TILEYARD EDUCATION

Student ID: 2104385

MA Music Business - Level 7 2021/2022

Live Music and Event Management - BMTY7005

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Portfolio 1

Word count: 3,259

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Frehab: Tackling Substance Abuse in the Music Industry

Festival culture mainly revolves around substance abuse: a study by the American Addiction Centre (2022) found that 57% of festival-goers admitted to using alcohol or drugs, with 93% consuming alcohol. We aim to challenge these standards: Frehab is an environmentally friendly detox from alcohol, drugs, and nicotine to be held as a 2-days festival in Eastern Somerset, near the town of Frome. The festival's main goal is to promote a healthier way of experiencing live events through a rehab-style policy: alcoholic beverages, drugs, and nicotine will be banned from the site. Attendees will be invited to spend a couple of days immersed in nature to mentally recharge through music and organised activities. To reiterate the concept of detoxing, Yondr will be partnering with us to promote its anti-phone policy: customers will be able to use their phones in certain areas only. Performances will be held between two stages, with additional plots reserved for workshops, talks, and projections and night-time stargazing and meditation.

Invites will be circulated among music industry professionals before the general sale cutoff time to encourage categories at risk of falling into substance abuse to participate. Although not everyone in the music industry partakes in risky behaviour, a general tendency to abuse alcohol and other substances as part of the night-life culture and to help socialise has been reported (Posner, 2018). One of Frehab's main goals is to demonstrate how substance abuse is not vital to anyone's job or

entertainment, and that a different lifestyle can be achieved with the right support put in place. For this reason, the festival will partner with associations the likes of Mind (a mental health charity) and Music Support (a charity that helps with substance abuse within the music industry).

Sustainability is the second main goal of the festival, which wants to provide its attendees with locally-sourced, ethical and organic foods. Merchants will be chosen among the Frome community, which is known for its efforts in limiting its carbon footprint: the city hosts a Library of Things and a community fridge, helping tackle CO2 emissions and landfill waste.

The event's objectives have been specifically analysed in the table below:

SPECIFIC	MEASURABLE	ATTAINABLE	REALISTIC / RELEVANT	TIME-BOUND
		ECONOMIC OBJECTIVES		
Attract sponsors with financial and ethical value	8-10 sponsors needed.	By showing strong value propositions and offering tailored audience.	Investors will be drawn through mutual benefits.	During the fund sourcing phase.
Fundraise 50% of the festival's cost	50% of projected expenses.	Funds will be raised through Arts Council and investors pitch.	Finding investors will help secure funds for next edition of the festival.	During the fund sourcing phase.
Break-even and get a return on monies invested	Recoup expenses and invest revenues in next edition.	By selling predicted amount of tickets and through promo.	Break-even can be reached by selling enough tickets and by keeping costs low.	As soon as ticketing phase ends.
		ATTENDANCE OBJECTIVES		
Facilitate networking	Have a number of attendees from industry background	Sending invites and early bird tickets to labels, management and publishing companies, live music industry, etc.	The event caters to the crowd, good chances to turn this into a legacy / music industry diverse panel.	Event will be teased beforehand.
Involve community groups	Inviting people from the area and allowing local businesses to trade.	Community will be involved for mutual benefits.	Sustainability is one of the goals of the event.	At organisational stage.
		QUALITY		

SPECIFIC	MEASURABLE	ATTAINABLE	REALISTIC / RELEVANT	TIME-BOUND
Achieve high percentage level of satisfaction among all participants	Looking at responses.	Offer great programme, activities, and ways to encourage them to believe substances are not necessary to have a good time.	Higher customer satisfaction leads to trust and favours come back.	Trough survey once festival is over.
Have a number of performers of international reputation	Headliners / Support acts	Collaborate with different booking agents and scout artists who support the cause.	It will make people trust the event.	Confirm lineup in advance.
Get a low percentage of complaints	Looking at responses.	Ensure standards are high throughout the event.	Complaints will help identify areas of weakness.	Trough survey once festival is over.
		AWARENESS		
Monitor changes in awareness levels (substance abuse)	Looking at responses.	By encouraging people to take part in activities and survey.	Data will help research and	Trough survey once festival is over.

