BLACK TYE

Event Plan For The Black TYE Event, 2nd October 2021
Tileyard London
Live Music and Event Management Part 2
Tutor: Natalie Smith
Student: Natasja Taylor
Student number: 2011962

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1. Introduction

As a group task, I was put into a group with three other students to decide on what type of event we would like to organise at the Tileyard studios and how we were going to achieve it. On our first zoom meeting, it became evident that the three other people in my team were passionate about the Black Lives Matter movement and it was clear that they finally felt themselves being able to speak openly about a lot of built-up trauma through growing up in an environment which held them as an ethnic minority. After this conversation, I suggested that we propose the event like a convention that is based upon minor ethnic groups being able to speak up about their struggles and even more importantly, their successes. We decided to host the event on the 2nd of October 2021, as all student will have finished their studies or will be just starting and willing to network plus it is Black History month in the UK.

I started to picture in my mind, a convention that includes music, speeches, learning and opportunity. As Tileyard studios are known for their music business complex, I thought that this would be the perfect place to celebrate the success of black, Asian and other ethnic minorities who have grown in the music industry (site plan found in appendix 3). The rest of the team immediately lit up to this idea and became passionate about the idea. We decided to part ways and come back with a list of musicians, performers, street food business, lecturers and CEOs who would be ideal candidates to be involved in the event.

In 2019, 78% of people in the UK were employed, compared with 66% from all other ethnic groups combined (Employment, 2021). One of the aims of this event is to show that all ethnic groups should have equal opportunities, especially in the music industry and the event offers a platform for those in the minority ethnic groups to show their talents, voice their opinions and share their successes in the industry.

To begin my search, I looked up all of the successful music-industry-based companies in London, especially those who specialised in music that is considered the minority in the UK. I began to look them up on Linked In to pursue them with our event idea. We created a press release which we sent to potential prospects to surge a sense of their interests. I found that the more I connected with people in the industry, the more possible the event seemed.

We received a response from a charity called Black Ticket Project who offered to work alongside us on our event. Black Ticket Project work as a bridge organisation between independent youth workers, schools, youth groups, charities and youth arts companies and cultural institutions and organisations to widen cultural access for Black young people across England (Patreon,

2021). They already have a database of clients which they regularly invite to their events, therefor we offered the ‘ambassador’ charity givers, who donate £77 a month, to our event without a ticket charge.

2. The Team

I was lucky to work in a team of people who were not only passionate about the aim of the event but also equipped with skills in event planning and artist management which meant money could be saved in almost every avenue. The team were extremely motivated and enthusiastic during the zoom meetings. Karl Gordon has experience as a producer and has sold over ten million singles resulting in him being well-known amongst the music industry which resulted in him having the ability to contact other well-known musicians and music business professionals who volunteered to take part in the event. Thando is an artist manager and like myself, has experience in putting on events which meant the workload of preparing things such as licensing, food drink and management could be shared. Florian owns a videography company which gave me confidence in the fact that we would be able to create professional content before and after the event which saves on expenses and portrays a positive public image.

3. Marketing plan

Target market

The target audience will predominately be those who are of black origin, aged between 18-30 and have a strong interest in music and equality. We will be targeting students as we are students ourselves, and professionals involved in the music industry who can guide and be of influence to the students. As the capacity is 250 and we already have 12 guest speakers and artists who we hope will stay for the duration of the event, and 10 staff, which means that we have limited tickets. We have decided to sell 200 tickets and keep the extra capacity of 28 so that the guest speakers and artists can bring along a +1/2 if they wish.

Firstly, we will be targeting all of the music-based charities in London, secondly, we will make Tileyard students and staff aware of our event before we open our ticket sales to the public. This is because we feel this target market will be the most beneficial to the event and will make the most difference.

Branding

We decided to emphasise the word tie and call the event Black TYE, the word TYE stands for Tile Yard Events and Tile Yard Education and portrays the fact that black-tie events are usually something that the white ethnicity majority participate in, making a statement of equality. As Florian, our team member is skilled in editing content, he quickly came to us with the Black TYE logo which I feel looks professional and easily recognisable. The fact the image is in black and white is also a message of fair equality. We plan to stick to the black and white theme throughout all of the marketing including the flyers, posters, physical tickets, merchandise, signage, videography, photography, social channels and the website. Different shades of grey will also be used to highlight the fact that there are minority ethnic groups in England who want to be recognised and heard.

