



Duck, Duck, Goose Festival - Lily Park, Ascot

22.08.22

Live Music and Event Management Part 1

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Duck, Duck, Goose Festival 2022

1. Introduction

The following documentation provides a solid plan for The Duck, Duck, Goose festival which is to take place in Lily park, Ascot, in August 2022. The event is targeted towards industry professionals aged between 27-40 who work in creative sectors of work across the UK and those interested in the UK creative sector. The festival is daytime based, is family-friendly and offers a limited space of luxury camping facilities. Lily park Ascot, is a 23-hectare open space of public land, located near Bracknell town centre and Ascot, with excellent road and rail links to London (Forest Council, 2021). The location was chosen due to its large space of land, transport links, parking facilities and beautiful scenery.

2. Aim

The event aims to create an environment that is heavily focused on networking and promoting the services of local established companies and brands in the form of a fun, luxurious and elaborating event creating a learning experience for all involved. The DDG team will be working with 'Attitude is Everything' to ensure there is access for all at the event. Attitude is Everything is a company that improves Deaf and disabled people's access to live music by working in partnership with audiences, artists and the music industry (Attitude is Everything, 2021). The festival will come together by exposing London based brands and inviting celebrities and influencers who are heavily involved in the creative sector to speak, perform and engage with the audience. This festival heavily relies on sponsorships from London based brands.

3. The 5 W'S

Who: Creative industry professionals and entrepreneurs wishing to expand their network base and gain insights on similar local businesses, products and services. These are people who are used to taking financial risks to improve their chances of success. The age bracket of 27-40 applies as we want to attract those who have already established steady start-up models in the creative fields and have built up a strong pipeline of trustworthy contacts over the years.

It would be hoped that the attendees are sociable and open-minded characters who are likely to engage and network freely before, during and after the festival. The network of those in mind would be most likely to use is the LinkedIn platform and Instagram as we want to attract those who are business orientated and looking to grow their professional networks whilst also enjoying the entertainment and visually flamboyant attractions of the festival.

The festival is family-friendly, encouraging the business-focused attendees to welcome their families into their world of work in a fun and engaging environment. The event is aimed to educate the next generation on the creative industry opportunities and future technology aspects. The festival is not only perfect for families but also great for singles who want to expand their social bubbles and to meet potential partners and clients. The festival would also be a great idea for work colleagues to attend together as a bonding weekend and to market their products. Social media influencers and journalists will be invited with complimentary tickets for marketing reasons which will be talked about in detail further into the plan.

What: The event will be marketed as a two-day conference, targeted towards entrepreneurs involved in the creative industries. Ticket holders must give information on the company that they

will be representing whilst at the festival and will receive a lanyard with their details to make it easier for others to approach them during the event.

There will be a selection of world-class entertainment across the weekend including well-known musicians, comedians, chefs, presenters, reality stars and other art forms known across popular media channels such as Radio 1, The BBC, Channel 4, Netflix and Youtube. The event will be highly immersive throughout, encouraging ticket holders to engage with one another through various forms including the unique DDG app which will present engaging challenges for ticket holders which will reap rewards and allow the members to get to know each other before the festival. The capacity of 3,000, which is very low in comparison to similar festivals, can be seen as intimate. It is intended to create a sense of closeness and togetherness across the selected ticket holders, fostering unique opportunities for business development. Increasingly, the best way to develop business ventures is in modern social settings. The festival aims to provide individuals who are working in people-orientated industries the chance to expand their business opportunities by surrounding themselves with others who are like-minded.

Why: The event provides unique opportunities to creative industry business owners. Its objective focus is to allow them to represent their business models and to connect with like-minded entrepreneurs in similar fields which would lead to contacts, business relations and fresh start-up ideas in a relaxed, enjoyable and highly engaging space. Due to the Covid-19 pandemic, businesses have been forced to take advantage of digital technology which has meant a lack of face-to-face interaction. This festival gives entrepreneurs a chance to once again have human contact in the world of business and to have fun whilst sharing their journeys and demonstrate ways in which new technology can be implemented into businesses.

When: August 2022. The reason that this date is planned further ahead than a festival planner would usually do for this size of the event is that DDG would like to form an online network of the selected attendees so that relationships can start to be built between companies before the event takes place. To attract those who are highly professional and respected in the creative industry, the visual content connected to the marketing and PR plan must be of an extremely high standard for them to take the event seriously and want to invest in this experience.

Where: Lily park, Ascot, is a 23-hectare public open space, located near Bracknell town centre and Ascot, with excellent road and rail links to London (Forest Council, 2021). The location was chosen due to its large space of land, transport links, parking facilities and beautiful scenery.