The site map of the event highlights the main areas of concern:

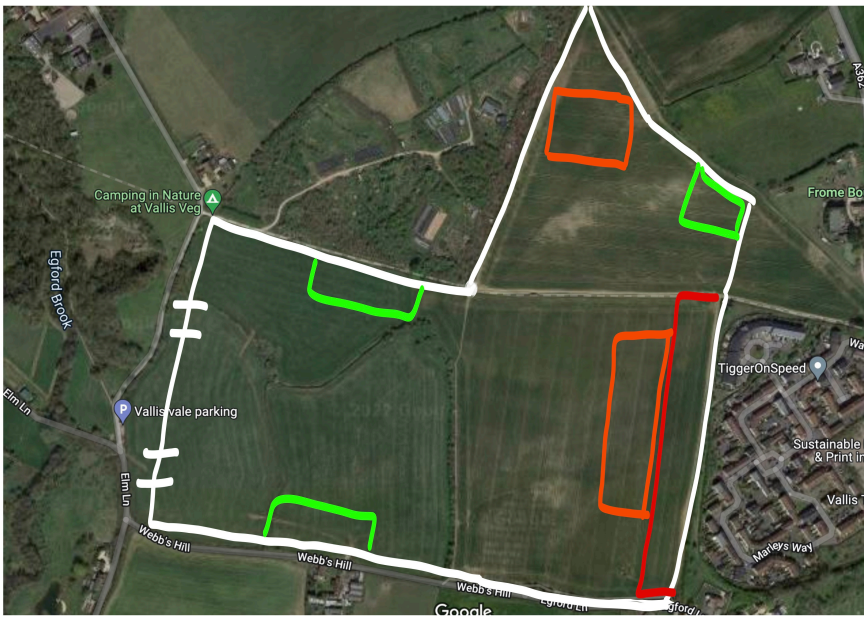
Keys:

Green: Toilets

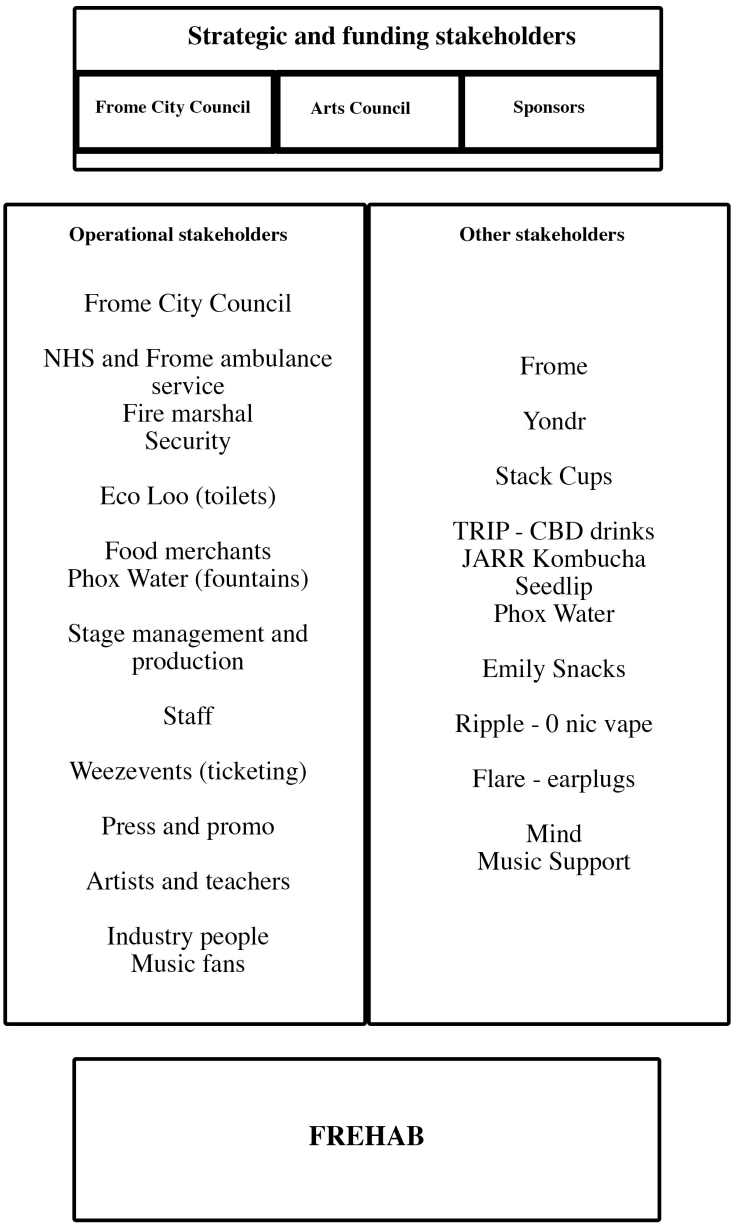
Orange: stages

Red: backstage

The entrance and the exit will be through the car park. Customers will benefit from the nearby camping space to organise their overnight stay if needed. Food and drinks will be served in the top area where the talks stage is. VIP customers will be able to access backstage and secluded areas to rest.