Tone of voice

The tone of voice is to stay consistent throughout the plan and aims to portray a message of passion, education, talent and a sense of all ethnic groups coming together to celebrate and stand for the rights of the minority ethnic groups involved in music. Black TYE hopes to make it clear that we are hosting the event in the hope of supporting the global movement of Black Lives Matter and that we are dedicated to making a cultural change.

Marketing and PR

The first step of the marketing and PR was to ensure our website and social channels were set up. Once this was done we asked all of the guest speakers and performers to share our digital flyer and post about our event to create awareness amongst their online following. This helped to build up suspense before the ticket release. The second step was interviewing the guest speakers and performers to create content for us to upload onto the website and social channels. This helped the audience to understand the point we were trying to get across and also understand what they could expect from Black TYE. Paid social media ads were used to expose the recordings of these interviews.

Once we had built up momentum across our media channels, we sent invitations to London based music charities and Tileyard associates to buy the first release tickets. We left it two weeks for responses until we opened the tickets to the public. Before the public ticket release, we did a one week count down on our social media channels (Instagram and Facebook) to make the public aware of the event.

We chose not to print physical flyers and posters until we gave the ticket sales some time. The tickets were released three months before the event so we still had time to play around with physical marketing if it was needed. This technique meant that we could save on expenses by taking advantage of technology and also because it is eco-friendly.

The next step we took was to focus on the press release. This involved creating a professional-looking event press pack and sending it out to relevant online blogs, magazines and radio channels. This not only created exposure for the event but also exposure for the guest speakers and performers who were then invited for interviews and radio performances.

Once the tickets were sold and a solid momentum of interest was built up online, we began to reach out to our social media followers and asked them to join us on a live discussion to voice their opinions on how peoples ethnicity affects their career in the music industry. This leads to further online engagement and allows our followers to feel that they were a part of our community, giving them an open space to speak their truths.

The marketing will not end after the event. All photography and videography from the event will be shared following the event to create momentum for the next event. The aim is to ensure everyone who attends or performs at the event is photographed as this

will encourage them to like and share the images online and create more awareness for future events. Further press releases and extended reach outs to the media will take place after the event.

During the event, a live stream will be set up so that people from across the globe can see what is going on at the event. This will be set up with professional high tech equipment so that the online audience can see and hear everything clearly from a 360-degree angle and it will portray a professional and positive public image for Black TYE.

Marketing summary

The main objectives for the marketing plan include:

- Building an online presence
- Targeting the major target audience before opening the ticket sales to the public
- Keeping sustainability in mind when using physical marketing
- Taking advantage of new technologies
- Creating suspense and momentum across the social media channels

- Broaden the audience's knowledge on equality in the music industry
- Expose the guest speakers and performers to the media
- Portray a positive public image
- Stick to the black, white and grey colour scheme
- Engage with online followers
- Advertise the ticket and merchandise prices
- Encourage feedback
- Reach out to relevant media associates and create a buzz across the music industry press
- Create high-quality content

4. Financial plan

Ticketing

As we are proposing the event as a not-for-profit, the aim is to break even with the main aim being exposure for our guest speakers and performers. Tickets that are advertised to local charities will be higher, however, they will be given a VIP experience and will be seated in a comfortable area with a special service. This includes twenty tickets at the price of £100 each. These tickets will include food and the opportunity to talk to the guest speakers and artists in-between sets who will share the same seating area. Standard tickets will be sold at £15 for the entire day and £5 for evening only entry and £10 for limited access tickets. We decided to divide the tickets into day and night as some people may not be able to make it during the day or may have interest in only certain performers. Donations will be encouraged online and at the event throughout the performances. We hope that will this price strategy we will make £1500 in ticket sales and double this by including the expected donations. All donations will go to the sponsors of the event; The Black Ticket project.

Food and drink

Luckily, Tileyard sells alcohol at its Vinyl Cafe bar with a full license which will be easily accessible to the event attendees. Tileyard usually offers its drinks for an average to a low price bracket. For the Black TYE event, Tileyard has agreed to raise all of the prices by £1 which will go towards the donations.

As the capacity is a limited number of 200 people, we had to decide between having fewer food trucks and charging a pitch fee, or having a larger choice of options with no pitch fee. We finally decided to offer the space to four different traders with no pitch fee however, we chose food traders who are in alignment with the brand's message, have a positive public image and have a large social following. The food trucks will be asked to deposit £300 to ensure that they will show up on the day.

