

Appendices

Appendix 1 - Site Map

Glitch Festival will be a 3000 capacity electronic music Festival located in Bygrave Woods, Hertfordshire. Situated around an hour's drive from London and fifteen minutes from the closest train station, Baldock, Glitch will be easily accessible for many of its guests. The site chosen has previously held Festivals, most famously Farr festival, and so We will be using their layout as a template due to the skeleton of an infrastructure still being there. For many years Farr was a two day festival, therefore one would hope that local residents would be amenable to a reversion to the shorter schedule. Farr also played music until 6am on Saturday and Sunday morning, which bodes well for our event and licensing applications.

The site itself is farmland rented out by the Farr family who have always been quite supportive of festivals and are known to offer assistance in set up as they know the land well. However, there are fields in use by their farmers located in between the three fields available for camping, parking and the arena itself. The spread out nature of the festival site provides us with two major issues. Firstly, there is a road that must be crossed when travelling from the campsite to the festival arena and secondly, the walk from the campsite to the arena runs alongside a field that is strictly off limits. To combat this we will hire extra security to line the path and manage traffic/festival goers crossing the road. The road itself is privately owned, although the owners usually allow the locals to use it. However, for the duration of the festival the road will be one way to ensure that the traffic is easily managed.

The arena is located south of the campsite and car park and is focused around a wooded area. Previous festivals have had stages set up outside of the wood, however due to a smaller capacity than usual, the music will be kept fully within the confines of the wood. This also assists with dampening any sound pollution. Whilst from a bird's eye view the wooded area seems dense, there is actually a great deal of open space under the tree cover which also affords guests safety from the rain if the weather is worse than hoped for. The Arena will have three stages of differing sizes. The smallest stage will be located in the north east corner (the arena map is flipped), the medium stage in the north west and the largest in the most southern part of the wood. The density of trees, whilst sparse to allow people to dance and move about freely, dampens the sound from bleeding from one stage to another. Three bars will be located throughout the arena, each staffed with 20 bartenders at a time - using the usual festival technique of one handling the money and the other making the drinks.

Appendix 2 - Budget

I am aware that there are probably many things that have yet to be budgeted on, but most things that have been budgeted for have been done so conservatively. For example I expect that alcohol profits will be greater and hiring fees will be lower as things can be negotiated for. The current budget allows for space either way and provides the festival with a decent amount of contingency funds.

Tickets - The price of tickets was decided in relation to other festivals of a similar nature.

Vendor pitches - I worked out the price vendors would be willing to pay, by attempting to work out how much profit they would take. Campsite vendors, which will mainly provide breakfast, will have to pay more for their pitch as there is less competition and far more foot traffic.

Vendor Type	Days open	Average meal cost	Average meals sold per day	Money received
Campsite	3	£5	800	12000
Arena	2	£8	400	6400

Drinks - The maths around how many drinks we would need to buy and how many we would sell come from the CGA report that the average festival goer spends £32.27 a day on alcohol.

Here are my workings:

£32.27 Averages out to about 3 doubles a day or let's say 2 doubles and 2 cans on average.

$2 \times 3000 = 6000 = 600$ bottles of spirits However, these are based on averages so triple that for safety (bad PR to run out of alcohol) 1800 bottles of spirits per day = **3600 total**

$11.17 \times 180 = 2010.60$

$6000 \text{ doubles} \times £8 = 48000$

Average wholesale price of one 70cl bottle of spirit = £11.17

One double (Sale) = 70 ml Therefore One bottle = 20 shots

1 shot costs £4 + £1.50 for mixer

1 bottle makes £80 - £11.17 = 68.83

Mixer ratio 2 parts mixer to one part alcohol, need to buy double the quantity + extra

Therefore, you must buy double the 'mixer' per bottle of spirit but you only sell it as one 'mixer' per alcoholic drink. You must also provide average two straight soft drinks per guest

Average wholesale price of pint Can = £1

1 pint (Sale) = £5

1 can makes £5 - £1 = £4

2*3000 = 6000 cans, triple that for safety = 18000 = **36000 total**

Performers - Each stage will be curated by a London club night for one day. All the club nights, bar Peach Party, are friends of the organiser and so will play for either cut rates or bang on the going rate. There will be no need to negotiate them down. For the more well known nights the festival will pay each resident a flat rate and then provide them with a fund to book two of their own headliners. Each DJ is expected to play for 2 hours.

