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Assignment Title: Portfolio 1
Module: Live Music & Event Management BMTY7005_LON
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Date: 8th January 2018

Introduction

This live music and event management portfolio comprises of the strategic, creative and operational planning to deliver a UK festival in the countryside for 3000 people over two consecutive days.

I will explain my considerations and rationale from an end to end perspective to plan the event and the artefacts included will expand on my approach to key areas of focus which are Marketing Plan, Letter to Landowner, Risk Assessment, Fire Assessment, Snapchat Geofilter and Overall Budget Template. These documents can be found in the Appendices section.

A number of assumptions will be made throughout as this planning is based on a hypothetical case so that I can provide a more robust narrative and critical analysis. These are:

- The festival will be held at Pylewell Park in Lymington, Hampshire and there is a high probability that the landowner has a premises licence
- This is the second festival but on a new and bigger site
- The core team in place - production director and operations director
- Elements of technical on-site development will be outsourced

Festival Concept

In 2016, the number of people attending UK music festivals grew by 6% to nearly 4 million people. While there are many stories about successful music festivals, I'm also conscious of the fact that they require upfront capital, there is consolidation of the festival scene both in the UK and the US and it is a leading factor to the homogenisation of lineups during festival season (Hanley, 2017; Sears, 2016) and many festivals have gone bankrupt or have been acquired by corporate event or music companies with a hope of survival.

An article by Eventbrite (2015) highlighted some key issues around consolidation highlighting how local experiences are replaced with less diverse ones and it becomes impossible for smaller festivals to compete as artists opt for bookings at larger events.

Other issues I wanted to personally address with my event is the gender imbalance in the lineup and help to build a platform for more women artists and mixed gender bands.

It led me to think more carefully around what the concept of the festival should be to plan for a sustainable, relevant and vibrant festival. In my first task, I looked back at the history of music festivals in the UK.

From their earliest known inception in the 1950s, music festivals have always had a known intent and purpose in society. In its earliest days when music lovers would get the chance to watch a huge bill domestic and international musicians play their favourite jazz tunes, to a group of activists who sought to live life on their terms and not ones dictated to by the government or other authoritarians as told by the BBC TV documenting the history of music

festivals in Britain (BBCTV, 2010), it is clear music brings people together in ways to unify and strengthen their collective voice. Music festivals were generally linked to a social cause or a message uniting people under that banner with music.

From starter festivals like LeeFest with 150 people in a back garden (BBC, 2016) to Glastonbury, the UK's largest festival with 120,000 people attending the 5-day event festival (Consultancy UK, 2017), missions can vary. From giving emerging talent a platform to be heard, to coming together for a cause, organising an open air event for friends, watching legends perform or taking a mini-break with music another element such as yoga as a festival hybrid, there is something for different tastes.

Knowing that the strongest brands have the simplest messaging, the core hybridisation of the festival will be focussed on music and creators. With the UK's Creative Industry contributing £87bn to the economy (Jury, 2017), there is a growing trend for people to either engage in creative hobbies or work in the industry as employees or freelancers. It is being planned as a family friendly festival with activities and facilities for children and families. The key takeaway is that people are entertained by creators, purchase from creators and participate in creative activities.

The working title of the festival for the purpose of this portfolio is Cre8Fest.

The festival will have different creator zones for arts & crafts, fashion, films, food, music, spoken word, wood and metal work and technology. Attendees can experience different aspects of creativity through screenings, workshops, performances, immersive interactions alongside a funfair, spa and extreme sports zone and other entertaining experiences. The festival will have a focus on accessibility so that it includes people from different groups with inspiration from Attitude is Everything the organisation improving deaf and disabled people's access to music. The festival will also be aligned to one or more causes. Primary one will be Nordoff Robbins and others will be in relation to music and arts to heal people and animals.

Developing A Method of Approach

Starting with the end of the festival in mind, I looked at the 5 Ws as an initial brainstorm for the plan:

Who?	What?	Where?	Why?	When?
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Target audience Specialists Crew Outsourcers Talent Sponsors Partners Advisory Partners Stakeholders	Values Cause Programme Expectations Added value Innovation Technology Design Flow Regulations ie Licensing, Risk Assessments, Event Management Plan Budget Financing	Location Local amenities On-site facilities Neighbours Location limitations Access Site conditions	Purpose Mission Objectives Future goals	Dates Seasonality Weather Clashes with other events Project timeline Sub project timelines
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Table 1. 5 Ws Initial Brainstorm for Cre8Fest Festival Plan (Lecture.)

While this simple outline helped me to collate my thoughts and shape my vision for Cre8Fest, the detail needed to be fleshed out further in more detail to cover all the regulatory, legislative and operational requirements to make it a successful and licensed event.

Event Planning

Establishing The Purpose

At the core of any product of service is the target audience. All values and benefits need to be built into the offering in order to get the exchange for our delivery in terms of money. Although Cre8Fest is an experience, it does solve a problem and it's important to be clear about what that is or could be.

Research on the UK Festival Landscape

Initial online research will highlight there are key issues affecting the festivals industry right now:

- The overall cost of festival experiences are high with ticket prices increasing beyond inflation (Jones, 2015)
- UK Festivals generate 23,000 tonnes of waste and only 32% of waste is recycled (Parcel Hero, 2017)

Although, we know the festival market has grown year on year, the Financial Times (2017) questioned in a report whether the UK festival market has reached saturation point by interviewing founders of Cornbury and Secret Garden Party who ended their run with their festivals in 2017. Both founders, Hugh Phillimore and Fred Fellowes cited the challenges to make money and managing audience's expectations which led to the shuttering of their

events. Meanwhile, the founder of family friendly camping festival, Bestival, DJ Rob Da Bank, noted that a shift to non-camping festivals is a lot more profitable when he launched Common People in 2015 as a city festival based in Southampton. He stated running a day festival is less hassle and more profitable despite the festival experience is not as fun for the attendee. He added, however, rural camping festivals will most likely be around for a while yet.