The VIP area ticket holders will have a prepared lunch and dinner which will come from a local restaurant, 'Little Creatures'. The price for these meals is £50 for both the lunch and dinner per head for 20 people = £1,000. This must be paid in advance so that the restaurant can prepare the ingredients however the VIP ticket cost is £100 each therefore it covers the food costs. The VIP meal will be served at tables in the Vinyl Cafe and will be closed off from the standard ticket holders with branded separators which will cost £300.

Guest speakers and performers

The majority of the guest speakers and performers understand that this is a not-for-profit event and they do not expect to be paid. In addition to this, Karl Gordon, a member of the Black TYE events has a solid connection in the industry which may help to seek out volunteers. We have decided to set aside £7,000 for both the speakers and perfumers as we respect that due to the recent pandemic, many people involved in the music industry have lost out on funds and may need to cover travel, food and beverage costs.

Technical equipment

As a team, we have been extremely lucky in the fact that our team member Florian owns a videography and photography company and has committed to letting us use his team and equipment for the day which saves a huge amount on expenses. As the event is held at Tileyard studios where the entire team studied their master's degree, the campus has offered us the use of their musical equipment and speakers which is a huge relief as it not only saves us on expensive but there no hassle of moving around equipment to different locations.

Staff

Due to the experience the team holds, we have decided to take on the roles of event managers throughout the day to save on costs. We will still need some additional staff including two security guards, and additional bar staff as Tileyard are not equipped with enough staff to handle a busy bar and we are not sure how many people will be drinking alcohol on the day therefore, we have decided to book two additional bar staff for the entire day. Another cost will be for cleaners to clean up after the event. We estimate that the staff costs will be around £500 which will mostly be spent on the security. It is suggested to have at least one guard per seventy-five people, however, we have decided to hire only two guards as it is an all-day festival so people will be in and out and there will be one of us on the door for ticket checks at all times (Harris, 2015).

Merchandise

The team have decided to cover the costs of the merchandise themselves. The reason for this is that we plan to make a personal gain from this and if the merchandise is not sold out at the event we can use it for future events and on the website. For this reason, the merchandise will not be included in the overall budget.

Miscellaneous

It has been decided to have a £1,000 contingency fund in case a problem occurs that necessitates extra support.

Funding

Tileyard Education is extremely supportive of the event and have offered a donation of £1,000 to ensure the plan of the event goes ahead. As additional funding we plan to create a GoFundMe page where people can donate as they please, this will be highlighted throughout the marketing campaign, across all social channels, on the website and also send out to all subscribers via email. We also plan to apply for the PRS Open Fund, The Open Fund for Organisations supports new music projects led by promoters, talent development organisations, venues, festivals, curators and large performance groups and grants up to £10,000 (The Open Fund For Organisations, 2021). We will ask for a total of £10,000 on our application which is to be sent off as soon as possible.

5. Reflective summary

Being part of a team that has struggled with ethnic minority difficulties has urged me to want to put all of my efforts into spreading awareness for this purpose. In my view, the plan has been extremely simple and easily came together as each person in the team holds unique skills which bind perfectly together to make the plan a reality. I feel that the passion from the other three members of the team are what has made this event seem so doable and of course the support of Tileyard studios.

The fact that the Black Lives Matter movement was recent makes me confident that strong support will be shown through relevant charities and attendees. Not-for-profit events are a risk as profits must still be made to cover costs if nobody shows up to the event although, the passion and persistence the UK hold for this cause puts my mind at ease and gives me the confidence that this event will be a huge success.

In my opinion, the most important aspect of the planning for this event is the marketing and online presence. Having Florian in the team who has a videography company is a huge blessing as this would usually be a very large expense and for me, a positive public image is one of the most important things when hosting an event.

The outcome of this project has been that organisation is key for planning a sustainable event, however, without any passion or belief in the project, the initial planning would not be so simple. What I will personally take from this activity is that in the future I only wish to work alongside people in who I can see the pure passion in, as that is clearly what drives dedication and motivation. The one thing about the planning that I would change is the applications for funding. As I looked at my own plan of the financial budget (Appendix 4) compared to the teams budget (Appendix 5) I realised that more money should have been spent on advertising and marketing and even if we received the £10,000 funding from the PRS Foundation, we could be operating at a loss of - £3,629. I would suggest applying for all possible funding schemes to ensure that no losses are made and any money left over could be spent on planning the next event.

6. Appendix

1. Meeting minutes

Date: 7th February 2021 7 pm

Attendees: Karl Gordon, Thando Zulu, Natasja Taylor, Florian Bel

Meeting agenda:

- Meet the team
- Decide on the type of event

Notes:

KG - we should put on an event focused on culture, diversity and equality for POC within the music industry and invite all people involved in Tileyard plus other music industry professionals so that we can all learn from each other!

