

RÍ RÁ

BRING THE CHAOS

LIVE MUSIC AND EVENT MANAGEMENT
BMTY7005: PORTFOLIO 1
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Introduction

This portfolio documents the initial event management planning of a 2-day music festival with a total capacity of 3000 people. It will discuss the project management, marketing, and financial aspects involved in proposing such an event, concluding with a reflection of the outcomes of this research.

Rí Rá

Rí Rá (pronounced *ree-raw*) is a 2-day cross-media cultural event showcasing Irish musical and artistic talent in London. The event aims to take place in Clapham Common in July 2023, with focus primarily on community, talent showcasing, and sustainability.

With the festival director herself being a young Irish expat living in London, she not only has a personal desire to make this festival successful, but also has an abundance of connections in the Irish music scene that would also be excited by such an event. With over 400,000 Irish-born people living in Britain (Kenny, 2019), this is a fantastic opportunity to showcase the long list of incredible Irish artists in a city that they themselves, or many people that they know, choose to call home. The Irish diaspora are an inherently creative and nationalistic group, always seeking out their own communities. On the back of a long stint where many people could not travel home during the pandemic, there is a desire for such an event to take place to reconnect with this sense of community once again.

This is where Rí Rá comes in: by gathering feedback from this community, the festival intends to bring all the things that people miss most from home to London. From musical talent, to comedy, to artistic showcases, food, and drink, Rí Rá will be a hub of Irish activity in the centre of one of the world's largest cities.

Event management planning

Project management

It is important to start planning 12-18 months in advance to allow time for research, recruiting, training, getting quotes, and allowing room for other organisations' time schedules (Conway, 2014). With a hopeful launch in July 2023, the team has started planning in April 2022.

At the core of all planning will be a focus on sustainability and a minimisation of the festival's environmental impact. The Raw Foundation's 'Drastic on Plastic' pledge provides many resources to make this a reality (Figure 1).

REMOVE & REDUCE	HOW?	NOTES & TIPS
Plastic water and drinks bottles*	Ban sales onsite across all concessions. Promote and sell reusable water bottles. Provide more water points.	Audiences respond well to cleaner sites as a result of removing litter, most of which is typically drinks bottles and bar cups.
Single-use plastic bar cups	Consider a reusable cup system or paper cups.	See the Resuable Cup Systems Guide in the Plastic-Free Festivals: Action Pack .
Straws and single-use sauce sachets	Work with your cafes or concessions company to develop a simple policy to avoid single-use plastics.	Do you need straws? If they are must-haves, paper straws are now widely available and of improved quality. Most caterers are now happy to have bottles of sauces on the counter.
Use only compostable serveware i.e. plates, knives, forks, bowls, boxes, hot drink cup lids etc.	Make it a policy to use only compostable items: this keeps things simple to understand for concessions/cafes and easy to monitor onsite.	Many suppliers now offer compostable options. Avoid 'biodegradable' as this tends not to be 'compostable'.
Accreditation items such as lanyards	Use reusable, rather than event-specific, lanyards, badges, wristbands, signs and display materials, etc.	As a start, what can be reused if you remove the year/date?



Figure 1: guides to reducing plastic use at festivals (Raw Foundation, 2018)

Staffing

Beyond the core team, short term, casual paid work at London living wage will be available. Volunteers will also be recruited to work the festival site in exchange for access to the festival. As a relatively small festival, not all roles listed below will be required on an individual basis, instead having a smaller team that take on multiple roles.

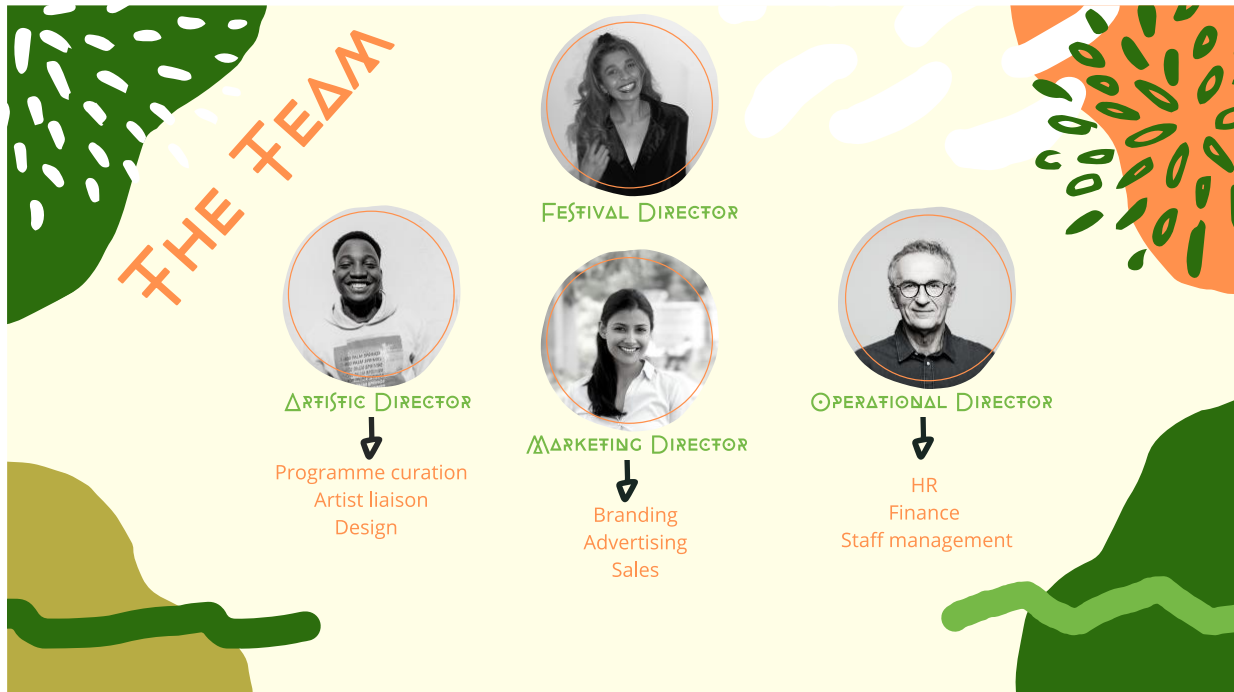
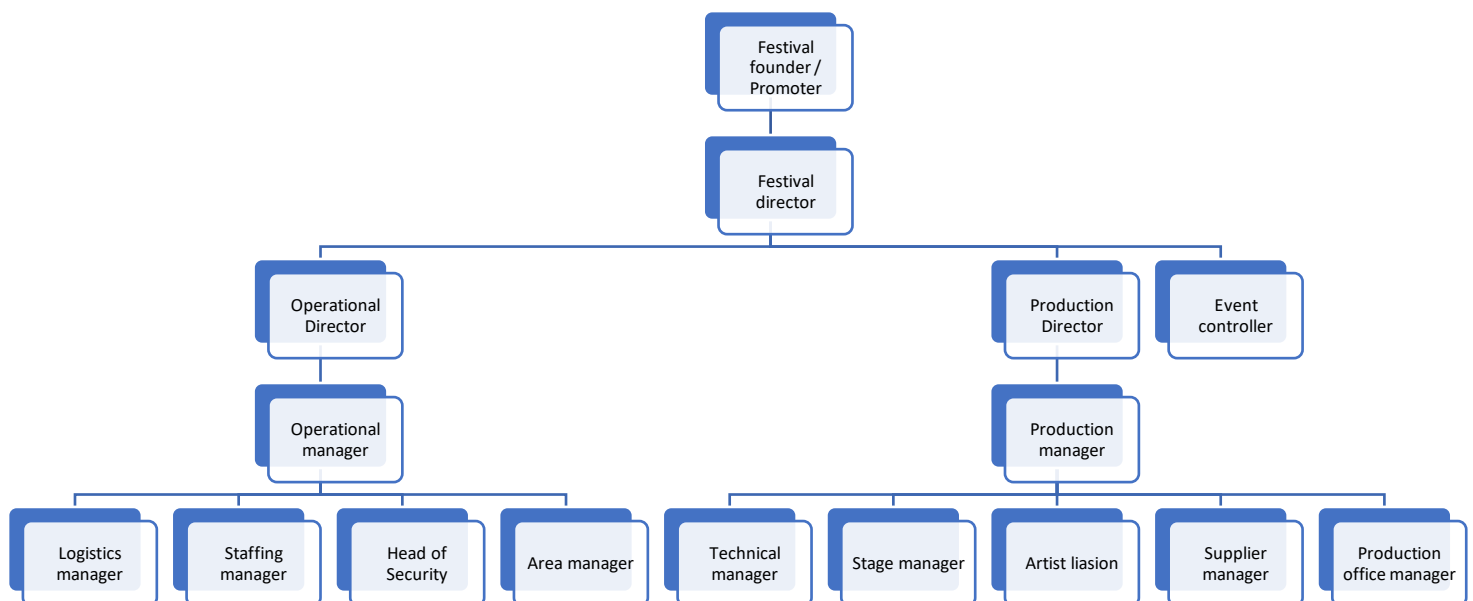