4. The Team

The team begins with the person who had the initial idea of the event, the ‘creator’. The creator of the event must see a clear vision of every aspect of the event and be able to propose this to a team of people who can bring it to life. The person who came up with the idea must be able to communicate the idea to a team of freelancers who will build the core team and investors or sponsors who will help to fund the event.

Knowing the events industry can be compared to any project-based industry. Civil engineering, for example, is not just about the product; it is a description of the process needed to create that product. Event management, therefore, is about the processes that are used to create that product. A fully qualified event manager must hold knowledge in the following fields; local government regulations, project management software, relevant legal issues, employment legislation, market

research, economic impact analysis, ethnics, break-even analysis, networking, obtaining sponsorship, contingency management, marketing, human resource management, business planning, relating to the media, time management, budgeting and project management (Bowdin, 2012).

The core team is mainly built up of freelancers for festivals as they are not usually needed on a full-time basis and one person could cover multiple roles depending on the budget and scale of the event. The core team is divided into departments including; licensing, security, owners, finance, commercial operations, access, site, music, creative production, theatre and marketing. Using freelance contractors ensures that no money is wasted on staff having no work to do at each point, this is another reason that careful planning is vital so that no time is lost or money spent on staff completing irrelevant tasks. Freelance core team members can include the: operations manager, licensing manager, security and volunteers manager, gate manager, residents manager, sustainability manager, finance manager, marketing manager, press manager, social media manager, graphic designer, site manager, infrastructure manager, procurement manager, production manager and technical production manager.

Below the core team are the team managers. They are generally specialists within this area. They may be hired from service providers and they are not usually involved in the initial planning although they will come on board before the execution of the event to oversee all of the plans and tie up any loose ends. The team managers are likely to bring in teams of their own. They will manage the suppliers and contractors in the department that they are managing. The team managers will usually be in the following sections for large scale festivals; waste manager, head security, head stewards, stage managers, artist liaison manager, costume manager, building manager, decor manager, lighting manager, transport manager, programme manager, ticket managers, zone

manager, site manager, trader manager, production manager, site officer manager, h&s manager, event control manager, led gate manager, crew gate manager, welfare manager, information point manager and bar manager.

The crew work underneath the managers. They are not expected to be paid a large amount and will likely be volunteers. These include; stewards, security, carpenters, welders, painters, set builders, performers, site crew, artist liaisons, stage managers, lighting engineers, stagehands, litter pickers, scaffolders, box office staff, sound engineers, h&s team, programme sellers, production office staff, music office staff, runners, caterers, site artists and bar staff.

5. Stakeholders

Events have rapidly become professionalised and are increasingly attracting the involvement and support of governments and the corporate sector (Bowdin, 2006). The audience is the main focus of the planning however, the stakeholders are equally important to turn the initial plan into a reasonable reality. Stakeholders have a multitude of interests, especially when the event is on a larger scale. Some of these may include; market share, increased tourism, economic activity, tax revenues, promotional success, sustained economic growth, PR reach, audience profiles, customer focus, brand image, hospitality, new business opportunities and investment. Duck Duck Goose will draw the attention of many media focused stakeholders as it is heavily branded and invites influencers and celebrities as part of its a-class atmosphere.

- The organisers
- The local government authorities
- Sponsors
- Vendors

- Volunteers
- Residents
- Ticket holders
- The media/ press

6. Project Management

At the start of the planning process, it is important to outline the team that will manage the festival from start to finish. Outlining the team members also feeds into the financial plan which should allow a tangible expanded budget in case the team needs to increase in volume throughout.

Technology and software are to be taken advantage of where possible to cut time and costs. The quality of the team management will determine the success of the festival. The aim is to lead the staff and bring out their strongest qualities rather than managing as they will be expected to take on their responsibilities confidently without the need for micro-management. This strategy sustainably saves time and money.

The team members represent another sector of stakeholders. The team members are listed below, starting with those involved in the initial stage and ending with those at the finishing stage:

- The creator / the person with the initial idea
- The directors
- The key managers
- The event manager
- The designers
- The social media manager and website developer

- The sponsors
- The designers
- The artists and publicists
- The influencers and entertainers
- The sustainability manager
- The contractors
- The suppliers
- The landowner
- The local council
- The governing bodies
- The local authorities
- The media
- The booking agents
- The traders and stall owners
- The marketing team
- The PR team
- The photography/videography team
- The stage manager
- The communication team
- The security team
- The information team
- The volunteers
- The stewards
- The security team
- The hospitality staff (bar and food)

- The cleaners

7. Marketing plan

The event target market group are those who are between twenty-seven and forty and looking for escapism from their usual routine whilst being able to expand their business network, discover new ideas and include their friends and family. The festival has a wide range of amusements and engaging smaller events which help the ticket holders to meet new people in similar fields of the creative industry, to relax and enjoy time with family friends. A prior aspect of the event is that it allows the attendees to discover new locally sourced products and services which meet their criteria combined with music, comedy, theatre, live cooking shows and various art exhibitions.