NT - Great idea! How about an event in the form of a networking based event, people have spent an entire year not attending events so I feel that everyone is more inclined to mingle and meet new people now we are finally coming out of the pandemic. I am sure all of the people from the Tileyard studios and offices would join in, and of course the students.

FB - We should still have music, since the black lives matter movement it could be a good idea to have a black only set list, however, ones that don't usually fit the 'urban' category, it could be very experimental. I have a videography company and I am happy for us to use it for content.

TZ - I am totally up for this, can we make sure we see it through and actually put on the event? I have experience in putting on events and I manage some black artists, I can really see this coming together, great ideas!

Agreed event:

- Master classes in the day and then an after party with music, food and drinks throughout the day, maybe a background DJ during the networking
- 12:00 - 22:00
- Highlighting black potential in the music industry and successes
- Job opportunities
- Speed interviewing for those who are employing / looking for work
- Celebrate the different cultures in music
- Celebrate the Tileyard community
- Encourage black leadership and highlight where the UK is failing
- Black females in the industry discussion

Which artists?

- Speakers as well as artists including; Kwame Kwaten, Ben Wynter, Darcus, Stormzy, Dave, Mary McGovern
- Artists: JERUB, Jake Isaac, Laura Mvula, A reggae band

Marketing ideas:

Use visual events as part of the campaign

Stream the event online as it is happening with high tech equipment

Contact journalists

Interview the artists and guest speakers as pre content

Meeting 2

Date: Wednesday 10th February

Attendees: Karl Gordon, Thando Zulu, Natasja Taylor, Florian Bel

Meeting agenda: Confirm name and logo, decide on a definite date, exact locations and timings, capacity and ticket goals, budget, food and drink

Meeting notes:

FB: presented his idea for ‘Black TYE’ event

- The team all agrees on the logo Florian has presented, it looks very professional and has a deep meaning behind it
- The date is to be the first week of October as it is the official black history month
- Music throughout the entire day, create a line-up of artist who will bring in ticket buyers
- Networking and conferences embedded in with the music to keep the guest interested
- Florian’s company will record the entire event
- We need to decide on which food trucks we will have
- VIP area for charity’s
- Not-for-profit event
- Maybe make some profit from merchandise

KG: I am going to speak to the following artists and potential guest speakers as I know them personally: Darcus, Ben Wynter, Kwame Kwaten, Michelle Escoffrey, Cookie Pryce, Jackie Davidson, Akala, JERUB, RAM1, Laura Mvula, DJ, Jaguar

- Capacity goals 200/300 people?
- Budget: no more than £10K

Team discussed whether to charge for tickets or not because it is a charity event, maybe profits can go to a chosen charity?

NT: I will focus on seeking out charities that may be interested in supporting this

TZ: Potential sponsors could be; Power Up, PRS, Tileyard, Arts Council and the MOBO Awards

KG: A charity idea could be to do a raffle and the winner wins studio time at Tileyard

Actions

TZ: create next meeting agenda, look into the budget, organise a date and speak to Tileyard

FB: Send over notes on marketing from your previous events

NT: Send event management plan examples, reach out to charities, look into health and safety aspects

KG: Define the event and reach out to performers, get some booked in

FB: Set up the Google Drive

TZ: Write out the application for PRS funding

All to update each other frequently, at least weekly in the WhatsApp Group chat.

2. TEN (Temporary Event Notice)

A Temporary Events Notice (TEN) is required if you intend to carry on licensable activity on unlicensed premises or wish to operate outside the terms of your existing premises licence. TENs relate to temporary events with less than 500 attendees (Temporary Event Notice - Chorley Council, 2021).

TENs can be given to permit any or all of the following:

- the sale of alcohol
- the supply of alcohol to members of a registered club
- the provision of late-night refreshment - hot food or hot drink between 11pm - 5am
- entertainment defined as a performance of a play, an exhibition of a film, an indoor sporting event, boxing or wrestling entertainment, a performance of live music, any playing of recorded music, or a performance of dance.

TENs can often be used to temporarily extend the hours or activities permitted by a premises licence or club premises certificate (Council, 2021).