Figure 2: 'Meet the team' page taken from Rí Rá pitch deck showing the festival directors

Manager hierarchy

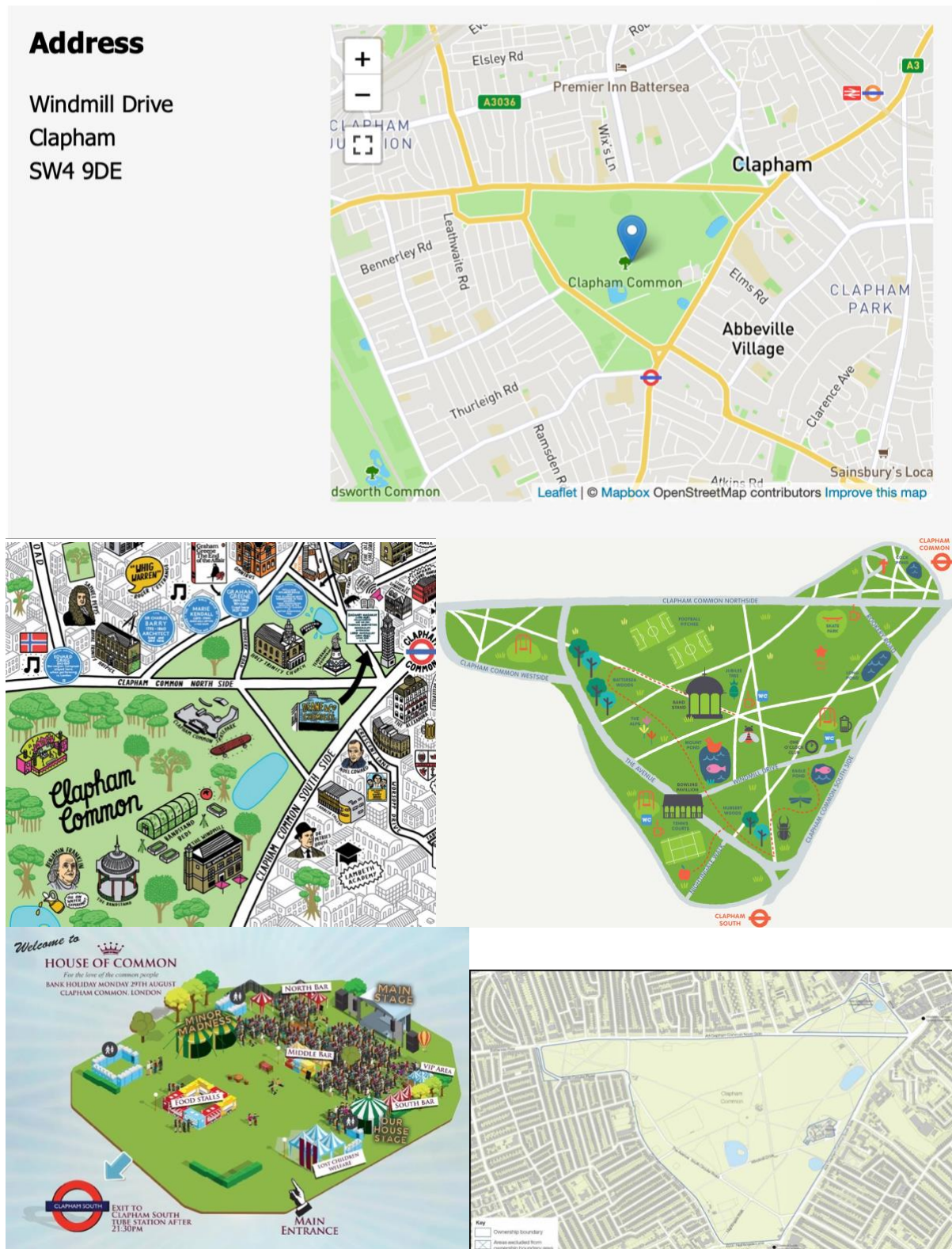


Additional roles

Team / crew	Role
Construction	Suppliers and engineers: audio, screen, LX, structure, scaffold / trust build, tent Carpenters Welders Painters Set builders Scaffolders Stage hands
Cleaning and maintenance	Litter pickers Cleaners Toilet suppliers Sustainability lead
Artist liaison and stage	Front of house manager Back of house manager Back of stage manager Performers Runners Promoters Agents
Health and safety	Security Gates manager First aid team Medics Police officers Welfare team
Finance and administration	Accountants Sales lead Customer service team Box office staff Programme sellers Merchandise manager Merch sellers Production and music office staff
Food and drink	Food and drink manager Bar staff Food truck staff Caterers

Location

Clapham Common was chosen as the most desirable site for the festival due to its large young Irish community, suitable size, and close proximity to public transport. Similar events that have taken place here in the past include Calling, Electric City, House of Common, and South West Four. Health and safety factors have been considered following a preliminary assessment of the site ([Appendix A](#)). Some examples of site maps of the area can be found in Figure 3 below.



The team will publicise the easily accessible public transport. This festival will not have camping facilities. The team aim to set up a 'link up with the locals' forum, where Irish (or others) living in the local area can connect with other festival goers to offer a place to stay for the night. This ties in nicely with the community initiative of the event.

Clapham common is owned and managed by Lambeth Council (discussed further under [Licensing](#)). It will be important to create and maintain a friendly relationship with the local council and community. The event will be a boost for local community financially, with festival goers spending an estimated £34.7 million in the local area of the festival they attended in 2017 (AIF, 2018).

Facilities

All facilities will be supplied by competent contractors with the necessary certifications, with structural plans and requirements submitted to the Site Manager. Construction of the site should take 10-14 days as well as four days to take down (Jinks, 2016). According to Andrew Bates, it is vital that organisers share detailed site plans ahead of the event with contractors so they can plan exactly how trucks can load, unload and manoeuvre (Jinks, 2016).

The areas and staging of the event will include:

- One main stage
- Two tents
- Arts area
- VIP area
- Medic area
- Welfare area
- Fairground
- Food court

In accordance with health and safety regulations (HSE, 1999; NAA, 2016; HSE, 2000), all stages and tents will be of industry standard construction with the necessary supports for lighting, sound and video screens as well as a barrier system designed to manage the expected crowd profile.

Regarding accessibility, some aspects may prove difficult considering it is a greenfield area. However, the team will make all efforts to make the site accessible for disabled festival attendees. A separate email address to contact for accessibility requirements will be created. Accessible toilets, a dedicated wheelchair accessible viewing platform located at the main stage, and cordoned off areas available at tents for times where crowd density does not allow for ease of entry will be in place. Further, there will be power availability at the main stage viewing platform to charge electric wheelchairs, and BSL / ISL interpreters will also be available on request.

Fencing and barriers will be required for entry, exits, toilet area, and bar queues, with the perimeter having a standard opaque inner fence with an outer fence (HSE, 1999). Toilets will

be in male, female, and gender neutral sanitary areas, with areas patrolled by toilet attendants. In addition to the toilets for public use, additional toilets will be provided in staff, performer, and VIP areas.

Car parking spaces will only be made available for disabled attendees and production teams. The local Controlled Parking Zone (CPZ) will allow attendees to park for free on surrounding roads during the weekend (EventLambeth, 2021). However, driving will be highly discouraged for both sustainability reasons and given the nature of the event ending late and involving the consumption of alcohol. The excellent public transport accessibility to the site demonstrates the lack of necessity for a car park.

Food and drink

The following will be required:

- Free drinking water - available at all times during the event with suitable dispensing units evenly distributed and clearly marked on site maps, provided by Water Mills.
- Catering - an external company hired to cater for on-site staff for the duration of the event.
- Food and drink - approx. 3 bars and 5 food trucks in the main arena, with an additional high-end bar and food truck for VIP ticket holders.

The bars will be festival run with a hired bar operator paid a portion of the proceeds made. An application form will be made available for food traders, which will be chosen on the basis of suitability, variety, sustainability, and the availability of vegetarian and vegan options. Traders will be charged a pitch fee for the plot, retaining proceeds made on all sales. The only exceptions to this will be the festival run 'Tayto Van', which will sell the traditional childhood Irish snack of Tayto Cheese and Onion crisp sandwiches and TK's red lemonade.

Regarding sustainability, the bars will have a strict ban on serving plastic straws or cups, with the exception of those with additional needs who require a flexible plastic straw on request. To replace plastic cups, festival goers can either pay a deposit or a non-refundable one-off charge for their first cup, and then exchange dirty cups for clean each time they purchase another drink (Raw Foundation, 2018). Food trucks will use strictly compostable cutlery and plates/bowls etc., with a focus also on using local and sustainably sources ingredients.