The online marketing rollout will start twelve months before the festival and the social channels including the website will start to be built on immediately. All major social channels will be covered including Facebook, Instagram, YouTube, Pinterest and Snapchat. A heavy focus will be placed upon Facebook and Instagram, due to their popularity across the target market. Additionally, these platforms are the cheapest and most effective avenue for paid ads. Super Early Bird tickets will go on sale eight months before the event which will create a snowball effect in sales and an additional one month will be spent testing ads to figure out which type of content will get the most engagement. Promo videos will be released before the super early bird ticket releases and will involve micro-influencers and local boutique brand owners promoting the festival and their products. The line-up will be released four to five months before the festival as more time will be spent on quality content and creating the sense of a unique experience (Intellitix, 2017).

Creating a typical customer profile will provide data that enables DDG to develop a dedicated marketing strategy. This will be aimed at the preferred audience, allowing us to promote the festival to the targeted individuals. The Duck, Duck Goose brand wants to create a luxury brand feel that attracts a middle-class market who enjoys indulging in fine foods, wines, quality music and other treats that satisfy all of the senses. We are targeting creative professionals as we are taking a quirky and artistic approach to the design of the execution.

The list below highlights some of the characteristics of the target audience:

- 27 - 40
- Creative professionals
- Education level bachelors and above
- Living in the city (south)
- Works in a media-based role
- Enjoys networking for business and social reasons
- Single or Married
- Younger children or no children
- Homeowners
- Business owners
- Interest in fine food and wine
- Enjoys boutique brands and locally sourced products
- Takes care of health
- Cares about the environment and current political disputes
- Wears quality clothing
- Active social media users

- Listens to pop music, modern country and acoustic sessions

Similar festivals/ competitor analysis:

- Camp Bestival, Dorset
- Latitude, Suffolk
- Broadmasters, Cornwall
- Wilderness, Oxfordshire
- The Port Eliot Festival

8. Sponsorship

DDG is heavily reliant on sponsorship deals and will, therefore, entail heavy branding all over the festival and ticket marketing. The sponsors will align with the consumer's values and buying habits whilst also being in alignment with the values of the festival (creative, artistic, luxurious with locally sourced produce). A value of the event organisers is to try and source as locally as possible, sponsorship partners who formed their businesses in London are to be chosen selectively. Sourcing sponsorship allows the organisers to keep the prices of the tickets as low as possible and expands the budget allowing more money to be spent on the installation, visual aspects and entertainers.

There will be one hundred non-food start-up brands who will have stalls at the festival and one hundred food and drinks which we will be called the 'top 100 London'. As DDG has created a community app for all attendees and stakeholders, there will be profiles of each business/trader here and members will be encouraged to leave reviews and recommendations. There will be three main sponsors including one food, one drink and one non-food brand. The three main sponsors will have their logo visible across the entire event on everything from the umbrellas to the dustbins. The drinks brand will have their logo printed on all of the cups/glasses and the food brand will have

their logo printed on all napkins and cutlery, if traders in the top 100 London wish to use their logo on their cups and napkins, the predominant sponsor will also be printed on their packaging. The reason that the sponsors will have this visibility is that they are funding the majority of the equipment for the event, so it wouldn't be possible without them.

Examples of some selected sponsors include;

- Sipsmith Gin
- Richard Malone
- Harrods
- Rococo Chocolates
- Floc ID photo scan - To speed up ID scanning and to market Floc as a business
- Factmata - Tech start-up
- Chelsea design studios (particular designers)
- Tileyard - music tent
- The English Tea Company
- Money Box - investment app
- BBC
- City Mapper
- London Design Festival
- Burberry

Influencers and celebrities play a huge part in the sponsorship scheme as detailed plans for their content creation and posts will be produced and the activity will be carefully monitored. The communications team will ensure that all influencers and celebrities are taken excellent care of and are to monitor the schedules on an hour to hour basis.