Stakeholders and Team Structure



Stakeholders matrix

Stakeholders are people with a legitimate interest in the outcome of an event (Bowdin *et al*, 2012). Among these people, we can find the Frome City Council, the Arts Council of England (as the event will try to raise funds through them), and the sponsors. The sponsors will benefit the event in various ways: the city of Frome is included in the stakeholders matrix as local restaurants and grocery shops will provide food stalls. By having all food operations managed by the city, the festival will benefit the local economy in a mutual partnership. Food merchants will apply to trade at the festival for a fee, and all revenues will be held by them. We will also have other food, drinks, and goods partners, who will either provide free promotion or valuable assets. These sponsors have

been carefully selected to meet the mutual agenda. By endorsing the event, stakeholders will drive sales and expand their customer segments, while Frehab will benefit from their support:

Sponsors matrix

Brand (Drinks)	Benefit	Benefit to customers
TRIP	Will provide promotion, and vending machines.	Vouchers for the vending machines will be given out. Mini samples will be given out.
JARR	Will provide promotion and vending machines.	Vouchers for the vending machines will be given out. Mini samples will be given out.
Seedlip	Will provide promotion and discounts as it will be the only alcohol-free spirits brand available to buy.	
Phox Water	Will provide water fountains. Customers will be incentivised to bring their own water bottles, with Phox Water water bottles available to buy on-site. Water will only be available through the fountains to limit plastic waste.	Discounts on future purchases will be available.
Stack Cups	Will provide reusable cups to tackle the plastic cups issue at festivals.	
Brand (Food)		
Emily Snacks	Will provide promotion and vending machines.	Vouchers for the vending machines will be given out. Mini samples will be given out.
Brand (Others)		
Ripple	Will provide promotion and free samples. Will provide aromatherapy fragrances.	Free trial at their stand. Discounts on purchases will be redeemable on-site or online.
Flare	Will provide promotion.	Discounts on future purchases will be available.
Mind	Will provide promotion.	Panels and awareness activities.
Music Support	Will provide promotion.	Panels and awareness activities.

Operational stakeholders, on the other hand, are key to the realisation of the events. Besides medics, security, staff, fire marshal, and other standard assets, we can highlight some organisations with interest in the event. Eco Loo will provide ecological toilets: it is advised to have one toilet for every 50 attendees, therefore at least 60 toilets will be needed at the site. For what concerns drinkable water, Phox Water will install water fountains that will replace water bottles. Not only water bottles at events are expensive, but they also contribute to plastic pollution. By having water

fountains, Frehab will tackle this issue while supporting Phox Water which will be selling its reusable water bottles at their stands. For what concerns ticketing, Weezevents will be handling all practices. Moreover, Weezevents' cashless payments service in the form of wristbands will be used throughout the event. Not only cashless payments are proven to be faster (therefore cutting queueing times): Weezevents' bracelets also operate on radio frequencies, eliminating any risk concerning signal loss in the fields. As phones will be locked in the Yondr pouches, customers will be able to purchase through their bracelets with no need to use their phones.

The team structure includes:

EVENT MANAGERS

PRODUCTION	HOSPITALITY	SECURITY
Stage managers	Bar staff	
Artist liaison Talks hosts	Merchandise operators	
Box office	Info point	Medics
IT	Doors	Security
Runners	Cleaners	Fire marshals
Cleaners	Volunteers	
Maintenance		

Health, Safety and Licensing

A risk assessment has been conducted to identify all areas of concern and to put controls in place when needed. Risk management is one of the most important aspects in the organisational stage of any event, as it helps to deliver expectations while minimising harmful consequences (Rutherford Silvers and O'Toole, 2021, p. 3).