Temporary Event Notice

Before completing this notice, please read the guidance notes at the end of the notice. If you are completing this notice by hand, please write legibly in block capitals. In all cases, ensure that your answers are inside the boxes and written in black ink or typed. Use additional sheets if necessary. You should keep a copy of the completed notice for your records. You must send at least one copy of this notice to the licensing authority and additional copies must be sent to the chief officer of police and the local authority exercising environmental health functions for the area in which the premises are situated. The licensing authority will give to you written acknowledgement of the receipt of the notice.

I, the proposed premises user, hereby give notice under section 100 of the Licensing Act 2003 of my proposal to carry on a temporary activity at the premises described below.

1. The personal details of premises user (Please read note 1)				
1. Your name				
Title Surname Forenames	Mr Mrs Miss Ms Other (please state) Taylor Natasja Leah			
2. Previous names (Please enter details of any previous names or maiden names, if applicable. Please continue on a separate sheet if necessary)				
Title Surname Forenames	Mr Mrs Miss Ms Other (please state)			
3. Your date of birth		Day	Month	Year
4. Your place of birth				
5. National Insurance Number				
6. Your current address (We will use this address to correspond with you unless you complete the separate correspondence box below)				

Post town	Postcode
7. Other contact details	
Telephone numbers Daytime Evening (optional) Mobile (optional)	
Fax number (optional)	
E-Mail address (if available)	
8. Alternative address for correspondence (If you complete the details below, we will use this address to correspond with you)	
Post town	Postcode
9. Alternative contact details (if applicable)	
Telephone numbers: Daytime Evening (optional) Mobile (optional)	
Fax number (optional)	
E-Mail address (if available)	

2. The premises

Please give the address of the premises where you intend to carry on the licensable activities or, if it has no address, give a detailed description (including the Ordnance Survey references) (Please read note 2)	
Does a premises licence or club premises certificate have effect in relation to the premises (or any part of the premises)? If so, please enter the licence or certificate number below.	
Premises licence number	
Club premises certificate number	
If you intend to use only part of the premises at this address or intend to restrict the area to which this notice applies, please give a description and details below. (Please read note 3)	
Please describe the nature of the premises below. (Please read note 4)	
Please describe the nature of the event below. (Please read note 5)	

3. The licensable activities		
Please state the licensable activities that you intend to carry on at the premises (please tick all licensable activities you intend to carry on). (Please read note 6)		
The sale by retail of alcohol		
The supply of alcohol by or on behalf of a club to, or to the order of, a member of the club		
The provision of regulated entertainment (Please read note 7)		
The provision of late night refreshment		
Are you giving a late temporary event notice? (Please read note 8)		
Please state the dates on which you intend to use these premises for licensable activities. (Please read note 9)		
Please state the times during the event period that you propose to carry on licensable activities (please give times in 24 hour clock). (Please read note 10)		
Please state the maximum number of people at any one time that you intend to allow to be present at the premises during the times when you intend to carry on licensable activities, including any staff, organisers or performers. (Please read note 11)		
If the licensable activities will include the sale or supply of alcohol, please state whether these will be for consumption on or off the premises, or both (please tick as appropriate). (Please read note 12)	On the premises only	
	Off the premises only	

	Both	

Please state if the licensable activities will include the provision of relevant entertainment. If so, please state the times during the event period that you propose to provide relevant entertainment (including, but not limited to lap dancing and pole dancing). (Please see note 13)

4. Personal licence holders (Please read note 14)		
Do you currently hold a valid personal licence? (Please tick)	Yes	No
If "Yes" please provide the details of your personal licence below.		
Issuing licensing authority		
Licence number Date of issue Any further relevant details		

5. Previous temporary event notices you have given (Please read note 15 and tick the boxes that apply to you)

Have you previously given a temporary event notice in respect of any premises for events falling in the same calendar year as the event for which you are now giving this temporary event notice?	Yes	No
If answering yes, please state the number of temporary event notices (including the number of late temporary event notices, if any) you have given for events in that same calendar year		
Have you already given a temporary event notice for the same premises in which the event period: a) ends 24 hours or less before; or b) begins 24 hours or less after the event period proposed in this notice?	Yes	No

6. Associates and business colleagues (Please read note 16 and tick the boxes that apply to you)		
Has any associate of yours given a temporary event notice for an event in the same calendar year as the event for which you are now giving a temporary event notice?	Yes	No
If answering yes, please state the total number of temporary event notices (including the number of late temporary event notices, if any) your associate(s) have given for events in the same calendar year.		
Has any associate of yours already given a temporary event notice for the same premises in which the event period: a) ends 24 hours or less before; or b) begins 24 hours or less after the event period proposed in this notice?	Yes	No
Has any person with whom you are in business carrying on licensable activities given a temporary event notice for an event in the same calendar year as the event for which you are now giving a temporary event notice?	Yes	No
If answering yes, please state the total number of temporary event notices (including the number of late temporary event notices, if any) your business colleague(s) have given for events in the same calendar year.		