9. Design

A professional production team who specialise in London based exhibitions will be hired to assist the design of the event. As the sponsors are relying on the attendees and content creators to market their products through social media channels and word of mouth DDG must ensure that a solid platform of photographic scenes are set up to allow this to happen. The exhibition based environment will include digital backdrops so that the sponsors can equally have their branding exposed for attendees to take photographs with a red-carpet effect. It is important that all equipment used is fireproof and meets the BSI standard along with the safety manager checks. As the event is in August, air on must be fitted into each tent making the event as comfortable as possible for all.

A mood board has been created to build up an idea of the theme of the event. All five senses will be considered throughout the festival ensuring that the sounds, smells, visuals and even touch are considered throughout. The festival is aimed at those in a higher earning bracket, therefore, luxury and the finer things in life are prioritised.

10. Programming

When programming a festival, it is important to be able to think like the audience and identify what they would want to see, hear and experience whilst also choosing artists that are familiar faces to the audience (Caines, 2012). Technology is to be relied on wherever possible when programming the event to limit the number of staff involved. A third party programmer will be hired to assist in the choices of performers and to communicate, book and plan the set times. This is a critical role as the music will create a large part of the experience and could have an adverse effect on the attendee's behaviour. For example, if an acoustic music set was played an hour before the grounds

closed, it would have a calming effect on the attendees compared to if an upbeat drum and bass set was played. More upbeat music being played late at night will encourage attendees to drink more and become louder. As this is a family-friendly festival and is taking place in a preserved area a calming yet uplifting atmosphere must be carefully controlled.

11. Financial planning

The financial manager effectively controls the growth of the business and it is necessary to be carried out by the event organisers for the protection of the creditors and the shareholders. Finance is at the centre of every business and at the heart of management (Raj, 2016). Traditionally, financing for events is split into four major accounting disciplines; financial accounting, management accounting, financial management and auditing. The purpose of the audit is designed by the law-making bodies and is taken after the first 12-months of the company being live, and then every 12-months after that. This is to determine whether International Financial Reporting Standards (IFRS) or Generally Accepted Accounting Principles (GAAP) meet the individual countries legal requirements (Raj, 2016).

DDG has chosen to declare its entity as a limited company and therefore will be expected to prepare a financial report at the end of each financial year. This is mainly for the interest of any shareholders and any other interested parties that may want to view the companies accounts on companies house. This is a legal requirement under the Companies Act 2006. The directors of the company are responsible for ensuring the accounts uploaded are accurate and uploaded within the given time scale (Raj, 2016). As this is the first year that the company will be spending and making money, (appendix 1) shows a trail balance sheet for the event to give an idea of what will be produced for companies House. It is difficult to tell the ROI on a festival based on its first year, it will need to be monitored year by year to see a clearer financial model.

Although the event does not expect to make a huge amount of financial gain in the first year, there is a heavy focus on Social capital. Festivals are dependant on income however, they are more about bringing communities together and breaking even for DDG. Social Capital is the benefits derived from sociability. Social capital can be described most simply as the aspects of social context (the “social” bit) that have productive benefits (the “capital” bit). It relates to social relationships and social structures which is what DDG aims to do (bring like-minded people together). It involves people knowing each other and having positive relationships based on trust, respect, kindness, and reciprocity. It involves supportive social structures that encourage prosocial actions and discourage exploitive behaviours (Claridge, n.d.). Eventually, this aspect will become so valuable for those involved that the money spent by attendees will become more invaluable. With a heavy focus on London based brands, the success will also be measured by how many interests of London based brands are involved in the festival in the upcoming years.

12. Licensing and documentation

The event team must be in close communication with Bracknell Forrest Council before, during and after the event.

Noise

To organise an event that will not cause a noise nuisance, the event plans need to be clearly planned out in advance and the organisers should seek guidance from the Safety Advisory Group on noise-generating activities (Forest Council, 2021).

Before the event:

- Write to local residents informing them of the event – this should state the length of the event, when the event is due to finish and the organiser's phone number so that residents can call if they are disturbed by noise during the event
- Plan the layout of the site and place the noisiest areas away from the most sensitive location which will be discussed in a community meeting
- Any indoor gatherings are to keep the doors and windows closed where possible
- An environmental health officer must be contacted with any concerns

During and after the event:

- Have a nominated person regularly patrol the area, particularly near any houses, during the event to check the noise levels - if the music is likely to cause a nuisance then the volume should be reduced
- Stewards to tell people leaving the event especially late at night, to leave quietly and not unreasonably disturb residents in the neighbourhood
- Speakers to be pointed away from any noise-sensitive premises
- after 11 pm, music should be kept to a level where it would not be audible inside a residential property

- The music noise level should not exceed 65dB (A) over a 15 minute period at the nearest noise sensitive property and should not continue past 11 pm

Complaints of noise nuisance from events could mean the council may subject future events held on the same site to proactive nuisance action.