Risk Assessment Grading:

Probable Likelihood	Severity
1 = Improbable	1 = Slight / superficial
2 = Remote	2 = Minor
3 = Possible	3 = Moderate
4 = Probable	4 = Major
5 = Frequent	5 = Fatal

The risks have been graded on a scale of likelihood and severity. The final risk is calculated as likelihood x severity, in a resulting number that can be expressed as:

1-5	Very low
6-10	Low
11-15	Moderate
16-20	High
21-25	Very high

KEY ROLES – Abbreviated Key

B: bar staff
S: security
E: event manager

	Risk	Assessment of Risk (Assume NO controls in place)			**Controls**	Resources Required	Assessment of Residual Risk (Control measures in place)			Further Action	Owner(s)
		Likelihood	Severity	Risk Rating			Likelihood	Severity	Residual Risk Rating		
1	Terrorism	3	5	15	Operate security checks at entrance, make sure security is trained for hostile reconnaissance and place cameras around the site.	Security, cameras.	3	5	15	Take terrorism training. Liaise with police department.	E, S

2	Flooding	2	4	8	Ensure site is not on unstable grounds / is not likely to be subject to floods.	Inspector.	2	4	8	Conduct inspections. Make sure staff is trained to react.	E, S
3	Electrocution	2	4	8	Check all electrical equipment has passed security tests and is working properly. Check for cables and sockets that are not protected and take precautionary measures.	Inspector.	1	4	4	Conduct inspections. Report and fix when necessary.	E
4	Fire	2	5	10	Check all fire exits are working and crowd management is trained. Check there's no inflammable equipment/liquids next to electrical cables and avoid fireworks/fires if it's not safe.	/	1	5	5	Conduct inspections. Make sure staff is trained to react.	E
5	Hearing damage	3	3	9	Ensure all working staff have adequate protection and offer crowd ear plugs.	Ear plugs.	2	3	6		E, S
5	Overcrowding	1	5	5	Stagger entrance times and use protective barriers.	Security.	1	5	5		E, S
6	Crushing/ Falling	2	3	6	Put up barriers in front of the stage and have crowd management on site at all times. Work with musicians to have them stop playing in case someone gets hurt.	Barriers	1	3	3	Train staff and participants.	E, S
7	Intoxication	2	3	6	Ensure all merchants are licensed and food is fresh. Have medics on site at all times.		2	3	4		E, S

Licensing

When putting in place events, there is a number of regulations that need to be followed. These acts regulate the administration of alcohol, food safety, sound levels, health and safety of the event's staff and participants, and copyright. Some of the regulations and acts to look at in the context of live events are:

- Health & Safety At Work Act 1974
- Management of Health & Safety At Work Regs 1999
- RIDDOR 1995
- COSHH regs 2002
- Food Safety Act 1990
- Food Standards Act 1999
- Environmental Protection Act 1990
- Electricity at Work Regs 1989
- Provision and Use of Work Equipment Regs 1998
- Working At Height Regs 2005 Control of Noise at Work Regs 2005 (Noise Regulation)
- Personal Protective Equipment at Work Regs 1992 (02)
- Civil Contingencies Act 2004
- Managing Crowds Safely 1996
- Technical Standards for Places of Entertainment

For this Portfolio, we will particularly look at three licenses. The first is the Licensing Act 2003 which, according to section 1(1), regulates all activities including the provision of regulated entertainment and the provision of late-night refreshment. According to the Licensing Act 2003 17(1), a relevant Premises License must be made to relevant authorities. According to the government (gov.uk, 2022) the Premises License (Appendix 1) not only authorises the sale and supply of alcohol (which in this case is not relevant), but it also authorises the provision of public entertainment and late-night hot food and drinks.

Finally, according to the Copyright, Designs, and Patents Act 1988, playing copyrighted music - wether recorded or live - requires a permission that can be obtained through TheMusicLicence (gov.uk, 2022). The price of this licence varies depending on a number of factors, including capacity, size of the site, and number of invents held per year (PPL, PRS, 2022).

Ticketing and Programming

Organisers must protect the interest of the fans and to discourage touting activities. For this reason ,it was decided to only allow the sale of tickets on one platform and to limit transactions to 4 tickets per customer. The platform that was chosen is Weezevents. More than just a ticketing platform, Weezevents allows for wireless, radio-transmitted transactions to happen through bracelets. This innovative mechanism will facilitate the locking of phones in the Yondr bags, as customers will not need them to purchase items.

Tickets will be released in different batches. The first invites will be sent to industry people, allowing for 200 complimentary tickets. Early bird tickets will then be released when the festival is announced. Early bird tickets help promote the festival as they encourage prospective attendees to start generating sales (Weezevents, 2019). Costumers who buy early bird tickets will benefit from discounts on food and drinks and free samples during the festival. Different tiers of tickets will be put in place for the activities and speakers, with the possibility to upgrade tickets on the day of the event.