Programme and activities

Rí Rá will host a variety of musical talent, comedy, and activities. The Artistic Director will maintain consistent communication with entertainers to ensure invoices, riders and any other details required are all obtained.

Performers

Musicians have been steadily hiking up their appearance fees as a means of offsetting declining income from record sales (Forde, 2015). This is making it incredibly difficult for smaller, independent festivals such as Rí Rá to compete for established performers. Rí Rá will rely on personal connections to overcome this.

With all acts primarily residing in either Ireland or the UK, issues with Brexit should be easily avoided. The team will be accepting submissions to play for entry level artists who are unsigned and looking for a platform to perform. The final line-up will be determined based on the artist's fee, their suitability to the ethos of the festival, and listener statistics to determine popularity. They will ideally be a self-defined Irish artist, with the team's focus on EDI (equity, diversity, and inclusion) in terms of race, ethnicity, socio-economic background, and disability/neurodiversity. In particular, the line-up will have an equal gender ratio and a focus on platforming underrepresented acts.

A table listing suitable Irish performers that the Artist Director will contact for quotes can be found at [Appendix K](#), as well as details on how artists will be chosen. A sample poster has been made to display the ideal line-up for the festival across the weekend, though this will be heavily dependent on budget and artist availability (Figure 4, next page).



Figure 4: a sample line-up poster for Rí Rá

Arts

As mentioned previously, the site will be made up of a main stage for headliners ('The Big Lad'), a large tent for dance music ('Maniac 3000 Tent'), a medium tent for comedy and smaller headliners ('Craic n' Ceol Tent'), and a variety of areas for activities. The arts area will include a small market and a small marquee, with emphasis here on it being a Gaeltacht area (i.e. Irish language speaking is encouraged).

Following discussions with Christina Carrick, owner of Grá agus Sonas Creations, she outlined a variety of ways that lessons can be carried out at an event like this, such as the service being on site and people having the option to pay separately to book onto a slot. Alternatively, Christina or another artist could create a decorative piece for the event. The team will look into all options to determine what will be most suitable for the event.

Some art vendors, lessons, and performances that may be suitable are listed below:

Company / Activity	Notes
Grá agus Sonas Creations	Macramé class – standard charge €55 pp per session
Laura Duffy Art	Market stall
The dirt bird	Market stall
Drag show	Performance
Yoga	Wellness class - standard charge €10 pp per session
Sean Nós	Performance
Noop Designs	Market stall
Katie Mullally Jewellery	Market stall
The Happy Pear	Cooking display and discussion
Roz Purcell	Cooking display and discussion

Licensing

Rí Rá is being run under Bring the Chaos Ltd. Company. A premises licence from Lambeth council is required for this event considering it has a capacity over 500 people and alcohol will be sold on site. In order to meet the requirements of the Licensing Act of 2003, strict measures must be followed. The event must also be approved by the Council's professional events team, EventLambeth, and Lambeth Safety Advisory Group (SAG).

The proposal will be for the temporary use of a small area of Clapham Common (to be specified) for a music and arts event on July 15th-16th 2023, involving installation and de-installation of temporary infrastructure. The Common has a long and varied history of events, including large and major events like music festivals (EventLambeth, 2021). This event will be considered a medium event with no more than 5,000 attendees (Figure 5). Seeing as alcohol will be sold, a designated premises supervisor (DPS) will be appointed.

CATEGORY	NUMBER OF ATTENDEES
MAJOR	Over 20,000 attendees
LARGE	Up to but no more than 20,000 attendees
MEDIUM	Up to but no more than 5,000 attendees
SMALL	Up to but no more than 1,000 attendees

Figure 5: event size categories (EventLambeth, 2021)

The proposed entry/end times for the event are:

- Start - 11:00am
- End - 10:30pm
- Last entry - 8:00pm

The team will follow a similar 'Blue Light Strategy' to that used by AVA Festival ([Appendix C](#)). This ensures the involvement of all local parties such as the council, police, community, and any other external stakeholder that could be affected by the event. They assist in the compilation of the event management plan to ensure that everyone understands the proposals and feels a part of the community effort.

Matter considered as part of application	Application type		
	Planning permission	EventLambeth Licensing	Premises Licensing
Land use	x		
Design and Conservation	x		
Biodiversity and Landscaping	x	x	
Tree protection	x	x	
Ecological management (i.e grass damage)	x	x	
Noise management	x	x	x
Hours of operation	x	x	x
Signage and Way-finding	x	x	
Toilet provision		x	x
Lighting	x	x	
Crowd management	x	x	x
Car Parking	x		
Event access	x	x	x
Delivery and servicing	x	x	
Waste management	x	x	
Cycle parking	x		
Sustainability and air quality	x	x	
Flood Risk and drainage	x		
Public Safety/ Security/ emergency planning	x	x	x
Licensable activities (i.e. sale of alcohol)		x	x

Table 1b: Matters considered as part of application

Figure 6: Example of matters that must be considered for each application (EventLambeth, 2021)

[Appendix H](#) shows some questions and answers from what has been thus far completed in the licensing application, with guidance from the table in Figure 6 above. An event management plan as completed with the local community will be submitted as a supporting document for the application. Event organisers are also required to submit Event Site Management Plans (ESMP) covering the event structure / boundaries of sites; crowd management; the infrastructure and facilities; construction plans; and noise management (EventLambeth, 2021)

The application will be advertised accordingly upon submission to allow local residents and business to review the proposals.

Health & safety

An extensive health and safety report with a thorough risk assessment will be completed, under guidance of the HSE, on confirmation of the event's location and acts. Detailed liaison will be maintained with appropriate agencies such as The London Borough of Lambeth and the Statutory Emergency Services.

A provisional non-exhaustive risk assessment ([Appendix G](#)) was created following the steps in Figure 7 below to begin thinking about potential risks.

Step 1	Identify the hazards associated with activities contributing to the event, where the activities are carried out and how the activities are to be undertaken
Step 2	Identify those people who may be harmed and how
Step 3	Identify existing precautions, eg venue design, operational procedures or existing 'safe systems of work'
Step 4	Evaluate the risks
Step 5	Decide what further actions may be required, eg improvement in venue design, safe systems of work, etc

Figure 7: Steps to be followed when creating a risk assessment (HSE, 1999)

The following health and safety considerations have been noted on review of the HSG195 and HSG154, with extensive plans to be put in place in due course:

- A medic and welfare team will be present for the duration of the event. All plans for medical emergency cover will be consulted with the Local NHS Ambulance Trust, with medical and first aid staff determined by the HSG195 score-based system (HSE, 1999).
- The event aims to partner with 'The Loop' for understanding drug safety and laws and to provide 'Multi Agency Safety Testing' (MAST). The welfare and first aid teams will be briefed thoroughly on this.

Key points

- More than one in eight regular night clubbers (12%) in the UK have used ecstasy in the past year, with as many as a third of attendees using ecstasy at large electronic dance music (EDM) clubs and festivals on a given night.
- Deaths related to ecstasy use in England and Wales have risen from 10 in 2010 to 57 in 2015, with drug-related deaths at festivals also increasing to six at UK festivals in 2016.
- Drug safety testing pilots at two UK festivals in 2016 saw almost one in five users (18%) dispose of their drugs once aware of the content.
- 95% of festival-goers and 90% of night clubbers support the introduction of drug safety testing facilities, and 97% and 96% respectively of those who use drugs say they would consider using the facilities themselves, if available.
- A third (32%) of festival-goers and three in 10 night clubbers (30%) say they would definitely or probably not take their drugs if testing revealed the content was not what they expected (strength or composition), while 45% and 46% said they would take less or be more careful.
- RSPH supports the roll out of drug safety testing facilities as standard in the UK across all festivals, city centre nightlife areas in the UK and as a client service at drug treatment services.

Figure 8: Key statistics surrounding the use of drug testing facilities at festivals (RSPH, 2017)

- The event will be strictly over 18s with a 'Challenge 25' age verification policy in operation for alcohol sales and entry to the festival site.
- Racist, sexist, or otherwise aggressive behaviour from attendees, performers, or staff will not be tolerated. Any reports of such incidents will be investigated, and perpetrators will be ejected from the event.

- With one in five festival goers being sexually assaulted or harassed at a UK festival (AIF, 2018), sexual assault prevention will be a high priority. 'Ask for Angela' will be in operation at all bars (Figure 9). All staff members will be thoroughly briefed on this and trained on issues concerning sexual violence.