Research on Festival Attendees

The UK Festival Awards (2017) has conducted extensive research to build a profile of UK festival attendee. They were typically in the 18 to 25 or 41 to 50 age bracket and skew slightly to male at 60%. Mostly single or married, they are most likely to have one or two children. 50% took advantage of the early bird ticket offer, and the top three regions where attendees live are in the South-East, Midlands or North-East of England. 44% of responders used a streaming service, interestingly 29% bought physical products online and 20% purchased physical formats on the high street. Most responders go to up to four festivals a year and nearly 10% earn over £40,000 per year.

The responders had a wide and varying tastes in music including rock, pop, reggae, ska, R n B, jazz, folk, blues, metal, punk, house, techno and indie which all seem to have similar weighting in preference with classical, world and ambience scoring less.

When it comes to ticket purchasing, most people bought their tickets 3-9 months before the gates opened with 8% buying a VIP ticket and 82% purchasing a general attendance ticket and 8% acquiring a working ticket. Ticketmaster, See Tickets and Eventbrite were the top three online ticket outlets with 21% preferring to pay via Ticketmaster in future. Speaking of money, although cash is a preferred way to spend money at the festival, making payments via a cashless payment system ranked next and above credit and debit cards and tokens.

As for premium experiences, nearly 90% of responders would pay for premium accommodation again and 73% said it was good value for money. 85% paid to use premium toilet facilities and nearly 50% felt that more premium toilet facilities should be available at a festival.

In relation to ticket prices, Consultancy.uk conducted some research on the average ticket price of the top UK festivals.

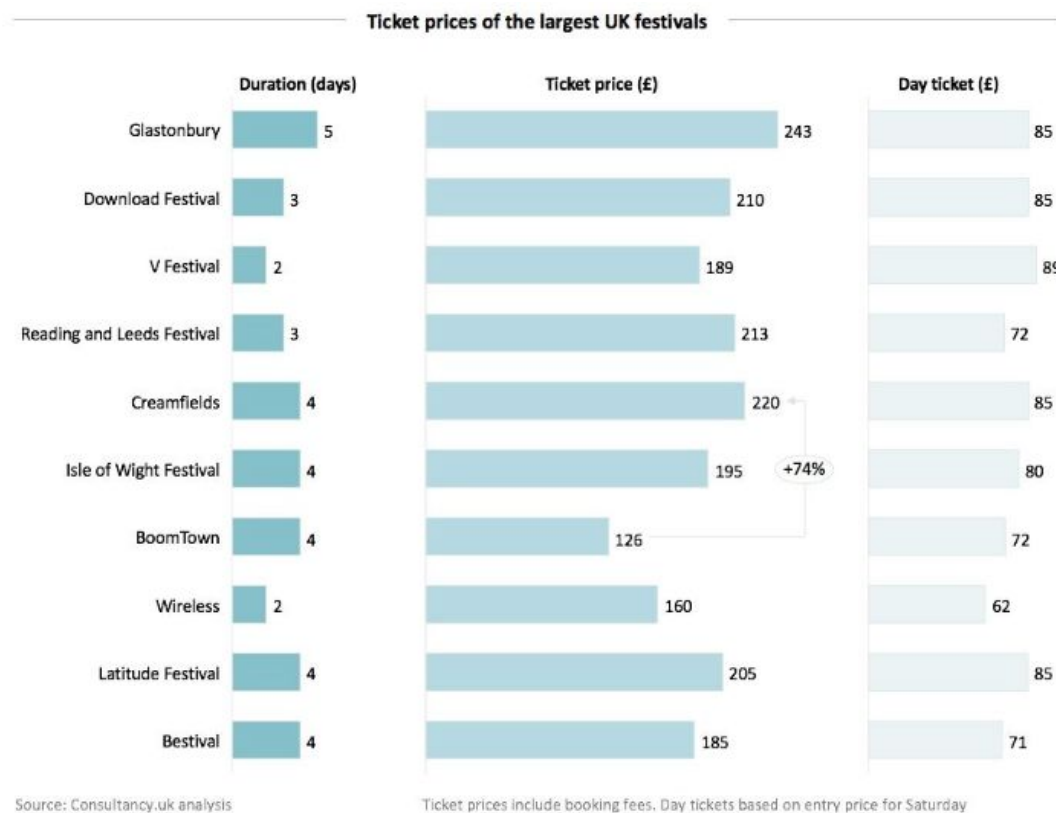


Fig. 1. Ticket Prices of the Largest UK festivals (Consultancy UK, 2016)

On examination of these ticket prices, devising Cre8Fest's ticket price by attendee numbers or even festival duration cannot be strictly set by the above data. More research will need to be done on lifestyle and entertainment events with a capacity of 3,000. However, it can be used as a guide to understand what audiences are willing to pay for festivals at the top end and ensure that Cre8Fest's ticket prices are set accordingly.

Competitive Research

I searched online for family friendly festivals to get an idea of their programming and ticket prices. One article by Paris (2017) listed fifteen events including Bestival, Maverick, Blissfields and Curious Arts Festival. Most of the festivals offered artistic play programmes with fairs, scient tents, virtual reality and sporting activities like archery thrown in. The adult weekend ticket price range was £95 to just under £200 and the junior or child tickets price started at free with the most expensive topping off at £50. Analysing the programmes made me realise that this type of festival is not just about producing experiences that stimulate creativity and imagination but for younger attendees, I will also have to do more research on what keeps the attention of the younger festival attendee so that they are occupied and their parents and guardians can enjoy the performances, talks, workshops etc that they wish to engage with.