Frehab's programme can be divided into two main categories - music and activities. The festival's doors will open every day at 10.30AM to allow time for the first people to come in before activities start at 11.30AM. Live music, on the other hand, will start every day at 1PM and continue into the night until 1AM.

Two genres of music have been identified for the 2 days. On day 1 attendees will experience a medley of indie, pop, and psychedelic music, culminating with ground-breaking artist Rosalía as the last performer of the day. On the second day, the lineup will be more Rock, including artists the likes of Halsey and Bring Me The Horizon. This separation of the 2 genres will allow getting 2 different crowds into the intimate festival, thus benefitting the sponsors that in this way will be able to market their products to a varied demographic. Separating the 2 genres will also allow for different labels and industry people to come. To reiterate the need for a more inclusive scene, the lineup chosen is gender-balanced: festivals the likes of Reading & Leeds faced backlash after putting a high percentage of male-fronted bands on their bill (Daly, 2020). In 2022 it feels more important than ever to give space to women in music.

Frehab - Day 1

DOORS 10.30 AM			
SPEAKERS STAGE	**TIME**	**PERFORMERS STAGE**	**TIME**
Introductory talk	11.30AM		
Antistress meditation	12PM		
Pre-mosh exercises	12.30PM		
Dirty Hit panel	12.30PM		
LUNCH BREAK	1PM-2PM	Black Honey	1PM
Post-lunch exercises	2PM	Vukovi	2PM
Mental health panel	3PM	Hot Milk	3PM
Painting	4PM	Yonaka	4PM
Yoga	5PM	The Hunna	5PM
Sponsors talks and trials		GIRLI	6PM
Pre-dinner meditation	7PM	The Vaccines	7PM
		Rina Sawayama	8PM
Meditation		Two Door Cinema Club	9PM
		MGMT	10PM
		Tame Impala	11PM
Stargazing	1.30AM	Rosalía	12PM

Frehab - Day 2

DOORS 10.30 AM			
SPEAKERS STAGE	**TIME**	**PERFORMERS STAGE**	**TIME**
Introductory talk	11.30AM		
Antistress meditation	12PM		
Pre-mosh exercises	12.30PM		
Rawpower MGMT panel	12.30PM		
LUNCH BREAK	1PM-2PM	Big Joanie	1PM
Post-lunch exercises	2PM	Meet Me @ The Altar	2PM
Mental health panel	3PM	Kid Kapichi	3PM
Writing	4PM	Wargasm (UK)	4PM
Yoga	5PM	Don Broco	5PM
Sponsors talks and trials		Enter Shikari	6PM
Pre-dinner meditation	7PM	Nova Twins	7PM
		The Japanese House	8PM
Meditation		King Princess	9PM
		The 1975	10PM
		Bring Me The Horizon	11PM
Stargazing	1.30AM	Halsey	12PM

Marketing

"Perceived value" has been recently analysed in the context of events: it is proven to affect both customer satisfaction and behaviour, and it is a measurement of all the aspects of the event (Xu, Wong, and Tan, 2022, pp. 208-210). The perceived value of an event, therefore, includes not only the lineup but also the rest of the factors that influence the experience. For this reason, Frehab will be heavily branded as a sustainable, diverse festival with the possibility to experience a different delivery of live music. The collaboration of sponsors in this phase is crucial. The chosen sponsors share the same bill as the festival, and attendees are expected to relate to the ethics of both. However, it is not only the attendees that need to be considered when thinking about perceived value. According to a report published by the House of Commons (2019), festivals in the UK contributed to £1.76 billion in GVA in 2019. At least 10% of this income went to local businesses. Thus, the festival needs to bring value to the Frome community as well. Businesses and citizens

will be encouraged to participate and to make suggestions to enhance the sustainability of the festival, both through an environmental and community lens. The marketing strategy will therefore start within the town: billboards and flyers will be circulated, and local radio broadcasts will start advertising the event to citizens before general announcements.

The second category of people that will be informed of the event includes labels, publishing agencies, management companies and other industry executives. One of the main goals of Frehab is to facilitate networking, and the categorisation of bands within the two days will help to draw in a varied pool of industry people. Moreover, the presence of industry people and panel hosts from the industry will attract a crowd of prospective industry workers, thus facilitating ticket sales within the music universities environment. The general audience profile also includes people from 18 to 30 years old, fans of either genre of music and/or with strong ethical values regarding the consumption of substances and sustainability.

