wet surfaces from excessive rain, spillages or poor lighting	Medical services on site to respond to any injuries All steps clearly labelled with visible yellow tape. Stage staff and stewards provided with torches for evening lighting Flood-lit areas of festival to increase visibility during night-time hours.	Sand to be used to soak up wet ground if excessive rain	Site Manager + Stewards	Before/during event	

LICENSE APPLICATIONS AND LIVE EVENT MANAGEMENT PLANNING

Gaming Tent	Young attendees and stewards susceptible to overcrowding, electrocution and missing children. Aggressive behaviour through competitive nature of some games.	Manning security steward and representative from EA Games to oversee functionality of tent. Setting up timetables for allocated times to keep attendance numbers consistent throughout weekend. Ensuring a designated adult is responsible for each child upon drop-off and collection.	Setting up area for parents/guardians to congregate near to gamer tent	Site Manager & Stall Rep	Installation of event	
Large SSF letter installation/structure	Attendees at risk of climbing and falling from letters. Letters falling from intense winds, or behind pushed over.	Letters S & F being difficult letters to climb. Held down by strong bases, pegged down and overseen by H&S Officer. Structure to be firmly placed before event.	Steward to be stationed nearby and monitor attendee behaviour around installation.	Steward Manager		

APPENDIX E – Programming Schedule

	SATURDAY 31st JULY 2021			
Time	Big Wave Stage (Main Stage)		Boilerroom Tent (Second Stage)	ACM Songbird/Songwriter Stage (Acoustic Tent)
12:00pm	Arena Opens		Arena Opens	Arena Opens
12:15pm				Set 1
12:30pm			Set 1 - ACM Band 3	12:15 - 12:45pm
12:45pm	Set 1		12:30-1:00pm	
1:00pm	ACM Band 1			Set 2
1:15pm	12:45 - 1:25pm		Set 2 - ACM Band 4	1:00 - 1:30pm
1:30pm			1:20-1:50pm	
1:45pm	Set 2			Set 3
2:00pm	DICK & DOM DJ SET			1:45 - 2:15pm
2:15pm	1:45 - 2:25pm		Set 3	
2:30pm			ROAD TO SOUNDWAVE WINNER 1	Set 4
2:45pm	Set 3		2:10 - 2:45pm	2:30-3:00pm
3:00pm	BBC Radio 2 Folk Award Winner			
3:15pm	2:45 - 3:25pm		Set 4 - LAUREN ANN	Set 5
3:30pm			3:05 - 3:40pm	3:15 - 3:45pm
3:45pm	Set 4			
4:00pm	ME + THE MOON		Set 5	Set 6
4:15pm	3:45 - 4:25pm		HAN	4:00 - 4:30pm
4:30pm			4:00-4:40pm	
4:45pm	Set 5			
5:00pm	KING PLEASURE & THE BISCUIT BOYS		Set 6	Set 7
5:15pm			FEVER DREAM	5:00 - 5:30pm
5:30pm	4:45 - 5:35pm		5:00-5:40pm	
5:45pm				Set 8 - ACM Songwriter 1
6:00pm	Set 6			5:45 - 6:00pm
6:15pm	SETH LAKEMAN		Set 7	
6:30pm			FLYING COLOURS	Set 9
6:45pm				ACM Songwriter 2
7:00pm	6:05 - 7:05pm		6:10 - 6:55pm	6:30 - 7:10pm
7:15pm				
7:30pm	Set 7		Set 8	Set 10 - MAIN SUPPORT
7:45pm	MAIN SUPPORT		MAIN SUPPORT	EAGLE RADIO WINNER 1
8:00pm	RAE MORRIS		HOLLY HUMBERSTONE	7:30 - 8:15pm
8:15pm				
8:30pm			7:25 - 8:30pm	Set 11
8:45pm	07:35 - 8:45pm			HEADLINER
9:00pm			Set 9	MARTHA ST. ARTHUR
9:15pm	Set 8		HEADLINER	8:35 - 9:20pm
9:30pm	HEADLINER		THE JAPANESE HOUSE	
9:45pm	TURIN BRAKES			
10:00pm			9:00 - 10:10pm	
10:15pm				
10:30pm	9:15 - 10:40pm			
10:45pm				
11:00pm	CURFEW		CURFEW	CURFEW

LICENSE APPLICATIONS AND LIVE EVENT MANAGEMENT PLANNING

	SUNDAY 1st AUGUST 2021			
Time	Big Wave Stage (Main Stage)		Boilerroom Tent (Second Stage)	ACM Songbird/Songwriter Stage (Acoustic Tent)
12:00pm	Arena Opens		Arena Opens	Arena Opens
12:15pm				Set 1
12:30pm			Set 1 - ACM Band 5	12:15 - 12:45pm
12:45pm	Set 1		12:30-1:00pm	
1:00pm	MR MOTIVATOR			Set 2 - Olly Knights (Turin Brakes)
1:15pm	12:45 - 1:25pm		Set 2 - ACM Band 6	1:00 - 1:30pm
1:30pm			1:20-1:50pm	
1:45pm	Set 2			Set 3
2:00pm	ACM Band 2			1:45 - 2:15pm
2:15pm	1:45 - 2:25pm		Set 3	
2:30pm			KING ZAUSAGE	Set 4
2:45pm	Set 3		2:10 - 2:45pm	2:30-3:00pm
3:00pm	DOLLY MAVIES			
3:15pm	2:45 - 3:25pm		Set 4 - Road To Soundwave Winner 2	Set 5
3:30pm			3:05 - 3:40pm	3:15 - 3:45pm
3:45pm	Set 4			
4:00pm	JEROME THOMAS		Set 5	Set 6
4:15pm	3:45 - 4:25pm		MAUVEY	4:00 - 4:30pm
4:30pm			4:00-4:40pm	
4:45pm	Set 5			
5:00pm	CHINA BEARS		Set 6	Set 7
5:15pm			VOKA GENTLE	5:00 - 5:30pm
5:30pm	4:45 - 5:35pm		5:00-5:40pm	
5:45pm				Set 8 - ACM SONGWRITER 3
6:00pm	Set 6			5:45 - 6:00pm
6:15pm	GABRIELLE APLIN		Set 7	
6:30pm			GRIFF	Set 9
6:45pm				ACM SONGWRITER 4
7:00pm	6:05 - 7:05pm		6:10 - 6:55pm	6:30 - 7:10pm
7:15pm				
7:30pm	Set 7		Set 8	Set 10 - MAIN SUPPORT
7:45pm	MAIN SUPPORT		MAIN SUPPORT	EAGLE RADIO WINNER 2
8:00pm	LUCY ROSE		ELA MINUS	7:30 - 8:15pm
8:15pm				
8:30pm			7:25 - 8:30pm	Set 11
8:45pm	07:35 - 8:45pm			HEADLINER
9:00pm			Set 9	EMMA STEVENS
9:15pm	Set 8		HEADLINER	8:35 - 9:20pm
9:30pm	HEADLINER		LANTERNS ON THE LAKE	
9:45pm	KT TUNSTALL			
10:00pm			9:00 - 10:10pm	
10:15pm				
10:30pm	9:15 - 10:40pm			
10:45pm				
11:00pm	CURFEW		CURFEW	CURFEW

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