Setting a Mission Statement

According to Bowdin et Al (2012, p.201) a mission statement should provide a clear purpose and vision that underpins the event. It is for the benefit of all stakeholders within the project, such as internal teams, local council, police, sponsors, industry peers and volunteers to understand what the project is trying to achieve. The mission statement does not need to be public or in marketing materials and is considered as an internal communication.

After playing with a couple of versions, I settled on:

Cre8Fest - Where inspiration, imagination, innovation and creativity is celebrated by creators and fans alike.

Branding

There are six key areas to develop to support building the the Cre8Fest brand to meet its mission:

- Target audience
- Brand promise
- Brand perception
- Brand values
- Brand voice
- Brand positioning

Given that I have covered the target audience above, I will explore the remainder of the branding building pillars.

Brand promise

This is the expectation that a customer has every time they encounter the brand. Coca-Cola promises happiness every time you open a bottle as their strapline is 'Open Happiness' and Tiffany's delivers a personalised and attentive service and a sense of pride when you encounter their stores or the products. Cre8Fest needs to leave sponsors, attendees and other stakeholders with a brand promise that benefits them while conveying the mission statement at the same time. While the brand promise does not need to be communicated in writing or marketing collateral it should be a recognisable element.

Cre8Fest's brand promise is for people to be inspired to add more creativity into their everyday lives.

Brand Perception

Cre8Fest should have a unanimous viewpoint which is consistent with most of the people who interface with the brand. In addition to the views that the brand is inclusive, positive and has integrity, I would like attendees and stakeholders to perceive that the festival is a celebration of all artforms especially music so that they can easily convey that by word of mouth.

Brand Values

These are the tenets that shape and direct the brand. They are the belief systems which anchor the brand and remain steadfast even if the brand morphs into a different entity.

Cre8Fest's brand values are:

- Harmony
- Integrity
- Gratitude
- Fun
- Passion
- Playfulness and
- Intuitive

Brand Voice

This is the tone of voice that is recognisable if it were human, yet carries the brand values, perception and mission statement within it. It is the voice persona of the brand. This festival's brand voice is light-hearted, playful, youthful when needed, inclusive and creative.

Brand Positioning

By seeking a unique position in relation to other competitive brands, I can then ascertain my brand position within the customer's mind. By being clear about my offering, the value that Cre8Fest has and by highlighting the brand's uniqueness and credibility, can strengthen that position. Communicating it through advertising, content marketing and third parties will help to solidify that position.

Marketing

Key elements of a successful marketing campaign are:

- Segmentation
- Targeting and positioning
- Promotional Tactics
- Monitoring and evaluation
- Marketing plan

Segmentation

Creating tailored messaging and narratives to groups with similar characteristics such as demographics or psychographics leads to better marketing results. Segmented marketing data allow enables a marketer to establish which segmented group responds better to certain creative or channels so that marketing and advertising spend can be more effective.

Targeting and positioning

Being relevant to a segmented target audience is key to getting their attention on busy media spaces. 'Spray and Pray' effects of market are typically ignored or at worst ridiculed by trolls so it is worthwhile engaging with a prospect in the target audience as it were a face to face contact. Positioning the brand and the message then increases the chance for engagement and recall if they came across the Cre8Fest again. Therefore the message to a mother with children to attend the festival, should be different to the message sent to a father.

Promotional Tactics

There is a varying range of tactics that can be employed to promote Cre8Fest as a one-off tactic or as an ongoing campaign. A healthy budget is usually required to create highly innovative and far reaching campaigns. However with a lot of creativity, an effective campaign can deliver results with a small budget.

Some promotional tactics that I have in mind include:

- Spotify Concerts feature to click through to Eventbrite to buy tickets
- Influencer and Ambassador content blasts
- YouTube content series
- Partnership with a relevant brand
- Online music gigs

Artefact - Appendix E: Snapchat geofilter mockup

Young audiences over index this unintuitive platform yet it is a hot social media platform. As a social media consultant I have observed that content crosses over to Facebook and Instagram because the filters are more fun to play with by young people and adults alike.

Snapchat geofilters are ideal for events like Cre8Fest. By uploading one for all attendees to use, it will gain a lot of traction and engagement from their followers. A creative campaign can be developed around the performers and creators at the festival so that they are actually building on something massive but no-one knows what it is. Probably AI will determine that. The only issue is that Snap is a closed platform so there is reliance on people having a significant number of followers. The filters can be branded with any style and if there is enough attention, Snapchat may even position the feed as a featured geofilter. The costs are low and while it is not direct marketing or driving people to buy tickets in the pre-sale, it raises awareness among like minded people.

Monitoring and Evaluation

Beyond measuring and tracking marketing performance, the progress and expected success of the event must also be measured and analysed. A framework is required to develop the monitoring and evaluation process.