Figure 9: Ask for Angela campaign poster

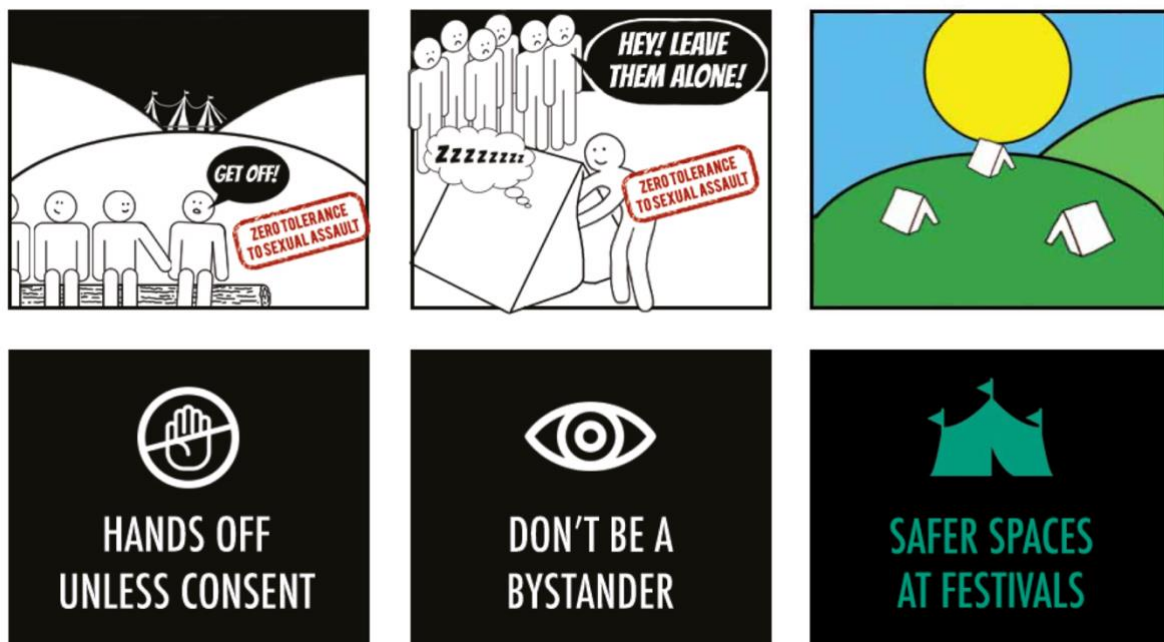


Figure 10: AIF Safer Spaces campaign (2018)

- In 2017, 1.6% of people experienced crime at the festival they attended (AIF, 2018). The event team will ensure that this statistic continues to lower with vigilant observation and crime prevention advice issued to ticket holders.
- No glass will be allowed within the arena, with searches in place at the point of entry, no glass served by vendors, and with stewards to be observant of any discarded glass.
- Safe entry / exit points and emergency exits will be in place. A level of search as pre-agreed with relevant authorities prior the event will be instigated by all security staff, with admission by ticket / wristband only. Staff will be provided with valid passes and only allowed entry with said passes.

Separate preparations will be made in the event of any major incidents / emergencies (Figure 10).

Preparation of major incident plans

194 Consider the following matters when preparing your major incident plan:

- identification of key decision-making workers;
- stopping the event;
- identification of emergency routes and access for the emergency services;
- people with special needs;
- identification of holding areas for performers, workers and the audience;
- details of the script of coded messages to alert and 'stand down' stewards;
- alerting procedures;
- public warning mechanisms;
- evacuation and containment measures and procedures;
- details of the script of PA announcements to the audience;
- identification of rendezvous points for emergency services;
- identification of ambulance loading points and triage areas;
- location of hospitals in the area prepared for major incidents and traffic routes secured to such hospitals;
- details of a temporary mortuary facility;
- an outline of the roles of those involved including, contact list and methods to alert them;
- details of emergency equipment location and availability; and
- documentation and message pads.

Figure 11: Preparations to be made for a major incident / emergency plan

Marketing

Branding

“The best festivals have brand narratives that include origin stories, distinctive site décor, and a sense of joining a like-minded community” - Jennie Jordan (The Economist, 2019)

With 53% of festival goers buying a ticket for the overall experience, general atmosphere, quality and character of the event (AIF, 2018), it naturally follows that the Irish community elements of the event will be the core focus of Rí Rá. The name Rí Rá is taken from the expression “*rí rá agus ruaile buaile*” meaning ‘chaos/mayhem’ in Irish. Most Irish people would be familiar with this common expression, and associate it with having fun and getting up to mischief. Once learned by non-Irish speakers, it is easily pronounceable and the explanation creates dialogue around the event. When it came to design, it was important to ensure the event was recognisably Irish without veering into inauthenticity (e.g. Leprechauns and other such stereotypes). The Irish flag colours of Green, White and Orange / Gold were chosen to convey this in an understated way, alongside a font that has sharp shapes similar to ancient Celtic designs (Figure 12).



Figure 12: Rí Rá logo and graphic examples

Strategy

Having a detailed marketing plan, led by the marketing director, will be essential for building hype and pushing ticket sales. With a small capacity, it should prove manageable to create an overload of demand vs. supply to heighten anticipation and FOMO (fear of missing out). Traditional and digital marketing will be used, with limited posters / stickers etc. posted strategically and a heavy focus on social media marketing.

The target audience for this event is primarily young Irish professionals of all genders living in London. The pen portrait of Rí Rá's audience would be as follows:

- A 25-year-old who has emigrated to London for work (entry level professional on a salary over £24,000)
- Bachelor's degree from an Irish university where they met their core base of friends who also primarily emigrated in London
- Enjoys a night out, live gigs, and in particular goes to summer festivals regularly
- Drinks alcohol, not in excess but to enjoy a good sing and dance
- Outgoing and fun, a tastemaker within the friend group
- An avid social media user
- Nationalistic, with a love of Irish culture and a fan of up-and-coming Irish artists

The festival director herself fits this pen portrait for the most part, and has been targeting friend groups on social media to gauge preliminary thoughts on the event using Instagram polls (Figures 13 and 14). As can be seen, this demographic respond well to humour, which will be a large focus of the marketing campaign overall.

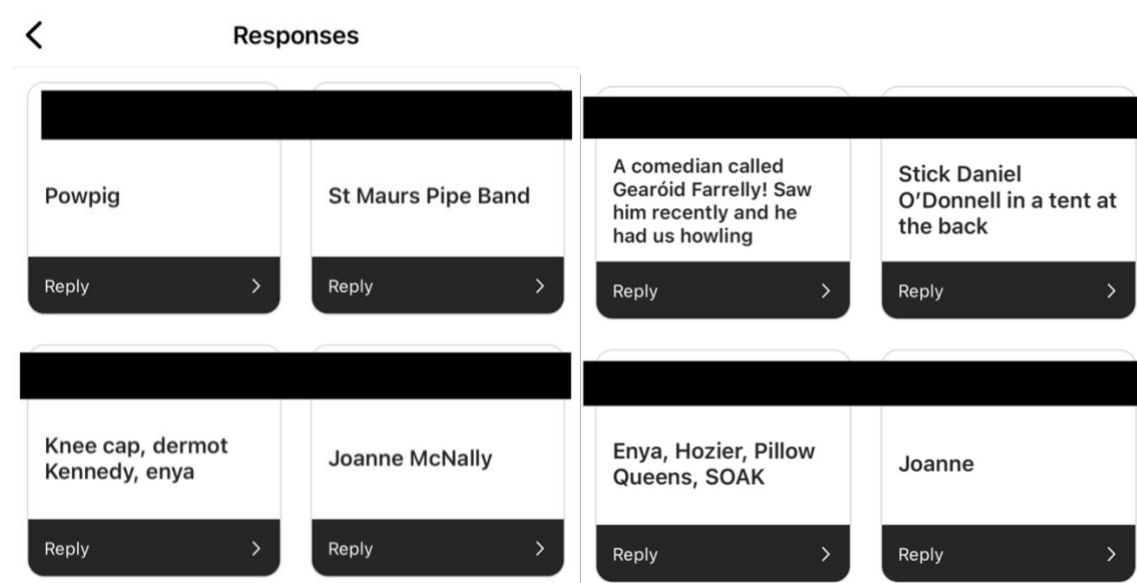


Figure 13: A selection of survey responses when asked for favourite Irish performers, comedians, and speakers