Headliners will be announced little by little to increase expectancy and hype. Mid-tier artists will be announced first, with headliners' names released in the following weeks and months to steer the curve of sales if needed. Most of the marketing activities will rely on the artists' participation in the campaign: they are expected to draw in the most sales through their channels.
The main communication channel will be social media, where ads will start circulating to advertise early bird tickets. The reach of ads will be monitored to target specific groups within the target demographics. Traditional marketing will also be used in the form of billboard posters sponsored by our partners in selected tube stations in London.

Budgeting and Financing

A small event like Frehab mainly depends on the sponsors' participation. Although an Arts Council application (appendix 2) has been made, the funding has not yet been secured. Sponsors' participation will help market the event (thus cutting promotional costs) and it will also help cover some of the costs related to the organisation of the festival. Tables of predicted income and expenses have been built to understand ticket diversification and projected revenues:

Incomes

Item	Price	Units	Total revenue
Comps	0	200	0

Item	Price	Units	Total revenue
Early birds tier 1	£64	200	£12,800
Early birds tier 2	£80	300	£24,000
Full price tier 1	£80	1150	£92,000
Full price tier 2	£100	1150	£115,000
Merchants	£500 to trade	10 merchants	£5,000
Merchandise	25% of all sales		
TOTAL			**£248,800**

Expenses

Item	Cost	
Artists & Production	£100,000	
Site hire	£3,000	
Marketing	£2,000	Including radio, ads, flyers
Box Office	£5,000	£2,970 fees on Weezevents + other fees
Salaries	£25,000	About 200 staff, minimum wage pay, 12 hours a day
Overheads	£10,000	
TOTAL	£145,000	

Based on the predicted expenditures, it was calculated that 1,740 tickets need to be sold to break even (1,450 tickets at £80 each and 290 tickets at £100 each).

Reference List

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Appendix 1 - Premises License

(Parts of this application have been redacted for anonymity purposes)

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

PLEASE READ THE FOLLOWING INSTRUCTIONS FIRST

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

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

I/We REDACTED
(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 **Please see site map.**			
Post town	Frome	**Postcode**	**B11**

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

Part 2 - Applicant details

Please state whether you are applying for a premises licence as		**Please tick as appropriate**
a)	an individual or individuals *	please complete section (A) X
b)	a person other than an individual *	
i	as a limited company/limited liability partnership	please complete section (B)
ii	as a partnership (other than limited liability)	please complete section (B)
iii	as an unincorporated association or	please complete section (B)
iv	other (for example a statutory corporation)	please complete section (B)
c)	a recognised club	please complete section (B)
d)	a charity	please complete section (B)

Part 3 Operating Schedule

When do you want the premises licence to start?

DD		MM		YYYY			
2	4	0	6	2	0	2	2

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

DD		MM		YYYY			
2	5	0	6	2	0	2	2

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

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) X

f) recorded music (if ticking yes, fill in box F) X

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) X

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

In all cases complete boxes K, L and M

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	X
Day	Start	Finish		Both	
Mon			**Please give further details here** (please read guidance note 4) 3,000 people per day, 12 artists per day		
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	13	2			
Sun	13	2			

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	X
Day	Start	Finish		Both	
Mon			**Please give further details here** (please read guidance note 4) 3,000 people each day		
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	10.30	2.30			
Sun	10.30	2.30			

Appendix 2 - Arts Council Application

Example of Arts Council application.

Eligibility questions - You/Your organisation

The following questions allow us to check your application against some basic criteria for the funding programme.

Are you over the age of 18?

* Choose one option that applies from the following list:

- (●) Yes
- ( ) No

Are you based within England or the wider United Kingdom?

* Choose one option that applies from the following list:

- (●) Yes
- ( ) No

Note: If you are an individual you will need to have a bank account in the UK.
If you are an organisation you will need to have a registered office and bank account in the UK

Do you have any overdue conditions for a previous Arts Council National Lottery Project Grants awards?

* Choose one option that applies from the following list:

- ( ) Yes
- (●) No

Are you currently waiting for a decision from us on;
- Another Arts Council National Lottery Project Grants application?
- Another Arts Council National Lottery Project Grants Expression of Interest?
- A Developing your Creative Practice application?

* Choose one option that applies from the following list:

- ( ) Yes
- (●) No

Note: Only in exceptional circumstances would we accept a second application from someone while they are still waiting for a decision from us on a first application.