There are very elaborate and detailed plans to design a monitoring and evaluation framework as outlined by many NGOs and other organisations such as the United Nations <http://web.undp.org/evaluation/handbook/documents/english/pme-handbook.pdf> and the World Health Organisation http://www.who.int/tdr/publications/year/2014/participant-workbook6_030414.pdf, the key principles I would adopt for Cre8Fest are as follows:

- Collaboratively with the team, establish key success metrics for the festival
- Also outline aspects of project development we are keen to monitor for improvement
- Identify methods and or tools as to how we can track and measure performance
- Evaluate if we are empowered to improve the elements we wish to track
- Design a reporting framework which includes the frequency, metrics and split between qualitative and quantitative data to give insights that can inform business strategy

- Define the evaluation procedure including a review the reports from the monitoring process, consider if recommended actions take were appropriate and determine the success of the project based on data and anecdotal evidence

Artefact 1. Marketing Plan

The marketing plan in Appendix A is specifically developed for ticket sales. The plan relies quite heavily on digital and social media advertising to reach the primary audience. There are a number of factors to consider in relation to planning marketing so far in advance:

- Social channels change and evolve over time. The features I anticipate using such as Stories may not exist in the same format if at all,
- Social advertising rates are increasing due to more competition for keywords and audiences. The price for advertising may increase due to inflation and market movement
- The festival market may also be different in 2019, with more competition for affordable urban based day festivals compared to camping based weekenders in the countryside

The key audience for the festival matches the profile audience on Facebook although I have not listed it as a primary platform due to the low engagement, low organic reach and high costs of advertising. Nearer the time it will be important to re-evaluate whether Facebook has created new features on to the platform to make this a viable marketing channel to the primary audience.

To the estimated amount for the online budget, I did not include Radio, or local TV advertising which could prove to be effective to reach the target audience and raise the brand profile for easier recall. Mobile advertising is another option, but that too may prove pricey and many people find mobile advertising to be intrusive.

The marketing timeline is just an overview as we are 18 months out. I would refine it alongside the the overall project timeline which may be impacted by other matters such as logistics, Brexit or organisational factors.

Without actual audience data it would be tricky to recommend segmentation strategies for this activity, however, I could look at breaking the audience down and targeting them by family roles ie mother, father, husband, wife; age group; creative interest ie photography, craft beers, soap making. Facebook advertising is likely to allow me to target people who have shown an interest in family friendly campaign festivals which will narrow my targeting to the ideal audience.

Overall Project Budget

The budget for the project should be designed to keep track of planned and actual expenditure to manage allocated costs. Unfortunately I did not have sufficient data to put

together a detailed festival budget, however, these lines of variable and fixed costs would be listed within it.

Fixed Costs	Variable Costs
Taxes Licences Accountants and professionals Rent, storage, vehicles Land Hire / Venue Utilities Insurance Staff wages (PAYE)	Marketing Specialist staff eg security Staff (contractors) Infrastructure ie toilets, facilities, security, insurance Site art/design Production costs Lighting Hospitality

Table 2. Fixed costs vs Variable costs

To manage unexpected expenses, I would expect to have to readjust the budget so I would review line items like outsourced work to see if I can get it cheaper, work from home instead of renting office space, switch to a utility company with a better deal, cut back on expenses that are not necessary like hospitality.

Artefact 2 - Festival Budget Template

Appendix F is a Festival budget template from Festival and Events Productions (date unknown) with more specific information on the type of expenses Cre8Fest would typically encounter. This template is for reference only. I would use the version in the Appendix as my master budget which I would share with my stakeholders, but then have a monthly running budget so that I can be more meticulous with incoming and in particular outgoing finances on the project.

The Project Team

As I am more of a visionary type of person, I would hire someone who has strong project management skills to act in that role and prepare for a COO position within the team. Additionally I would need managers to execute key functions for a project of this size. As festival director I would oversee all task and handle conceptualisation strategy, the production director would handle all things creative and the operations director will handle everything else. I would support where I'm need and my knowledge and expertise would allow. Having onboard a few of enthusiastic do-ers would help to advance the project forward.

As a team we will need to take on the responsibilities of enlisted, managing or executing security detail, waste, stage management, artist liaison, costume, build, decor, lighting, transport, programming, ticketing, zone management, site management, site office, health and safety, event control, pedestrian gate management, welfare, information points, bar

management, licensing, infrastructure, creative management, press, music management, technical production and performance management.

The crew will consist of paid specialist and volunteers who will receive a ticket, accomodation and a per diem.

Financing the Project

With such high outgoings it is fortunate the festival business can generate streams of income. For Crea8Fest, the could include, sponsors, vendors, ticket sales, merchandise, 10% commission on artist merchandise, fundraising, crowdfunding, investors, business angels, loans, advertising revenue share, product placements, trusts, local businesses, car pack, coaches to and from main transport hubs, pourage rates from the bar.

Site Layout

Although there is not a festival site layout publicly available online, Google maps provide sufficient insight into the layout of the park. I would then do a reconnaissance with the site manager to explore these considerations for development and build:

- The ingress and egress of the land
- Emergency exits - how many and are they well placed?
- Perimeter
- Any special features such as lakes, ponds, trees or sculptures
- Signage
- Capacity
- Fire lanes
- Will 3000 hold sufficiently on the land?
- Lighting
- What size of infrastructure is needed?
- Site art and backstage cover up
- Levels of the ground
- Sound direction for noise management

Programme

I anticipate the site will hold one large stage and up to two smaller ones. Performances will not go on round the clock but the programme needs to be filled for 48 hours. My initial plans for the programme included performers, DJs, speeches, talks, comedy and therefore I would need to fill a programme with exciting content and performers. My planning grid is below:

	Morning 1	Afternoon 1	Evening 1	Morning 2	Afternoon 2	Evening 2
--	-----------	-------------	-----------	-----------	-------------	-----------

Artists						
DJs						
Comedy						
Film						
Workshops						
Talks						
Sport						
Kids Club						
Specials						

Table 3 Programming Grid

Then once I have aligned artists and performers with the festivals values, then I would build a short list of talent by looking online, getting recommendations and going to gigs. I would evaluate their ability to draw and engage with a crowd by looking at their online metrics ie followers, engagement, level of activity on social media and I will be particularly interested in their live performance videos.

I would then send one page document or link about Cre8Fest directly to them or their manager/booking agent.