Licenses

Licenses are needed for the following activities (specific to Bracknell Forrest Council):

- Sale by retail of alcohol
- Provision of late-night refreshment: sale of hot food or hot drink between 11 pm and 5 am

The consumption of alcohol is not licensable. So an event at which people bring along their own alcohol doesn't require a licence. However, if the cost of an event ticket includes a glass of wine, for example, then authorisation will be required. In addition, you may need a licence for the provision of regulated entertainment.

Regulated entertainment is defined as one or more of the following but please see the below sections which provide details of various exemptions:

- Performance of a play
- Exhibition of a film
- Live and/or recorded music (but not background/incidental music)
- Performance of dance or entertainment of a similar description

Entertainment is only regulated entertainment where it takes place in the presence of an audience and is provided, at least partly, to entertain that audience. Events that are held in private are not licensable unless those attending (such as the guests) are charged to make a profit (including raising money for charity).

Exemptions apply to:

- Provision of entertainment at a place of religious worship or for the purposes of a religious meeting or service
- Garden fetes (unless the event is promoted for private gain)
- Education, rehearsals, advertisements and demonstration of products
- Live simultaneous television or radio broadcasts
- Morris dancing

In addition, there are a number of exemptions for entertainment between 8 am and 11 pm, such as live unamplified music, or not-for-profit film exhibitions held in community premises. For confirmation on whether the entertainment you are planning is licensable, please contact the Licensing Team.

As the DDG event falls outside these limits, excluding the education, rehearsals, advertisements and demonstration of products elements, it is applicable that the organisers will need to apply for a premises licence along with a temporary event notice (TEN). This will be a process that takes place with the guidance of the council and it is confirmed that they are willing to support the application.

13. Health and safety

The DDG organisers must ensure all staff, attendees and residents are safe when attending, during and leaving the site. On the initial visit to the site, the organisers ensured that the necessary facilities would be accessible for all involved in the event. The following factors were taken into consideration:

Facilities

- Is there enough space for the seating, stages, parking and camping areas?
- Are there enough toilets for the people attending? It's recommended that you have at least one toilet for every 50 people
- Where will the freshwater taps be installed, how many drinking taps do we need and how will we ensure all traders have freshwater access for cooking and washing their hands?
- Will any heaters need to be installed, even though the event is in August?
- Where will the suppliers enter the site, where will the entrances be for ticket holders and where will the performers park and enter the site?
- Is there easy access for the emergency services to arrive on-site if necessary?
- Is there enough space to avoid any over-crowding?

Slips and trips

- How can we ensure all cables are hidden away or taped down and which parts of the land will be used as walkways?

- What action will be taken if the ground becomes wet and slippery? Where will the materials be kept?
- How will any type of spillage be cleaned up?
- How even is the ground and will this affect the building structures?

First aid

- What action is to be taken if somebody is injured, and how will the emergency services access each area of the site? Where will the first aiders be located?
- Where are the first aid boxes going to be located and what will they be stocked with?
- Which services need to be contacted apart from the police ambulance and fire department such as; St John Ambulance or the British Red Cross?

Fire safety

- Where should the fire extinguishers be positioned?
- Who must be trained to use the fire extinguishers?
- What type of fire extinguishers are needed?
- Do only the traders cooking food need fire blankets or do we need them in other areas?
- What is the fire evacuation plan and which staff need to be trained?
- Who is responsible to call the fire brigade in the instance of a fire?
- Which area of the land will be used as a fire assembly point?

Electrical equipment

- Where will the electrical points be positioned?
- How many sockets will be needed?
- How many AMPS of electricity will be needed to power the festival?
- What are we going to use as a backup power source?
- Who is responsible for electrical checks?
- How will we keep ticket holders away from the electrical equipment?
- How will ticket holders and staff charge their phones?
- Where will we install the internet, who will have access and does it need to cover the entire site?
- Which water-resistant covers do we need for the electrical equipment to protect them from rain and spillages?