- House Party: The night run by the festival organisers, there are a pool of seven of us who usually DJ the nights, so we would all be willing to DJ this for free.
- Houseplants: A small night that has been running for a few years, friends of the organisers, again 7 of them. Would happily play for £500.
- Sista Sista: A now defunct night, whose name still carries a lot of cultural capital in the London nightclub scene. Their name on the bill won't sell many tickets, but it will encourage many of the other curators to join the bill. Only 2 residents, both of them are firm friends with the organiser. One of them Flo Dill works as a booker for NTS and so will have great relationships with a host of DJs and will be able to book them for cheaper than most.
- Fever 108: Manchester and London club night, 5 residents each commanding a fee of £1000 each, has had very big names play for them in the past.
- Tessellate: Now a cornerstone of the London house and Techno scene, same deal as Fever.
- Peach Party: Peach is a label itself and so can pick from a roster of artists, however their label heads are very well acclaimed DJs in their own right. This is the only unknown out of the lineup as the organiser has no prior relationship with them. £2500 may be slightly shy of their going rate, but the ability to curate their own stage as well as bring 5 guests each might be enough to sway them.

Site Hire - Unsure as to whether this price is still on offer. I spoke to the organisers of Farr two years ago, as my old job used to provide them with office space. They said they paid 15000 per day. I would need the site for a few days either side of the festival to build and break down the festival.

Electricity/Cleanup/Signage - The Billetto article on how much a festival costs to put on focused mainly on 10000 capacity festivals, so I divided their numbers by three to get a rough estimate. I expect these estimates to be too high, because a 10000 capacity festival not only is larger in attendance but also in actual size. Therefore, something like cleanup will take infinitely less time and effort when there is only one area to cover. (Nielson 2019)

Appendix 3 - License Application

Due to the site having previously held festivals, as well as it being privately held land not too close to urban centres and other residents, I predict that the application would go through. I have applied for the festival to be held in 2021, for three reasons. Firstly, the world is now gripped by a pandemic, secondly 3-5 months is probably not long enough to plan a festival, and thirdly, so the council can go through the bureaucratic motions and actually respond to the application in time.

Appendix 4 - Risk Assessment

The risk assessment was carried out in relation to the lecture taught by Justin Argent a senior safety advisor at The Event Safety Shop. I made sure to take note of the hazard's, the likelihood of the hazards turning into problems and the measures we would have in place to stop that from happening. However, it is not possible to carry out a proper risk assessment without once again revisiting the site. In reality I would write a basic assessment and then pay an assessor to at the very least look over my written assessment. If this was not enough, I would then employ them to come and assess the land with me. Risk assessment is something needed to make sure the local authorities approve the festival and that you aren't liable for anything that has been noted. Yet, it is not something that should just be a 'piece of paper' and so I would do my best to hire the help of those whose jobs centre around ensuring the safety of others.

Appendix 5 - Marketing

Due to the nature of the programming much of the marketing will be done for us. By asking well established nights to curate a stage we can tap into their own socials. Each of the nights have well followed facebook and instagrams, but more importantly have an even larger mailing list. Many of these nights allowed people discounts if they provided an email and so whilst their socials may have thousands of followers, the attendees over the years who have provided them with an email goes into the tens of thousands.

We will also circulate a press release round all of the relevant publications such as RA's blog, FACT etc. If ticket sales via both of these methods don't go as planned we have allowed ourselves a reasonable budget for targeted social media advertising, which I predict is all that would be necessary as the target demographic is very instagram orientated.