Innovation and Experiences

I will consider adding RFID wristbands as part of the package as it delivers a better service and minimises risks. Perhaps we can subsidise it just for the data to make the next event even more competitive.

Also as VIP and premium experiences are profitable, I planned to explore how VIP could be fun and creative as well as luxurious.

ESMP & Licensing

The event bible, the event and safety management plan still will need more time to complete. It is a weighty document to do in one go as a novice. However the risk assessment and fire risk assessment (appendices b and c respectively) have been completed.

The risk assessment only takes into account the main festival area near the stage. Risks relating to the bodies of water ie the lake and the Solent will need to be done separately and risks relating to the food and extreme sports will also be done separately. This is not to define any areas has having more risks, but to give more attention to areas that may require additional or special resources to reduce or eliminate that risk. For example, if there was a

storm surge on the Solent during the course of the festival, the risk will need to be evaluate and also the means to reduce it.

The fire risk assessment has been developed with the whole site in mind. One of the challenges is knowing how much budget can be spent to pre-empt fires through training, detection equipment or human monitoring.

I specifically chose Pylewell hall as a venue for Cre8Fest because they hosted a festival on site last year and therefore I have made the assumption that they have a premises licence although I could not find a public record of this. In my letter to the landowner, registered as Lord Tyneham, I pitched idea in the likelihood that they would be open to running two creative and artistic festivals on their site. In my opinion, my letter should follow a phone call and therefore be more succinct. However, the contact us page encourages people to share their ideas for their venue which is heartening. Therefore I would need to send a communication via the website also. Ideally accompanying my letter should be a snapshot of the first Cre8Fest event with my credentials to introduce myself better.

Once Pylewell green lit the project I would put call together the Safety Advisory Group comprised of the police, environment health, NHS ambulance and building control with all the relevant stakeholders to have a vested interest in the project and help it run smoothly.

At this stage, all the documents and licences should be approved or accepted prior to production. Copies of licenses and assessments are communicated to the relevant parties so that everyone is on the same page and are aware of the risks and the actions required to mitigate them.

Production

This the run up to go live:

- Pre-production - production briefs go out, finalise any issues about the site
- Build - construction of the festival site commences, managers are training so they can manage their volunteer staff on the day. Administrative elements are being managed such as the programme, vendors, agreements and liaison with stakeholders which ongoing
- Live - copy of incident book, the EMP, the licence, method statements, the event day checklist and any other important documents are kept safely in the site office or another accessible place on the site. All staff should own degrees of responsibility for safety and security by being vigilant at a minimum. The teams should be tightly knit from an event management point of view and be supportive of one another particularly when the pressure is high.
- Break down - the site should be completely cleared as per agreement with Lord Tyneham and his team and crews thanked for their hard work.
- Evaluation - I would run an in-person evaluation internally to get the full picture of what worked and what did not followed by an external meeting face to face, or just as a report depending on the incidents that occurred during the festival. The evaluation should happen in

Debrief

On reflection, the team was most likely under-resourced to in the run up to the event with just five people in the core team. A 3000 festival is a huge feat and adding to children to the audience makes it even more challenging from a programming perspective.

Although not mentioned above, I do have concerns how Brexit it impact the festival. With recent reports of the economies volatility, Brexit could be the last straw and hurt the festival. While I would not expect many tourists from outside the UK to come to Cre8Fest, I feel that staycations will be on the rise due to the expected inconvenience of travelling to the mainland without valid EU passports.

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Appendix A

Outline Marketing Plan for Ticket Sales

Overview

This marketing plan outlines branding and promotion activities for the 2nd Cre8Fest in 2019 at its new and much bigger site at Pylewell Park in the New Forest. The plan includes strategies to attract festival goers by raising awareness of the brand and driving ticket sales. This plan will also indicate how success is measured and tracked.

Objectives

- Raise the profile of Cre8Fest and highlight its unique selling point
- Recruit influencers and ambassadors to promote the event
- Drive ticket sales

Measures of success

Business to Consumer

- Increased number of followers on social channels
- Increasing engagement with Cre8Fest content
- High volume of buzz around the brand
- Influencers and ambassadors content drives traffic to Cre8Fest's channels
- Increasing conversion rates for ticket sales and registration of alerts
- Increasing positive brand sentiment
- Increasing mailing list

Branding and Messaging

A communications designer will need to be brought on board to revamp the Cre8Fest logo, colour palette and strapline. A creative brief will be developed to guide the designer on the look and feel desired and the output requirements such as logo variations ie reverse out, file formats along with a brand guidebook so that it logo is presented in a way that does not lose its integrity when it is applied to third party marketing materials or Cre8Fest's own. For example, the logo should never be squashed to fit an area nor should it be overlaid on colours or patterns that clash with the design.

Marketing Target Audience

Based on the research mentioned above, the core target audience demographic is:

- Male and Female
- Late thirties to fifty years old
- Has a least one child
- Lives in the main conurbations of England ie London, Birmingham, Manchester, Liverpool and the South-East region
- Attends at least one festival a year
- One adult earns over £30,000 per annum
- Has interests, hobbies or works in the creative arts and technology

This is the profile that will be used for online advertising and retargeting marketing.

Channels

The marketing channels cannot operate in a silo, therefore they must be integrated allowing for a seamless user journey and online experience for the target audience.

Although marketing funnels are no longer linear, it is easiest to visualise that way when planning which channels should be used.