Has any person with whom you are in business carrying on licensable activities already given a temporary event notice for the same premises in which the event period: a) ends 24 hours or less before; or b) begins 24 hours or less after the event period proposed in this notice?	Yes	No

7. Checklist (Please read note 17)	
I have: (Please tick the appropriate boxes, where applicable)	
Sent at least one copy of this notice to the licensing authority for the area in which the premises are situated	
Sent a copy of this notice to the chief officer of police for the area in which the premises are situated	
Sent a copy of this notice to the local authority exercising environmental health functions for the area in which the premises are situated	
If the premises are situated in one or more licensing authority areas, sent at least one copy of this notice to each additional licensing authority	
If the premises are situated in one or more police areas, sent a copy of this notice to each additional chief officer of police	
If the premises are situated in one or more local authority areas, sent a copy of this notice to each additional local authority exercising environmental health functions	
Made or enclosed payment of the fee for the application	
Signed the declaration in Section 9 below	

8. Condition (Please read note 18)

It is a condition of this temporary event notice that where the relevant licensable activities described in Section 3 above include the sale or supply of alcohol that all such supplies are made by or under the authority of the premises user.

9. Declarations (Please read note 19)	
The information contained in this form is correct to the best of my knowledge and belief. I understand that it is an offence: (i) to knowingly or recklessly make a false statement in or in connection with this temporary event notice and that a person is liable on summary conviction for such an offence to a fine of any amount; and (ii) to permit an unauthorised licensable activity to be carried on at any place and that a person is liable on summary conviction for any such offence to a fine of any amount, or to imprisonment for a term not exceeding six months, or to both.	
Signature	
Date	
Name of Person signing	

For completion by the licensing authority

10. Acknowledgement (Please read note 20)
I acknowledge receipt of this temporary event notice.

Signature	On behalf of the licensing authority
Date	
Name of Officer signing	

Notes for Guidance

General

In these notes, a person who gives a temporary event notice is called a "premises user".

The police and local authority exercising environmental health functions may intervene on the grounds of any of the four licensing objectives (the prevention of crime and disorder, public safety, the prevention of public nuisance, and the protection of children from harm) to prevent the occurrence of an event at which permitted temporary activities are to take place or to agree a modification of the arrangements for such an event. However, the licensing authority will intervene of its own volition in the cases described below.

First, it will issue a counter notice if there is an objection to a late temporary event notice (see note 8 below).

Secondly, it may issue a notice in relation to its decision to impose conditions on a temporary event notice (see note 2 below).

Thirdly, it will issue a counter notice if the first, second, third and fifth of the limits set out below would be exceeded. If any of the limits below are breached or if a counter notice has been issued, any licensable activities taking place would be unauthorised and the premises user would be liable to prosecution. The limitations apply to:

- the number of times a person may give a temporary event notice (50 times per year for a personal licence holder and 5 times per year for other people);
- the number of times a person may give a late temporary event notice (10 times per year for a personal licence holder and 2 times per year for other people);
- the number of times a temporary event notice may be given in respect of any particular premises (15 times in a calendar year);
- the length of time a temporary event may last for these purposes (168 hours or 7 days);
- the maximum aggregate duration of the periods covered by temporary event notices at any individual premises (21 days per calendar year); and
- the scale of the event in terms of the maximum number of people attending at any one time (a maximum of 499).

For the purposes of determining the overall limits of 50 temporary event notices per personal licence holder (in a calendar year) and of 5 for a non-personal licence holder (in a calendar year), temporary event notices given by an associate or a person who is in business with a premises user (and that business involves carrying on licensable activities) count towards those totals. The limits applying to late temporary event notices are included within the overall limits applying to the total number of temporary event notices. Note 16 below sets out the definition of an "associate".

When permitted temporary activities take place, a premises user must ensure that either:

- a copy of the temporary event notice is prominently displayed at the premises; or
- the temporary event notice is kept at the premises either in his own custody or in the custody of a person present and working at the premises and whom he has nominated for that purpose.

Where the temporary event notice is in the custody of a nominated person, a notice specifying that fact and the position held by that person must be displayed prominently at the premises.