Health and safety posters on site

- Health and safety law poster
- Safe handling of chemicals (COSHH)
- Hand washing procedure
- Food hygiene
- Food safety temperatures
- Office safety

- First aid

PPE (Personal Protection Equipment)

At current, the UK is required to wear masks in public spaces and regularly sanitise. As DDG festival is in more than one year, we are hoping that the mask-wearing will be behind us by then however, we will have access to disposable masks in each office and we will have sanitiser dispensers on all entries and exits, next to the food and drink stalls and in each office cabin for general cleanliness. Personal protection equipment will be required to be worn by certain staff at certain times. Contractors will be expected to have their own safety equipment however, volunteers and other staff who will be working on-site will have these provided by the organisers and will include:

- Steel toe-capped boots with slip resistance
- Hi-visibility vests
- On-site Covid-19 testing (if still applicable)
- Soundproof earplugs
- Radios
- Helmets

14. Risk assessment

Event description: Public, Outdoor Festival With Camping

Location: Lily Hill Road, RG12 2RX

Assessor: Site Manager

Assessment date: 22.08.22

Assessment reference: DDGF22

Risk Rating	
Likelihood	Severity
1 = Low	1 = Low
2 = Moderate	2 = Moderate
3 = Substantial	3 = Substantial

Likelihood x Severity = Assessed Risk Rating Band

Rating Action Bands	
Assessed Risk Rating Band	Control Measures
1-3 = Low Risk	Maintain existing control measures
4-6 = Moderate Risk	Review existing control measures
7-9 = Substantial Risk	Improve existing control measures immediately and consider stopping work activity until risk reduced

Event Phase: Arrival on Site / Set Up								
Hazard	Risk	Initial Risk			Measures to manage the risks effectively	Residual Risk		
		Like- lihood	Seve- rity	Risk Rati ng		Like- lihood	Seve- rity	Ris k Rati ng
Vehicles arriving on site	Passing pedestrians may be struck inadvertently.	1	3	3	Movement of vehicles around the site will be prohibited unless an Event Manager or steward is available to escort wearing high visibility vests. If trucks arrive on-site during the night they must have relevant safety lights.	1	3	3
Unloading of goods	Pedestrians may be struck by falling goods.	1	2	2	The event manager will ensure the road used by unloaders is clear and will ensure all loads are transported safely.	1	2	2

Adverse weather	The floor could become slippery and stage fixtures or signage could fall onto people.	1	3	3	A professional hired health and safety guard will be hired to check all structures are secure before the event and wood chipping will be stocked on-site to ensure the ground is safe in the case of heavy rain.	1	3	3
Traders without legally required documentation	Food on sale may not be safe for consumption	1	3	3	The event manager will check all trader food safety documentation, as outlined in the method statement before the set-up and scanned documents will be kept on file. Any traders without this will not be allowed to trade.	1	3	3
	Gas equipment may not be safe for use	1	3	3	The event manager will check all trader gas safety documentation, as outlined in the method statement, before set up. Any traders without this will not be allowed to trade.	1	3	3
	Electrical equipment may not be safe for use	2	3	6	The event manager will check all trader electrical safety documentation, as outlined in method statement, before set up. Any traders without this will not be allowed to trade.	1	3	3
Gazebos	Incorrect positioning obstructing fire exits	1	2	2	The event manager will ensure gazebos are erected in accordance with the site plan agreed with the landowner and council. Stalls will be inspected individually before opening the gates to attendees.	1	2	2
	Protruding objects causing trip hazards.	2	2	4	The event manager will ensure all objects are contained within the four walls of each gazebo.	1	2	2

Event Phase: During Event / Behavioural Issues								
Hazard	Risk	Initial Risk			Measures to manage the risks effectively	Residual Risk		
		Likelihood	Severity	Risk Rating		Likelihood	Severity	Risk Rating
The use of alcohol and drugs	Attendees could overdose resulting in hospitalisation or death.	4	6	24	Signage to make it clear drugs are forbidden. Security search on entry and police sniffer dogs present. No alcohol is to be brought to the site by attendees, it must be bought on site.	2	2	4
Overcrowding	People could become crushed resulting in injury or death.	6	8	48	Research the maximum capacity of similar past events and take precise measurements of each venue space. Stewards must ensure each venue space does not exceed the maximum capacity at any time. The local authorities MUST be made aware if the maximum capacity exceeds at any point.	5	8	40
Anti-social behaviour	Anti-social behaviour resulting in injury, noise complaints and a negative image.	2	4	8	No sharp objects are allowed on site which could be used as a weapon. Anyone overly-intoxicated by alcohol or drugs to be taken to the medical tent until sober. Local authorities to be contacted immediately.	4	5	20
Food Serving	The customer could suffer from an allergic reaction.	1	3	3	Traders must produce a list of allergens upon request. Traders knowledgeable of all ingredients used in cooking/preparation. Traders must be able to produce a list of all ingredients upon request.	1	3	3