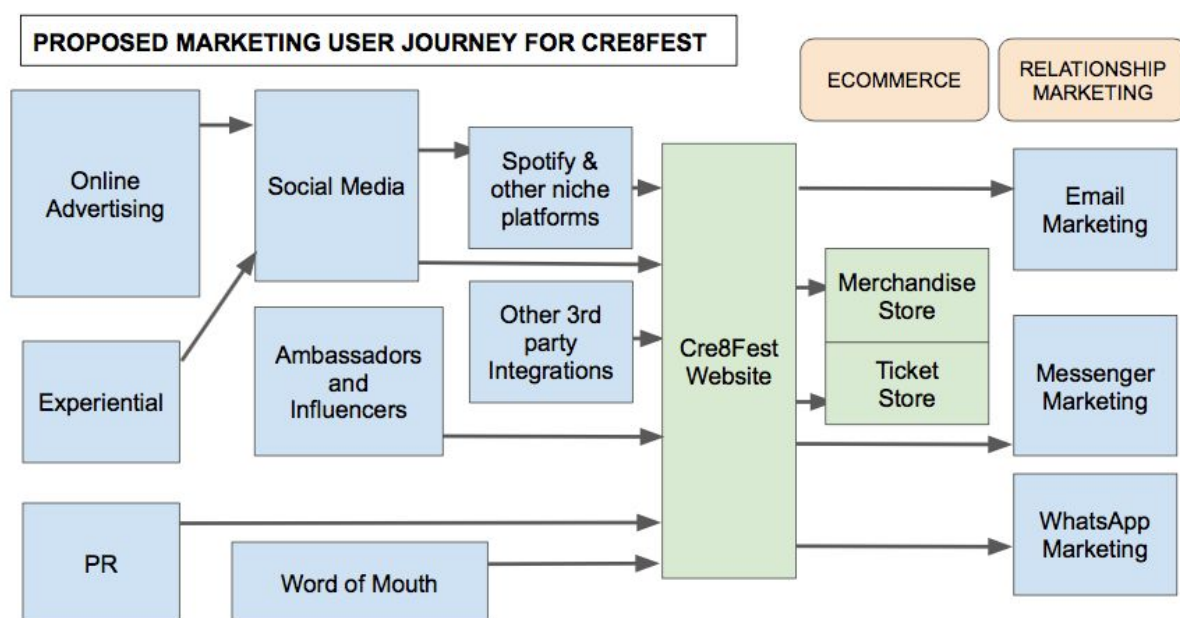


Figure 2. Marketing Flows and Channels for Customer Marketing

Each channel has its own specific purpose in the chart. In summary:

Online advertising drives traffic to both social media pages and Cre8Fest's own webpage. This will help to grow the social audience and deepen relationships prior to converting them into a sale. Can use sophisticated retargeting techniques to only target those who have engaged with the brand to minimise wastage so that the user has an extended yet informative and entertaining experience on the same platform ie Facebook Ads drives traffic to Facebook page.

Experiential activations can help raise awareness to audiences at other events. Best used when in partnership with a brand or an influencer at one of the key conurbations in England.

PR activity to list the festival in with online and offline media to garner attention. Create a stunt to raise awareness in one of the top cities ie Birmingham, Manchester or London.

Social Media creates dynamic online experiences where people can learn more about the programme and build anticipation for the festival. Compelling and share-worthy content will be created and posted regularly and consistently.

Ambassadors and influencers will be part of the campaign to extend a reach of audience and add credibility to the campaign by association with these tastemakers.

Word of Mouth messaging is most likely to come from people who attended the first event. Also there will be a strategic plan enabling volunteers and contractors to share content about their work at the festival to generate interest.

Spotify & niche 3rd party platform integrations can be activated to make it easier to drive sales and click throughs. Crea8Fest can be listed on Spotify and bands can be linked to the event so that the algorithm can recommend the festival to them in the app or via email.

Cre8Fest website with ecommerce features which are mobile optimised but also include insider news about the event and games which is unlocked when a ticket is purchased.

Relationship marketing still works in 2018 with more people being engaged in messenger apps than on any other communication tool. Open rates range from 80-90% (Hubspot, 2017)

Social Media Channel

Treated separately as many are undergoing changes right now and by 2019 the plan may require revision. Suggested social media channels:

- Instagram: ideal for the creative community to share and connect. Requires a community manager to handle direct engagement. Many posts should be published as Stories
- YouTube: it is the primary channel for music discovery. As it is also beta testing social features, they could be valuable to build the brand in video format

- Snapchat: for the younger audience. Can publish content specifically for those who are attending the festival to build anticipation before they arrive at Pylewell Park
- Facebook: primarily use for its sophisticated advertising platform and build the community.

Marketing Resources

The team will require a specialist team of content editors and a community manager to nurture and grow the audience on the social platforms. They will be able to create memes, short video content and animated gifs which are relevant to the audience.

Marketing Budget

Crea8Fest Marketing Budget

Total Budget

2018-2019 (based on 12 months)

	Per Month	Estimated	Actual
Branding			
Logo Redesign & Style Guide		£4,000	
Update all existing materials with logo		£2,500	
Website			
Website Revamp		£7,700	
Email Templates Revamp		£1,300	
Social Media			
Social Advertising Media Spend	£2,000	£24,000	
Content Editor	£1,900	£22,800	
Community Manager	£1,500	£18,000	
PR			
Outreach (3 months only)	£3,400	£10,200	
Influencers & Ambassadors (6 months only)	£1,400	£8,400	
Word of Mouth (incentives and prizes for 6 months)	£300	£1,800	
Grand Total		£100,700	

Fig. 3 Cre8Fest Marketing Budget for 12 Months

Cre8Fest Marketing Timeline April 2018 to July 2019

Activity	Apr-Jun 18	Jul-Sep 18	Oct-Dec18	Jan-Mar 19	Apr-Jun 19	Jul 19
Complete Logo Revamp						
Website Revamp						
Update all assets with new branding						
Start Countdown Clock						
Online PR Starts						
Social Content						
1st Ticket Release						
Influencer & Ambassadors						
Competitions & Incentives						
Online Social Advertising						
2nd Ticket Release						
Final Ticket Release						

Fig. 4 Cre8Fest Marketing Timeline from April 2018 to July 2019

Appendix B.