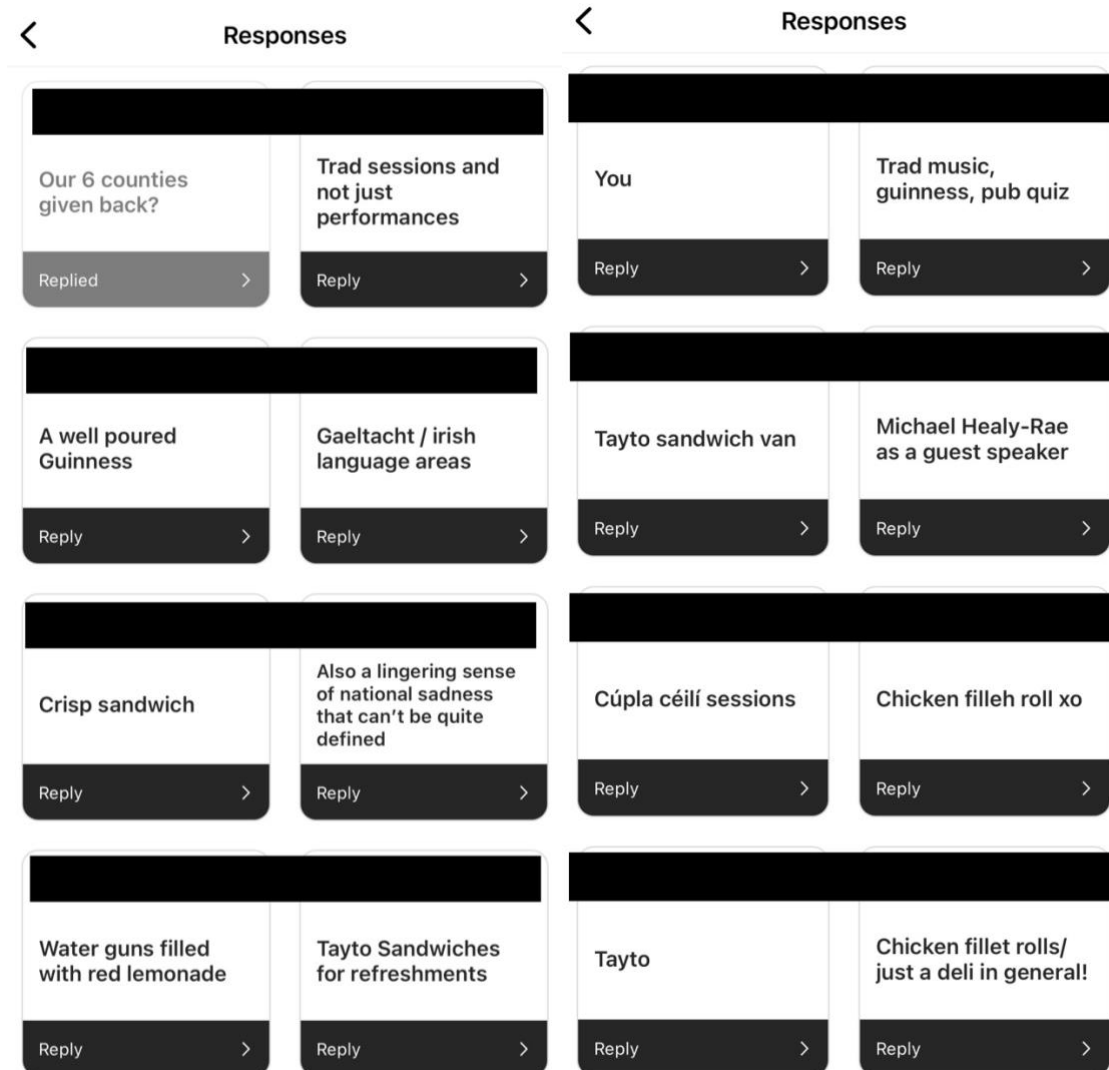


Figure 14: A selection of survey responses when asked for Irish related activities that people would enjoy seeing at a festival

Merchandise will be designed and made-to-order. The plan is partner with an Irish designer for this, to create merch with funny, familiar, and inherently Irish phrases and imagery. This will be kept simple with apparel such as tote bags, caps, bucket hats, t-shirts, and hoodies.

Ticketing is an important marketing tool. Whilst the larger platforms such as Ticketmaster will have stronger audiences, partnering with a small, independent ticketing platform such as Citizen Ticket may better suit the ethos of the event as a fellow independent, sustainability focused company. Having tiered tickets with early bird sales, VIP packages (incl. priority and dedicated access lane, bespoke drinks and food, private area, nicer toilets, relaxation area etc.), and discounts available for students and healthcare workers will also act as a marketing tool.

Social media dominates people awareness of festivals (AIF, 2018). The event will be promoted on Instagram, Facebook, Twitter, and TikTok, with posts and purchased advertisements. The marketing plan will consist primarily of a plan for social media posts and content, such as a

phased line up reveal, and teaser videos / images. A website will also be created to create a place to find out info about the festival, FAQ's, ticket sales, merch sales, and a mailing list.

The utilisation of social media influencers to create hype around the event is also vital. In exchange for a VIP ticket, influencers will be asked to promote the event on their socials. Irish festival influencers in particular such as Gráinne Binns, or established public Irish figures such as Joanne McNally and Vogue Williams would act as terrific ambassadors for the event. They will be contacted via social media and sent a pitch deck with information on how they can get involved.

Finance

Ticketing and Sponsorship

Ticket allocation and pricing will be as follows:

Quantity	Type	Price
3500	2-day	£90
1200	Saturday only	£55
800	Sunday only	£45
200	VIP 2-day package	£150
300	Early bird 2-day	£79
TBC	Concession (10% off students and healthcare staff)	£81 / £50 / £40.50

The team will use the independent company Citizen Ticket as the platform for ticket sales. Should ticket sales be successful, a provision will be in place to make more tickets available. The team will increase the perimeter, security, and toilet allocation accordingly, and ensure that ticket sales do not exceed an amount that would impact on any licensing applications / approvals (i.e. remain below 5000 capacity).

It is preferred that the team find sponsorship that aligns with the ethos of the event, ideally being an identifiably Irish brand. The festival director has personal connections at Diageo (own Guinness, Jameson), Tayto, and Paddy Power that she intends to utilise. A pitch deck will be sent to relevant contacts for potential sponsorship. Irish communities will also be contacted to discover partnership opportunities, such as with the London Irish Centre or London GAA.

The benefits for sponsors would include:

- Early association with a booming community event
- On site branding at Clapham Common
- Digital publicity through socials and website
- Engagement with thousands of event attendees
- A platform to create compelling brand experiences

As explained by Jennie Jordan: “Sponsors, too, are looking for festivals with well-established and powerful brands they can associate themselves with. So, as well as a strong line up, festivals must be unique.” (The Economist, 2019). As with ticket sales and marketing, ethos is key here and must be emphasised.

The Arts Council in the UK or Ireland will not support such an event; however, it will be worth contacting them to see if they could support the artists involved in the event. Funding from PRS through the Power Up Foundation or Beyond Borders may be attainable. The finance team will investigate all options to secure funding and sponsorship for the event.

Budget

Whilst everything in the event planning must be reflective of a full capacity sold out venue, it is more likely budget-wise to account for approximately 60% of tickets sold with all excess sales then acting as profit.

There are high levels of expenditure to be accounted for, as well as accounting for the 20% VAT and 2.5% PRS contribution. [Appendix J](#) shows the research behind some of the estimates for the expenditure and income in Figure 15 below.

TOTAL EXPENSES		Total expenses £396,599.00	
Equipment	Cost	Administration	Cost
Stage hire	£30,000.00	Graphics work	£1,000.00
Tent hire	£28,000.00	Admin tools	£800.00
PA Equipment	£15,000.00	Digital advertising	£500.00
LX	£12,000.00	Domain name	£30.00
Decorations	£4,000.00	Insurance	£400.00
Bar operator	£25,000.00	VAT	£42,969.00
Health & Safety	£1,000.00	PRS	£5,800.00
Total	£115,000.00	Licenses	£100.00
		Total	£51,599.00
Facilities	Cost	Staff	Cost
Waste disposal	£15,000.00	Staff	£6,000.00
Toilets	£4,000.00	Directors and managers	£80,000.00
Water	£4,000.00	Medics	£3,000.00
Fencing	£6,000.00	Security	£8,000.00
Electricity	£50,000.00	Photographer	£500.00
Wifi	£12,000.00	Videographer	£500.00
Total	£91,000.00	Catering for staff	£3,000.00
		Total	£101,000.00
Performers	Cost		
Artist /performer fees	£30,000.00		
Riders	£3,000.00		
Travel	£5,000.00		
Total	£38,000.00		
TOTAL INCOME		Total income £366,810.00	
Ticket sales		£257,810.00	
Merchandise		£3,000.00	
Sponsorship		£0.00	
Pitch fees		£6,000.00	
Bar sales		£100,000.00	
Total		£366,810.00	

Figure 15: a rough preliminary expenditure and income sheet for Rí Rá

As Rí Rá is being run under a limited company 'Bring the Chaos' it is registered for VAT. As seen from the preliminary budget, despite running at an approximate £30,000 loss at a 60% sell-out rate, VAT will be claimed back on a large portion of the expenditure which should then break even. Further, if the event sells out, the event should make a profit.