Gas Usage	Sources of ignition close to gas, in the event of a leak, could cause an explosion.	1	3	3	The event manager will check all gas safety certificates. Any traders without this will not be allowed to trade. Smoking will not be permitted within 5 meters of the trading area. Naked flame cooking appliances will not be permitted.	1	3	3
	Gas canisters accessible by members of public	1	3	3	The event manager will ensure gas canisters are contained within the four walls of each gazebo and/or securely situated within a gas cage.	1	3	3
Fire	Fire from cooking appliances may spread onto adjacent structures.	1	3	3	The event manager will ensure all traders have fire extinguishers and/or fire blankets readily available within each of their gazebos.	1	3	3
Overhead signs on Gazebo	Signs that aren't properly secured may fall and strike customers.	2	3	6	All traders are advised to ensure any signs are properly secured. Event Manager will test the strength of sign fixings with a gentle pull.	1	3	3

Event Phase: During the festival

Hazard	Risk	Initial Risk			Measures to manage the risks effectively	Residual Risk		
		Like- lihood	Severit y	Risk Rating		Like - liho od	Seve rity	Risk Ratin g

Fire	Equipment could be set alight resulting in a burn down of the venue structures.	2	3	6	All electrical equipment is to be PAT tested and must be deemed safe, checked and signed by all relevant parties (event managers, production managers and contractors). All cables must be hidden/buried away from contact. Event managers must monitor and act quickly on any oil spillages or flammables found on site. Attendees will not be allowed to bring any flammable substances on site.	3	3	9
Unstable structures	Unstable structures could collapse and cause harm, injury or death.	2	3	6	All structures deemed safe, checked and signed by all relevant parties (event managers, production managers and contractors) before each event. All structures must be monitored by the relevant parties before, during and after the event. The set-up and de-rig must be overseen by an event manager.	3	3	9
Lost/kidnaped children	Children could wander and become lost resulting in panic to themselves and their guardians and become at risk of being kidnapped.	3	6	9	Ensure safeguarding measures are in place at the planning stage of the festival. Ensure all staff members are trained and fully aware of the policy and procedures. The documentation MUST be signed by relevant staff members before the event.	3	6	9
Vans and trucks leaving the site	Pedestrians walking by may be struck inadvertently.	1	2	2	The event manager is to escort all vans and trucks whilst moving around the site. Event Manager to ensure vans and trucks are assisted off-site and will ensure speed is low. No vehicle must move around the site without guidance from an event manager.	1	2	2

Loose bulk	Traders may accidentally leave bulky items behind, creating a trip hazard.	1	2	2	The event manager will monitor traders closely before departure to ensure no bulky items are left behind during the breakdown.	1	2	2
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Parties who must read through the risk assessment thoroughly and sign include:

- The head organisers
- Team leaders
- Event contractors
- The festival owner
- The landowner
- Local authorities
- Emergency services / first responders
- Local transport providers
- Neighbouring businesses and residents who have any concerns about the event

A meeting will be held between the above parties within the first three months of the initial planning period. If any parties sound disapproved of the risk assessment, it will be reviewed carefully and re-written.

15. Event Sustainability Action Plan (ESAP)

The reason a sustainability plan is needed is so that DDG can limit any negative feedback from interested stakeholders. This festival is to be in full compliance with ISO20121 and all of its legal requirements to ensure that the event is as sustainable as possible. All previous, present and upcoming laws have been studied to ensure that all bases are covered and with the future goal in mind that the festival can receive a sustainability certificate, embodied in the ISO20121 plan, a system called 'SAVE' has been created to simplify the strategy. The SAVE infographic will be used in the sync of a plan-do-check-act cycle and is to be reviewed carefully after the de-rig of the festival to ensure improvements can be scheduled for future events. Along with the risk assessment, the list of the following parties is to be educated on the plan and are to sign documentation to agree to abide by the plan and to take on a part of the responsibility for any environmental damage caused. DDG will also work with 'A Greener Festival' who is a not-for-profit company, committed to helping festivals and venues become more sustainable providing certification, training, expertise,

and facilitate the exchange of best practices (agreenerfestival.com).

- The head organisers
- Team leaders
- Event contractors
- The festival owner
- The landowner
- Local authorities
- Emergency services / first responders
- Local transport providers
- Neighbouring businesses and residents who have any concerns of the event

ISO20121 is an Internationally recognised establishment allowing the festival organisers to exceed in reaching the expected sustainability requirements in the UK. Successful implementation of an event sustainability management system will ensure continual performance improvement and systematic management of issues rather than an ad-hoc approach. By adopting ISO 20121, DDG will be required to demonstrate that they are minimising potential negative impacts on the environment, communities and local economy - maximising the positive impacts and leaving a legacy to be proud of (Need to demonstrate a responsible approach to event management? 2021).