Where the temporary event notice or a notice specifying the nominated person is not displayed, a constable or an authorised person (for example, a licensing officer, fire officer or environmental health officer) may require the premises user to produce the temporary event notice for examination. Similarly, where the nominated person has the temporary event notice in his custody, a constable or authorised person may require that person to produce it for examination. Failure to produce the temporary event notice without reasonable excuse would be an offence.

It should also be noted that the following, among other things, are offences under the Licensing Act 2003:

- the sale or supply of alcohol to children under 18 years of age (subject to an unlimited fine on conviction);
- allowing the sale of alcohol to children under 18 (subject to an unlimited fine on conviction);
- knowingly allowing the consumption of alcohol on the premises by a person aged under 18 (subject to an unlimited fine, on conviction);
- allowing disorderly behaviour on the premises (subject to a fine not exceeding level 3 on the standard scale, on conviction);
- the sale of alcohol to a person who is drunk (subject to a fine not exceeding level 3 on the standard scale, on conviction);
- obtaining alcohol for a person who is drunk (subject to a fine not exceeding level 3 on the standard scale, on conviction);
- knowingly allowing a person aged under 18 to make any sale or supply of alcohol unless the sale or supply has been specifically approved by the premises user or any individual aged 18 or over who has been authorised for this purpose by the premises user (subject to a fine not exceeding level 1 on the standard scale, on conviction); and
- knowingly keeping or allowing to be kept on the premises any smuggled goods which have been imported without payment of duty or which have otherwise been unlawfully imported (subject to a fine not exceeding level 3 on the standard scale, on conviction).

In addition, where the premises are to be used primarily or exclusively for the sale or supply of alcohol for consumption on the premises, it is an offence to allow children under 16 to be present when the premises are open for that purpose unless they are accompanied by an adult. In the case of any premises at which sales or supplies of alcohol are taking place at all, it is an offence for a child under 16 to be present there between the hours of midnight and 5am unless accompanied by an adult. In both instances, the penalty on conviction is a fine not exceeding level 3 on the standard scale, currently £1,000.

Note 1
A temporary event notice may only be given by an individual and not, for example, by an organisation or club or business. The individual giving the notice is the proposed "premises user". Within businesses, clubs or organisations, one individual will therefore need to be identified as the proposed premises user.

If you include an e-mail address in section 1(7) or 1(9), the licensing authority may send to this the acknowledgement of receipt of your notice or any notice or counter notice it is required to give under sections 104A, 106A or 107 of the Licensing Act 2003.

Note 2

For the purposes of the Licensing Act 2003, “premises” means any place. Premises will therefore not always be a building with a formal address and postcode. Premises can include, for example, public parks, recreation grounds and private land.

If a premises licence or club premises certificate has effect in relation to the premises (or any part of the premises) which you want to use to carry on licensable activities, it is possible that any conditions which apply to the licence or certificate may be imposed on the temporary event notice if certain pre-conditions are met. These pre-conditions are that the police or the local authority exercising environmental health functions object to the notice and the licensing authority decides:

- not to give a counter notice under section 105 of the Licensing Act 2003;
- the conditions apply to the licence or certificate; and
- the imposition of the conditions on the notice would not be inconsistent with the carrying on of the licensable activities under the notice.

Note 3
A temporary event notice can be given for part of a building, such as a single room or a plot within a larger area of land. You should provide a clear description of the area in which you propose to carry on licensable activities. This is important as any licensable activities conducted outside the area of the premises protected by the authority of this temporary event notice would be unlawful and could lead to prosecution.

In addition, when holding the proposed event, the premises user would need to be able to restrict the number of people on the premises at any one time when licensable activities are taking place to less than 500. If more than 499 are on the premises when licensable activities are being carried on, the licensable activities would be unlawful and the premises user would be liable to prosecution. The maximum figure of 499 includes, for example, staff, organisers, stewards and performers.

Note 4
A description of the nature of the premises assists the chief officer of police and local authority exercising environmental health functions in deciding if any issues relating to the licensing objectives are likely to arise. You should state clearly that the premises to be used are, for example, a public house, a restaurant, an open field, a village hall or a beer tent.

Note 5
A description of the nature of the event similarly assists the chief officer of police and local authority exercising environmental health functions in making a decision as to whether or not to make an objection. You should state clearly that the event taking place at the premises would be, for example, a wedding with a pay bar, the supply of beer at a particular farmers’ market, a discotheque, the performance of a string quartet, a folk group or a rock band.

Note 6
The licensable activities are:

- the sale by retail of alcohol;
- the supply of alcohol by or on behalf of a club to, or to the order of, a member of a club;
- the provision of regulated entertainment; and
- the provision of late night refreshment.