Conclusion

I plan to thoroughly reflect on my work in this portfolio using Gibbs Reflective Tools as a guide (2013). The completion of this portfolio has further demonstrated to me how notoriously high risk festivals are to run. Sourcing costs and funding was the most difficult aspect, with many costs being confidential, and funding incredibly difficult to ascertain from sponsors or grants.

The experience of going through a licensing application, as well as going through all other elements in high detail, was not only interesting but incredibly useful for future ventures into event management. Further, conversations with industry professionals such as Colm Doyle, Dave McDonogh, Sarah Slater, and Jamie Searls greatly assisted my understanding of the bigger picture of running an event.

I thoroughly enjoyed creating this portfolio, and hope to someday make Rí Rá a reality.

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Appendices

Appendix A

Health and safety factors to consider when determining a location (HSE, 1999)

79 Factors to consider include the following.

- Ground conditions - are they suitable? Even and well-drained open sites are preferable. Avoid steep slopes and boggy areas.
 - Traffic and pedestrian routes and emergency access and exits - what routes already exist? Are they suitable to handle the proposed capacity? Is a separate emergency access possible? If not, can other routes be provided? Are roads, bridges, etc, structurally sound? For further information see the chapter on *Transport management*.
 - Position and proximity of noise-sensitive buildings - are there any nearby? Is it possible to satisfy both the requirements of the audience and the neighbours? A noise propagation test may be advisable.
 - Geographical location - where is the site located? How far away is the hospital, fire station, public transport, parking, major roads, local services and facilities, etc? Such information can be valuable when assessing the suitability of the site and determining the extra facilities that need to be accommodated within the site.
 - Topography - How does the land lie in relation to its surroundings? Does it form a natural amphitheatre? Where does the sun rise and set? Could any natural features assist in noise reduction? Are there any natural hazards/features such as lakes and rivers?
 - Location and availability of services - water, sewage, gas, electric, telephone (including overhead cables). Are there any restrictions or hazards? Can they be used? Is the event site within the 'consultative distance' of a hazardous installation or pipeline?
-

Appendix B

Notes from conversation with Colm Doyle – PA Supplier + Manager, 11/4/22.

- Talking to individual agents / MCD / LiveNation to find pricing for acts
- Not a hope getting certain acts
- Divide up the area into size groups
 - o How many in the main stage?
 - o Tents outdoor?
- Finances
 - o 30 grand for a stage easy
 - o 80 grand electricity
 - o Tents – stretchy ones are
 - 2 people per square metre in a packed tent
 - 1000 people, 500 per sq. metre
 - Built according to this figure
 - Stage is x by x metres deep with this many people
 - Approx. €20 per sq. metre rigged and delivered
 - o Insurance
 - Companies will have their own public liability insurance rigging your tents
 - You have your own on top of this
- Teams usually split up
 - o Artist curation
 - o Site management – size of structures, where they’ll go, generators, toilets, traders
 - o Production manager – this is the stage, this is the acts, this is passed onto the audio and lights suppliers
- Suppliers of sound systems
 - o Production manager gets in touch with the details
 - o Design a PA for this area – outdoor, big top etc.
 - o What’s the dimensions that need covering? Any issues with noise that need to be considered? Live or DJ’s? (changes staff needed etc.)
 - o Ask for test specs for the acts to know what they need
 - o Delivering the whole package to the site
 - o Stage designed by production manager and event runner
 - o Quotes agreed, send in insurance details and health and safety etc.
 - o Lorries can be left on site or just drop off – usually need back of stage with lots of loading facilities space
 - o For this event would be €20K+
- Base on scale of something like AVA festival
 - o 6000 people
 - o 4 stages

Appendix C

Notes from a conversation with Dave McDonogh, Festival Production Lead at AVA Festival, 13/4/22

What is the typical staffing structure for a 10,000 people outdoor music and comedy festival?

- Festival founder / promoter >> festival director >> operational director > production director >> operational manager > production manager >> staffing manager > bar manager > security manager > volunteer manager
- Production manager > technical manager, stage manager, artist liaison, supplier manager (lights, videos, sound, structure, wifi- all deal with subcontractors), production office manager
- Operational manager > logistics manager, staffing, security, volunteers, all operations, logistics manager, area manager, front of house manager, back of house manager, back of stage manager, gates manager, car park manager, transport manager, food and beverage manager, health and safety management
- Event controller: Ingress, egress, security, movements on site, crowd swelling, crowd management generally, communications that go to this central point and disperse outwards. Usually in a locked quiet space.
- Head of security>> security managers, security area managers
- On the ground staff: litter pickers etc.
- Suppliers: audio, screen, LX (lights), structure, scaffold / trust build, tent.
- Security, waste management, traders, vendors
- Org chart online
- Paying staff fees per day
 - Time spent for each role differs greatly
 - Promoter is not necessarily the founder, could be a different role entirely
 - 350 a day for a director, down to 250-275 for managers depending on experience, 175 a day for lower roles.

What are your key 'checklist' must-haves when in the initial organising phase?

- Concept is the starting point, gap in the market. Will you be a competitor or market leader?
- Location, understanding what you need in terms of infrastructure for that location, knowing you can understand the capacity
- Licensing and permissions
- Budget, start thinking of how this will actually work financially, knowing you won't be in hole if one thing collapses

How do you go about booking and determining the fee for acts, plus travel costs?

- Go concept down for this
- Need to go by what their market value is
- Hozier sold out x venue with x capacity across 3 nights. Is the market there? When did he last play? Was this his last album release? Needs to be a craving for them!
- Ticket shares with an act option - base line fee, with ticket shares past a point so they promote too
- Need to create community around your event as well
- Top tier, middle tier, lower tier
 - Lower - friends, unsigned, community people
 - Mid - smaller headliners
 - Top - bigger acts

Ticketing and capacity

- SW4 have a wide range of international acts – incomparable pricing
- Safer dropping capacity down, more of a grasp on the realistic world
- 4000-5000, 30-40 quid a ticket per day
- Bigger acts will have higher production costs too, need a hotel etc.
- Made a call to a colleague to determine capacity against ticket price / spend against budget
 - More relative than done by percentage
 - 'This is what ticket sales need to be at, so we cannot spend more than x on talent'
 - 5000 tickets at x price, 60K to spend on talent
- This is my concept, this is what it takes, I want this many stages which cost this much, cost of infrastructure into a budget. How much to run the show, how many tickets need selling to cover that, how many more above that can you spend on acts?
- Capacity of 5000
 - Look at pricing tiers of day or weekend
 - Aim for a sellout, but assume you will only sell 60%
 - Build production and talent budget off that
 - Budget based on a lower margin means that you'll make profit with a sellout

Tips for finding sponsorship

- Needs to be a synergy, most successful brand partnerships make sense
- Jameson, Tayto, Guinness etc.
- It needs to make as much sense for the brand as for the event
- Tiered sponsorship / ideas
 - A lead who does it all, no conflicting interest from other sponsors (e.g. other drinks ones if you have Guinness leading)
 - Just looking after elements like artist transport or accommodation
 - Brand sponsoring a panel talk
 - One day sponsoring a whole tent
 - Not just 1 year, in for multiple
- What do they get? How do I help that brand create content in the right tone that also represents the festival well?
 - Visibility on branding?
 - Mentioned in all comms?
 - Any content beyond the festival?
- Reach out
 - Find people on LinkedIn (marketing manager, partnerships, sponsorships)
 - Have your stats / projections / pitch deck
 - Make it very clear what they'll get out of this

Tips for a successful licensing application

- Blue Light Strategy - involve all local parties (council, police, community, any external stakeholder you might effect). They are in the event management plan from the get go, they're in the loop all the way. Spreading responsibility and making people feel a part of it all. Do this before you apply for your licensing. Leaning on their knowledge of other people doing this. More likely to be approved.

Is it fine to simply get 'festival insurance' or do we need to attain different insurance for each aspect?

- Public liability insurance
- Covid insurance
- Personal insurance for freelancers
- Each supplier needs company insurance

Any companies you recommend working with for the likes of electricity supply, PA, lighting, construction, staff catering?

- Will send on a list of suppliers

Copy of HSG 195 purple guide or whatever has now replaced it?

- Now replaced by the Green Guide!

Recommend running own bar or charging for a plot?

- Can get an operator to deliver this, they look after the operations usually for a portion of the bar profits.
- Build and run whole operation yourself and let the person in charge run this element
- This is where you make your money - definitely run your own
- Guessing the amount you'll take in for your budget
 - With an Irish thing, crank it up
 - 6 pint per head
 - AVA sold out of vodka!