The main objectives of the ESAP are as follows:

- To ensure that the ESAP is adhered to throughout the lifespan of the event, starting from the initial design process through to the de-rig
- To make all relevant parties aware of the process and aware of their responsibility and roles regarding the plan.
- Implement relevant training to any staff or included parties and offer ongoing training if required.
- To communicate the ESAP clearly to all relevant parties.
- To create a simple plan for all attendees and other interested parties to have access to on the website.
- To work closely with and stay in constant communication with Bracknell Forrest Council.
- To keep pollution and water wastage to a minimum.
- Minimise all energy consumption where possible across all aspects of the event including the initial planning period.
- Reduce the use of petrol-fuelled vehicles arriving on site.
- Reduce the number of vehicles arriving on site.
- To encourage attendees to use transport links and car share where possible.
- To market a positive vision for the Duck Duck Goose festival.
- Prioritise the health and concerns of the attendees and all involved parties involved in the event from the planning stage to the de-rig.
- To persistently monitor wastage, water and energy use throughout the event, especially when live.
- To evaluate ongoing performance and to request sufficient feedback from all relevant parties.

All related parties to the Duck Duck Goose Festival, August 2021 MUST sign the below agreement to ensure they have read the above policy with careful attention and understand that they are obliged to obtaining the expected standard of the ESAP.

SIGNED_____ NAME_____ DATE_____

POSITION_____ COMPANY_____

16. Travel

Transport arriving at and from the site will produce greenhouse gas emissions. Carbon emissions from automobiles are among the biggest contributors to pollution, climate change, and global warming (Krososky, 2021). To eliminate the exposure of carbon emissions, locally sourced staff and supplies will be used where possible. When ticket holders purchase their tickets, they will be asked to download the app and create a customer portfolio with some basic details of themselves. On the app, there will be a section for car sharing, encouraging all ticket holders to car share where possible. Performers will not be asked to car share, however, any transport that is arranged for them including airport or hotel pickups will be arranged by hiring low emission vehicles. The closest train station to the site is Bracknell train station which is a one hour and ten-minute train journey from London Victoria train station. This would take roughly twenty minutes more by car. There will be a free shuttle bus from Bracknell Station to the site which is a six-minute journey and thirty minutes to walk. Another station with the same distance is Martins Heron train station which will also have a shuttle service. Attendees will be advised on both stations to try and limit any overcrowding or waiting around for the shuttle transport.

17. Consumption

Methane is a byproduct of several different industries, but the most egregious is actually agriculture, specifically as it pertains to livestock like cows and sheep. According to Greenhouse Gas Online, a single sheep can produce about 30 litres of methane each day and a dairy cow up to about 200. That much methane can do significant damage to the ozone over time, which is why Duck Duck Goose will be ensuring that at least 50% of the food and drink offering at the festival is vegan to adhere to the event sustainability action plan. Food traders will be carefully chosen and those with sustainable brands will be chosen over any others.

18. Outcome

The above plan clearly highlights the aims and objectives of the Duck Duck Goose festival. It is evident in this era that health and safety and environmental concerns must act as a priority over all other aspects. These are legal requirements that must take place in the initial stages of planning. The second most important factor is that the organisers can sell the tickets, as the expenses must be covered and create a positive public image and life-changing event which will add value to each of those that are involved.

19. Appendix

1. Trial Balance Sheet, 1st year projection.

2022 Duck Duck Goose Festival Trial Balance Sheet

		DR	CR
Event Income			
Sales			£223,400.00
Capital			£112,600.00
Event Expenditure			
Purchase	£71,800.00		
Motor Expenses	£7,450.00		
Office Expenses	£13,900.00		
Premises	£77,300.00		
Motor Vehicles and Machinery	£22,155.00		
Fixtures and Fittings	£14,790.00		
Light and Heat	£1,200.00		
Debtors	£25,900.00		
General Expenses	£3,000.00		
Creditors			£35,650.00
Bank	£27,800.00		
Cash	£4,565.00		
Drawings	£6,000.00		
Stock at 1st Jan 2022	£34,500.00		
Salaries and Wages	£39,790.00		
Rent and Rates	£21,500.00		
	£371,650.00		£371,650.00
Stock at 1st Jan 2023	£16,800.00		

2. Site Plan



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