Letter for Landowner Consent to use land and Premises Licence

Lord Tyneham
% Fowler Fortescue
The Old Dairy
Fonthill Bishop
Salisbury
Wiltshire
SP3 5SH

2nd January 2018

Dear Lord Tyneham,

Re: Pylewell Park - enquiry to use your premises for a family-based music festival

I trust that you are well and all the best wishes for the New Year. I write to you to express my interest in Pylewell Park for a music and creativity festival that had a very successful inaugural launch in 2016. Cre8Fest is a family based festival where music meets creativity meets technology meets nature. Our plans include top emerging music acts to headline the main stage, along with talks and workshops so that attendees can learn or hone interesting skills. There are also plans for thrilling sporting activity and we have water programme for the young children and big kids at heart.

As founder of Cre8Fest, I found a need and a desire for people to spend more time being creative than doing, processing and consuming. My background is in marketing and events and my biggest project to date included a national bus tour to launch a social media network. I have a team of 3 people who also are experienced in events, music and festivals and are approaching funders to reinvest in this exciting project.

I would welcome the opportunity to discuss this further with you. I noticed Pylewell already hosts a arts festival for adults thought that extending the offer to families could help to build your site as a go to destination for weekend creativity.

I have in mind to go live in July 2019, but that date is flexible but I would like to relaunch that year.

I look forward to hearing from you.

Best regards

Desirée Banugo
Chinelo Inc
13 Ganley Court
London SW11 2EW
desireebanugo@gmail.com
07960180174

Fig, 5 Letter to Landowner regarding use of Pylewell Park for Cre8Fest

Appendix C.

Risk Assessment

Key Things To Consider	
The Location	Pylewell Park is a residential estate just off the Solent coast in Hampshire. The land has two bodies of water hedged by trees.
Event Activities	The event will feature 3 stages for music performances and there will be artistic, technological and extreme sporting activities elsewhere on site.
Audience Profile	The audiences attending are families with children of all ages. Parents are most likely to be upwards of mid thirties.
Crowd Numbers	Maximum capacity will be 3000. Estimated split of adults to children is 60/40
Length & Timing of the Event	The event will run for two days (48 hours) from Friday 5pm to Sunday 5pm
Access	There are 3 access points to the site for vehicles
Infrastructure	There is a mansion house to the north of the land.

Table 3 Risk Assessment

Using this Risk Grid

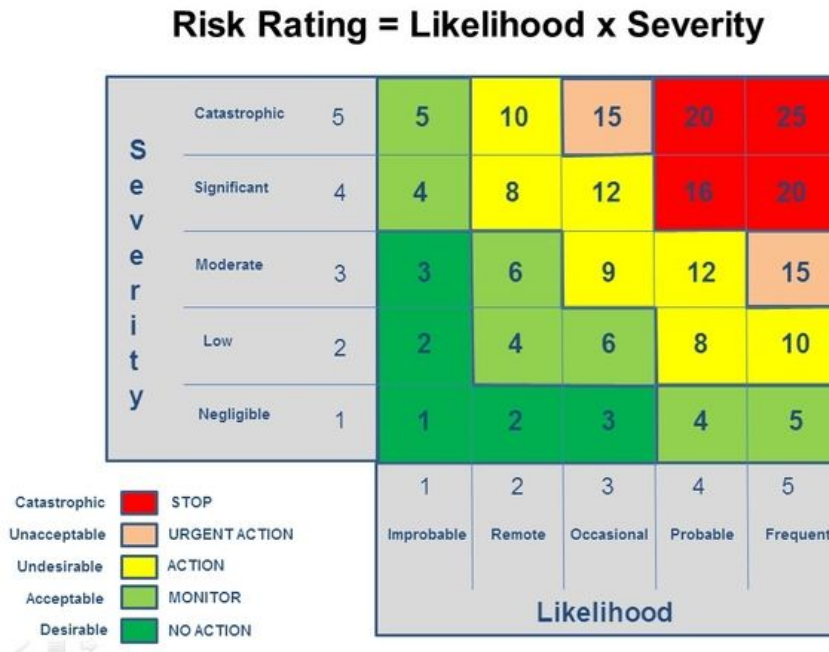


Figure 6 - Risk Rating

Risk assessment done for Cre8Fest by Desiree Banugo 7th January 2018							
Hazard Identified	Who is at risk?	Hazard severity	Likelihood of occurrence	Risk Rating	Control Measures in Place	Are these sufficient?	Additional control measures required
Personal injury due to tripping on unsecured cabling	Public Crew Performers	3	1	3	Contain all cabling appropriately. Check every few hours it is secured	Yes	No
Personal injury due to electric shocks	Public Crew Performers	4	1	4	None	No	All electrics and power to be checked over by a professional electrician
Personal injury due to noise	Public Crew Performers	3	2	6	None for the public Crew provided with ear plugs and are on	No	Audio noise control sets the volume control, monitors at

					rotation from sound source		intervals and places notices to warn children and other vulnerable people
Personal injury caused by falling equipment	Crew Performers	3	1	2	None		Rigging to be checked by a safety officer before each show
Severe weather storms	Public Crew Performers	3	1	2	None		Find out what protection is available to prevent harm