Follow-up discussion 14/4/22

- Within a city festival - steel shield and external fencing needed
- If ticket sales go well, can increase the perimeter, up security, and up toilet allocation and make more tickets available (find out the ratio of 1 security per x amount of people). Able to clarify this in the licensing application. Event management plan can be changed all the way up to 6 hours before, as long as documentation and h&s etc is all covered for the correct amount
- Doctor / medics / first aid needed for medic area
- Water-tankers or mains (must be tested). Look into companies to pull from such as the Water Mill. Non-drinking water used for bar clean up.
- Everything must be reflective of a full sell out / capacity. All planning must be ready for this.
- Need to be covered for expansion but agile in terms of budget
- Sponsors unlikely to hand over large sums of money. Product in kind and digital instead
- Pick a ticket selling partner. Can lean on their marketing channels / promotion.

Appendix D

Email correspondence from Jamie Searls



Jamie Searls

Yesterday at 19:58

Re: Copenhagen Songwriting Camp

To: Róisín Doyle-Bakare

Hey Roisin,

Firstly, I love that Idea and clapham is a brilliant location for it. It's full of professional irish people.

Depending on the profile of the act but if you're thinking unsigned, between £50-£100 for a 30minute set as a minimum

Also love Rírá! Wasn't there a book or a character from primary school books that was called Rírá?

Appendix E

Enquiry into first aid services with Festival Medical Services

To: admin@festival-medical.org ▾

Cc:

Bcc:

Subject: Potential quote

From: Róisín Doyle-Bakare – roisindoylebakare@icloud.com

Signature: None



Hi there,

I hope you are well.

I am a student currently undertaking an MA in Music Business at Tileyard Education. As part of my studies, I have to plan a 2-day music festival of 10,000 people. I aim to plan a music and comedy event with no camping at Clapham Common in July 2023. While it is now only a hypothetical, I do hope to make it happen!

I was wondering if you wouldn't mind sharing some information on how much you would usually quote for an event of this size across two days from roughly 9am - midnight? Any information or tips you have would be greatly appreciated.

I look forward to hearing from you.

Many thanks,
Róisín Doyle-Bakare

Appendix F

Legislation and guidance followed by Live Nation running an event at the same location in 2014

Legislation & Guidance

The following legislation and guidance has been taken into account during compilation of the site health & safety policy.

- Health & Safety at Work etc. Act 1974
- The Health & Safety (First-Aid) Regulations 1981
- The Control of Substances Hazardous to Health Regulations 2002
- The Noise at Work Regulations 2005
- The Construction (Head Protection) Regulations 1989
- The Manual Handling Operations Regulations 1992
- The Personal Protective Equipment at Work Regulations 1992
- The Construction (Design and Management) Regulations 2007
- The Reporting of Injuries, Diseases and Dangerous Occurrences Regulations 1995
- The Health & Safety (Safety Signs & Signals) Regulations 1996
- The Regulatory Reform (Fire Safety) Order 2005
- The Provision and Use of Work Equipment Regulations 1998
- The Lifting Operations and Lifting Equipment Regulations 1998
- The Management of Health and Safety at Work Regulations 1999
- The Workplace (Health, Safety and Welfare) Regulations 1992
- The Working at Height Regulations 2005
- The Event Safety Guide - HSG195 Health and Safety Executive
- Managing Crowds Safely - HSG154 Health and Safety Executive
- Working at heights in the broadcasting and entertainment industries - HSE Guidance Entertainment Sheet No. 6 (Rev 1)
- Working with VDUs - INDG36 (rev3) Health & Safety Executive
- Emergency Preparedness, Guidance on Part 1 of the CCA 2004 and Emergency Response and Recovery, non statutory guidance to complement Emergency Preparedness
- The Electricity at Work Regulations 1989
- Code of Practice for Temporary Electrical Systems for Entertainment and Related Purposes – BS 7909

Appendix G

Non-exhaustive risk assessment

Risk assessment template

Company name: **Rí Rá Festival**

Assessment carried out by: **Róisín Doyle-Bakare**

Date of next review: **1/8/22**

Date assessment was carried out: **12/4/22**

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?	Who needs to carry out the action?	When is the action needed by?	Done
On site equipment and machinery	Staff during site construction through poor handling or accidents	Ensuring strict on-site guidelines are followed, such as hard-hat zones, high-vis vests, and authorised personnel only	Ensure that contractors and suppliers are up to date on training and handling	Festival Director, on-site lead	Beginning of site construction – Summer 2023	☐
Intoxication / alcohol poisoning	Festival attendees through alcohol abuse	Offering and displaying free tap water. Avoiding excessive deals/promotions on drink sales in bars. On-site medics and	Train security to understand the safest way to handle intoxicated people. Train staff to spot intoxicated people and no longer serve them.	Festival Director, Operational Director	Pre-event – July 2023	☐

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?	Who needs to carry out the action?	When is the action needed by?	Done
		ambulances in case of emergency.				
Drug use / overdose	Festival attendees through substance abuse	Conducting strict security searches on entry to the event to dispose of drugs. Offering and displaying free tap water. On-site medics and ambulances in case of emergency.	Arrange MAST labs on site through The Loop. Train security to understand the safest way to handle people who seem to be under the influence of drugs. Train staff to spot these people and to escort them to welfare or medic tents depending on severity.	Festival Director, Operational Director	Pre-event – July 2023	☐
Fire hazards	Staff and festival attendees	Ensure adequate and safe fire exits in place and that all attendees are familiar with the layout of the site. Make sure all fire	Ensure that no inflammable equipment/ liquids are next to electrical cables. Safe usage of any special effects constructed by trusted vendors. Ensure smoking is not allowed	On-site lead	Beginning of site construction – Summer 2023	☐

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?	Who needs to carry out the action?	When is the action needed by?	Done
		exits are clear and visible. Ensure appropriate fire extinguishers are on site.	outside designated areas.			
Loud noises	Performers, local community, and festival attendees	Ensuring PA follows HSE guidelines that Event LAeq in any part of the audience area will not exceed 107 dB, and the C-weighted peak sound pressure level will not exceed 140 dB.	Ensure that these guidelines are followed for the duration of the event. Where practical, the audience will not be allowed within 3m of any loudspeaker	Festival Director, on-site lead	Pre-event – July 2023	☐
Moving / manipulating heavy objects	Staff during site construction through poor manual handling training	Ensuring manual handling training is completed by all on-site crew	Follow up on and monitor successful implementation of training	Festival Director, on-site lead	During site construction – Summer 2023	☐

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?	Who needs to carry out the action?	When is the action needed by?	Done
Trip hazards / falling	Festival attendees, performers, and staff	Ensuring that all guy ropes, electrical cables, hosepipes etc. are suitably and safely placed and secured.	Clear the site of all debris and hazards post-construction	Festival Director, on-site lead	Pre-event – July 2023	☐
Electrocution	Festival attendees, performers, and staff	Ensure cables and sockets are protected and take all precautionary measures. Be mindful of spillages close to sockets or cables.	Check all electrical equipment in the venue has passed security tests and is working correctly. Report and fix any damaged electrical equipment promptly.	Festival Director, on-site lead	Beginning of site construction – Summer 2023	☐
Overcrowding / crushing	Festival attendees	Ensure stage is protected by appropriate barriers. Ensure closely monitored headcount with strict no ticket no entry	Ban on moshing and crowd surfing dispersed by security staff.	Festival Director, Operational Director	Pre-event – July 2023	☐

Appendix H

Excerpts from licensing application to Lambeth Council

Applicant Details ?

* Indicates a mandatory field

I/We 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.

Please state whether you are applying for a premises licence as:

- ☒ an individual or individuals
- ☐ a person other than an individual -as a limited company/limited liability partnership
- ☐ a person other than an individual -as a partnership (other than limited liability)
- ☐ a person other than an individual -as an unincorporated association
- ☐ a person other than an individual - Other (example a statutory corporation)
- ☐ a recognised club
- ☐ a charity
- ☐ the proprietor of an educational establishment
- ☐ a health service body
- ☐ as individual who is registered under Part 2 of the Care Standards Act 2000 (c14) in respect of an independent hospital in Wales
- ☐ 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 respect of an independent hospital in England
- ☐ the chief officer of police of a police force in England and Wales

Operating Schedule ?

* Indicates a mandatory field

When do you want the premises licence to start? *

08/07/2023

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

09/07/2023

Please give a general description of the premises. *

Proposing a small scale festival centring around Irish music and culture.

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

10,000

[Previous](#)

[Next](#)

Operating Schedule ?