Table 4. Risk Assessment for Cre8Fest**Appendix D.****Fire Risk Assessment**

Fire Hazards		
Sources of ignition	Sources of Fuel	Sources of Air
Vapes Cigars & cigarettes Lighters Flammable liquids - arts and crafts Open fires: bbqs and furnances Faulty electrical equipment	Rubbish Hay/Straw Non flame retardant camping gear Decor Costumes	Oxygen

People at risk	Evaluate, move and protect from risk
Public Crew Performers	Evaluate risk of fire occurring: examine bin areas, open fires, neglected areas like behind buildings, decor catching flames, food stall catching fire

	Evaluate risk to people from a fire starting on the premises: fast spread of fire, potential explosions, flames fanned by wind Remove and reduce the hazards that may cause a fire: check and empty bins frequently, advise and monitor people with open fires, appropriate disposal of cigarettes and cigars. Fireproof at risk installations, use professionals ie electrician and fire safety to check and monitor standards Remove and reduce the risk to people from a fire Training security and stewards to pre-empt fire hazards, provision of fire protection mechanisms like blankets and extinguishers, fire signage, emergency procedure
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Table 5 Fire Risk Assessment for Cre8Fest

Appendix E



Fig. 6 Snapchat Geo-Filter Mock-ups for Cre8Fest

Appendix F

Festival Budget Template

Cre8Fest					
Client:	Primary Contact:		Website:		
Address	Phone:		Today's Date:		
City / County	Mob:				
EVENT / SHOW INFORMATION					
Event / Show:			Date:		
Venue / City:			Time:		
Address:	yy		Venue Capacity:	8000.00	
REVENUE POTENTIAL	Quantity / Item	Price	Estimated Gross Sales	Less Tax / Commission %	Net Gross
GA Ticket	£7000.00	£50.00	£350,000.00	£0.08	£321,125.00
VIP Ticket	£1000.00	£100.00	£100,000.00	£0.08	£91,750.00
Total Ticket Revenue:					£412,875.00
Other Ancillary Revenue	Food / Art / Bar Income		£25,000.00		£25,000.00
Total Ancillary Revenue					£25,000.00
TOTAL REVENUE					£437,875.00
TALENT EXPENSES	Performance Fee	Other Costs (Backline, Hotels, Ground, Hospitality)			Net Expense:
Artist 1	£12,000.00	£5,000.00			£17,000.00
Artist 2	£4,000.00	£2,000.00			£6,000.00
TOTAL TALENT EXPENSES					£23,000.00
SHOW EXPENSES	<i>All costs below are estimates; these will be finalized into actuals at time of settlement.</i>				
Element:	Vendor:	Cost:	Element:	Vendor:	Cost:
Accounting		£0.00	Mister fans		£0.00
Advertising & Marketing		£0.00	Misc Items		£0.00

Backline & Talent (not included above)		£ 0.00	Other Staffing		£ 1,000.00
Banners / Signage		£ 0.00	Permits - Mass Gathering / TCOU		£ 500.00
Barricade - Bike Rack		£ 1,000.00	Permits - ROW / Road Closures		£ 0.00
Barricade - Stage		£ 1,000.00	Portable Toilets		£ 5,000.00
Barricade - Street & ROW		£ 0.00	Production Fee		£ 10,000.00
Licences		£ 250.00	Production Staff		£ 2,000.00
Box Office - Set Up		£ 0.00	Production Supply		£ 0.00
Box Office - Staff		£ 0.00	Radios - rental / on-site management		£ 0.00
Catering		£ 2,000.00	Runners		£ 0.00
Cleanup		£ 300.00	Security - Overnight		£ 0.00
Credentials		£ 0.00	Security - Police		£ 0.00
Decorations - Dressing Room		£ 0.00	Security - Staff (Stage, Perimeter)		£ 0.00
Decorations - Venue		£ 0.00	Site barricade / cones / plywood / gp		£ 1,000.00
Dumpsters		£ 500.00	Site Manager and Crew		£ 0.00
Electrician		£ 0.00	Stage Lighting		£ 1,000.00
Expendables		£ 500.00	Stage Sound		£ 2,500.00
Fence		£ 1,000.00	Stage Video		£ 0.00
Forklifts		£ 1,000.00	Stage Rental		£ 5,000.00
Furniture - Decorative		£ 0.00	Stage Manager and Crew		£ 1,000.00
Generators / Distro		£ 2,500.00	Stagehands		£ 1,000.00
Golf Carts		£ 1,000.00	Storage units / sea containers		£ 0.00
Hotels		£ 0.00	Telephones / Internet		£ 0.00
Insurance- general liability		£ 500.00	Tents / Tables / Chairs / Linens		£ 2,000.00
Insurance- rain		£ 0.00	Transportation / Runner Vans		£ 0.00
Labor		£ 2,000.00	Trash cans, liners, bins		£ 0.00
Light Towers		£ 0.00	Trailers (offices)		£ 1,500.00
Limousines / Car Service		£ 0.00	Vendor Expenses (Greywater/Grease)		£ 0.00
Medical		£ 0.00	Weather Service		£ 500.00
TOTAL SHOW EXPENSES					£ 47,550.00
EVENT SUMMARY					
Total Talent Expenses					£ 23,000.00
Total Event Expenses					£ 47,550.00
Total Expenses					£ 70,550.00
GA Tickets To Sell For Breakeven Point:					£1411.00
Net Gross Ticket Revenue					£ 412,875.00

Net Ancillary Revenue					£ 25,000.00
Estimated Client Revenue at Capacity					£ 437,875.00
			Total Estimated Profit / Loss:		£ 367,325.00

Fig. 6 Cre8Fest Festival Budget Template Festival and Event Production (Year Unknown)

<http://festivalandeventproduction.com/special-guides/all-downloadable-templates-and-forms/>