* Indicates a mandatory field

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

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

Provision of regulated entertainment (please read guidance note 2) *

- ☐ Plays
- ☐ Films
- ☐ Indoor Sporting Events
- ☐ Boxing or Wrestling
- ☒ Live Music
- ☒ Recorded Music
- ☒ Performances of Dance
- ☒ Anything of a similar description falling under Music or Dance
- ☒ Provision of late night refreshment
- ☒ Supply of Alcohol

[Previous](#)

[Next](#)

Licensing Objectives

** Indicates a mandatory field*

Describe any additional steps you intend to take to promote the four licensing objectives as a result of the proposed variation:

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

Appendix J

Research and workings behind preliminary budget

*Selling **60% of tickets** (3600 tickets) would mean total sales of: £257,810, after VAT = £214,841.67, after PRS cut = **£209,041***

2400+720+480 = 3600 tickets sold

500 early bird tickets available = £39,500

Approx. 400 student and health staff tickets (280 weekend, 60 singles)= 22,680 + 3000 + 2430 = £28110

Leaves 1500 standard weekend tickets = £135,000

Leaves 660 Sat ticket = £36,300

Leaves 420 Sun tickets = £18,900

Income

- The key sources of income for the event will be ticket sales, merch, pitch fees from traders and caterers, sponsorship money, and bar profits (Forde, 2015).
- With the average festival attendee spending £115.58 on food and drink in 2017 (AIF, 2018), a high spend should be seen across the weekend.
- Once the vendors are chosen and these factors are considered, a likely pitch fee of £500-1000 will be charged.

Performers

- A strict maximum offer system will be in place for signed artists and headliners, dependent on budget and availability. If they are not willing to play for this price, the team will look elsewhere for acts.
- Travel expenses: The Musicians Union suggests that musicians should charge 45p per mile travelled (Mc Auley, 2022 or musicians union). This may prove expensive for artists travelling overseas, though many are based in the UK.
- Determine exact costs of acts is difficult due to it being confidential information. However, research has been carried out to determine approximate pricing for unsigned artists (£50-100 min. for a 30 min set [Appendix D](#)).

Staff

- Volunteers will be unpaid but provided with access to festival site, a meal voucher per day, and festival merch.
- The average pay for a director is £350 a day, down to £250-275 for managers depending on experience, and £175 a day for lower roles. This will result in the team being kept small with essential staff only.
- Stewards and similar staff will be paid a London Living Wage hourly for their work on site
- Security and policing will prove costly

Construction

- Staging consulted on with Colm Doyle ([Appendix B](#))
- Electricity costs in the region of £60,000-100,000 for a 10,000 capacity festival (Jinks, 2016)

- Waste disposal is £30,000 for the same capacity (Jinks, 2016). This should be cheaper with the Drastic on Plastic pledge adopted for this event, plus: the savings made from not purchasing reusable cups; revenue gained from deposits on cups which are not returned; the purchase and/or service costs of the cups. (Raw Foundation, 2018)
- PA and LX equipment consulted on with Colm Doyle ([Appendix B](#))
- Approximately 68 standard toilets will be needed for 5,000 people across 10 hours considering minimum requirements and suggested addition with food and drink. The exact amount for each area will vary with the number of VIP (high-end) and accessible toilets required.

Admin and marketing

- Wifi - a good rule-of-thumb calculation is £4 per simultaneous user
- Festival insurance costs £70, plus small fees to cover licensing etc.
 - o [Equipment](#) – 850 per stage
 - o [Insurance](#) – 70
- [Posters](#) etc. – 1K
- Advertising
- Digital
- Photographer and videographer
- Organisation tools - £77-142 a month
- Domain name via namecheap

✓ rirafest.com \$0.98 FOR 1ST YEAR ⓘ	€8.23/yr Retail €12.81/yr	 Add to cart
rira.live 89% OFF	€2.27/yr Retail €21.05/yr	 Add to cart
rira.dance 57% OFF	€8.23/yr Retail €19.22/yr	 Add to cart
rira.irish 57% OFF	€5.48/yr Retail €12.81/yr	 Add to cart

Other considerations

- Weather: “When it rains, you have to pay a lot of extra money for straw to go on the mud... When the sun shines, you have to pay a lot of money to give away water for free” (Jinks, 2016)
- Download festival (120,000 capacity over 3 days) sees 1.2m pints, 650,000 burgers and 650,000 litres of water consumed (Jinks, 2016). At just under 5% of this capacity expected for Rí Rá for one less day, the event should see attendees consume roughly 40,000 pints, 21,600 burgers, and 21,600 litres of water. However, the younger and Irish demographic both tend to consume more alcohol, as discussed with AVA Festival Producer Dave McDonogh ([Appendix C](#)), so this should be accounted for in calculations also.
- Determining exactly how much to charge food vans will be based on multiple factors. How many dishes will they sell per hour? How many hours do they have for sales? Do they have high competition with other vendors? What is their footprint regarding power consumption?

Appendix K

Table and details of potential artists / performers at Rí Rá

Popularity is determined by audience size on streaming and socials / listenership in Ireland and England primarily. Top tier will consist of the major players in their genre who sell out headline shows in larger venues. Middle tier consists of acts on the rise, who play smaller headline gigs but not yet gaining international acclaim. Entry tier are largely unknown artists, typical unsigned.

Seeing as Saturday will be a more popular day for attendance, more popular acts will be placed on this day. The Sunday will focus more on the artistic elements and indie / up and coming artists, still with a popular headliner.

Type	Name	Notes	Tier
Comedy	David O'Doherty	Music + comedy, UK tour ending March 2023	Middle
	Joanne McNally	Stand up and podcast session with Vogue Williams	Middle
	Aisling Bea	Comedian and actor	Top
	Alison Spittle	Comedian	Entry
	Neil Delamere	Comedian	Middle
	PJ Gallagher	Comedian and actor	Middle
	Tommy Tiernan	Comedian and actor	Top
	Jason Byrne PC*	Comedian and radio host	Top
	Dara O'Brian PC	Comedian and TV host	Top
	Dylan Moran	Comedian and actor	Top
	Gearóid Farrelly	Comedian	Entry
Music	Dermot Kennedy	Signed to Island Records, international artist	Top
	Hozier	Signed to Rubyworks, international artist	Top
	Kodaline	Signed to Fantasy Records, international artist	Top
	Snow Patrol	Signed to Polydor	Top
	Junior brother	Signed to Strange Brew	Middle
	Picture This	Signed to Let's Get It Records	Middle
	Fontaines D.C.	Signed to Partisan Records	Middle
	CMAT	Signed to AWAL	Middle

	Erica Cody PC	Unsigned, singer and dancer	Entry
	Orla Gartland	Signed to New Friends Music	Middle
	Modernlove.	Signed to Akira Records	Entry
	Big Sleep PC	Unsigned	Entry
	Robben Beatty PC	Unsigned	Entry
	Tolu Makay PC	Signed to Strange Brew, works with Helen Doyle from Believe	Middle
	Saint Sister	Unsigned	Middle
	Mango x Mathman PC	Signed to Weapon of Choice	Entry
	Kojaque PC	Signed to Soft Boy Records	Middle
	Kean Kavanagh PC	Signed to Soft Boy Records	Entry
	Aby Coulibaly PC	Signed to Chamomile Records	Entry
	Soulé	Unsigned	Middle
	JYellowL	Unsigned	Entry
	Knee cap	Signed to 765211 Records DK	Middle
	F3miii	Unsigned	Entry
	Denise Chaila PC	Signed to Mochilla	Entry
	Bicep PC	Signed to Ninja Tune, connection of Dave McDonough	Top
	Kase PC	Unsigned	Entry
	Tommy Holohan PC	Signed to Rave Selektivs	Middle
	Prospa	Signed to Technicolour	Entry
	Daithí	Signed to Strange Brew	Entry
	Damien Dempsey PC	Signed to Clear Records, connection to Autonomy	Middle
	The McAlisters PC	Unsigned, local céilí band	Entry
	Enya	Signed to Warner Music Ltd.	Top

	Lisa Hannigan PC	Signed to Hoop Recordings	Middle
	Pillow Queens	Signed to Royal Mountain Records	Middle
	Powpig	Signed to Out On A Limb Records	Entry
	SOAK	Signed to Rough Trade Records	Middle
	Far Caspian	Signed to Tiny Library Records	Middle
	NewDad	Signed to Fair Youth	Middle
	Cat Reynolds PC	Unsigned, connection of Jamie Searls	Entry
	Emma Horan PC	Signed to Nine Lives, Connection of Jamie Searls	Entry
	Carrie Baxter PC	Unsigned, connection of Jamie Searls	Middle
	Nealo PC	Signed to DFL Records	Entry
Speakers	Blindboy	Podcast session and discussion	Middle
	Graham Norton	Potential to host a red chair story session	Top
	Vogue Williams PC	Podcast session with Joanne McNally, connection of Dave McDonough	Middle
	Laura Whitmore	Podcast session and discussion	Top
	Angela Scanlon	Podcast session and discussion	Middle
	Bressie	Podcast session and discussion	Top
	Georgie Crawford	Podcast session and discussion	Entry
	Doireann Garrihy	Podcast session and discussion	Middle
	Sally Rooney	Interview / Book discussion	Top

*PC= personal connection to Festival Director