Note 7

Regulated entertainment, subject to specified conditions and exemptions, includes:

(a) a performance of a play;

(b) an exhibition of a film;
(c) an indoor sporting event;
(d) a boxing or wrestling entertainment;
(e) a performance of live music;
(f) any playing of recorded music;
(g) a performance of dance; and
(h) entertainment of a similar description to that falling within (e), (f) or (g).

In terms of specific regulated entertainments please note that:

- Plays: no licence is required for performances between 08.00 and 23.00 on any day, provided that the audience does not exceed 500.
- Dance: no licence is required for performances between 08.00 and 23.00 on any day, provided that the audience does not exceed 500. However, a performance which amounts to adult entertainment remains licensable.
- Films: no licence is required for 'not-for-profit' film exhibition held in community premises between 08.00 and 23.00 on any day provided that the audience does not exceed 500 and the organiser (a) gets consent to the screening from a person who is responsible for the premises; and (b) ensures that each such screening abides by age classification ratings.
- Indoor sporting events: no licence is required for performances between 08.00 and 23.00 on any day, provided that the audience does not exceed 1000.
- Boxing or Wrestling Entertainment: no licence is required for a contest, exhibition or display of Greco-Roman wrestling, or freestyle wrestling between 08.00 and 23.00 on any day, provided that the audience does not exceed 1000. Combined fighting sports – defined as a contest, exhibition or display which combines boxing or wrestling with one or more martial arts – are licensable as a boxing or wrestling entertainment rather than an indoor sporting event.
- Live music: no licence permission is required for:
    - a performance of unamplified live music between 08.00 and 23.00 on any day, on any premises.
    - a performance of amplified live music between 08.00 and 23.00 on any day on premises authorised to sell alcohol for consumption on those premises, provided that the audience does not exceed 500.
    - a performance of amplified live music between 08.00 and 23.00 on any day, in a workplace that is not licensed to sell alcohol on those premises, provided that the audience does not exceed 500.
    - a performance of amplified live music between 08.00 and 23.00 on any day, in a church hall, village hall, community hall, or other similar community premises, that is not licensed by a premises licence to sell alcohol, provided that (a) the audience does not exceed 500, and (b) the organiser gets consent for the performance from a person who is responsible for the premises.
    - a performance of amplified live music between 08.00 and 23.00 on any day, at the non-residential premises of (i) a local authority, or (ii) a school, or (iii) a hospital, provided that (a) the audience does not exceed 500, and (b) the organiser gets consent for the performance on the relevant premises from: (i) the local authority concerned, or (ii) the school or (iii) the health care provider for the hospital.
- Recorded Music: no licence permission is required for:
    - any playing of recorded music between 08.00 and 23.00 on any day on premises authorised to sell alcohol for consumption on those premises, provided that the audience does not exceed 500.
    - any playing of recorded music between 08.00 and 23.00 on any day, in a church hall, village hall, community hall, or other similar community premises, that is not licensed by a premises licence to sell alcohol, provided that (a) the audience does not exceed 500, and (b) the organiser gets consent for the performance from a person who is responsible for the premises.
    - any playing of recorded music between 08.00 and 23.00 on any day, at the non-residential premises of (i) a local authority, or (ii) a school, or (iii) a hospital, provided that (a) the audience does not exceed 500, and (b) the organiser gets consent for the performance on the relevant premises from: (i) the local authority concerned, or (ii) the school proprietor or (iii) the health care provider for the hospital.
- Cross activity exemptions: no licence is required between 08.00 and 23.00 on any day, with no limit on audience size for:
    - any entertainment taking place on the premises of the local authority where the entertainment is provided by or on behalf of the local authority;

- any entertainment taking place on the hospital premises of the health care provider where the entertainment is provided by or on behalf of the health care provider;
- any entertainment taking place on the premises of the school where the entertainment is provided by or on behalf of the school proprietor; and
- any entertainment (excluding films and a boxing or wrestling entertainment) taking place at a travelling circus, provided that (a) it takes place within a moveable structure that accommodates the audience, and (b) that the travelling circus has not been located on the same site for more than 28 consecutive days.

If you are uncertain whether or not the activities that you propose are licensable, you should contact your licensing authority for further advice.

Note 8
Late notices can be given no later than 5 working days but no earlier than 9 working days before the event in relation to which the notice is given. A late notice given later than 5 working days before the event to which it relates will be returned as void and the activities described in it will not be authorised.

The number of late notices that can be given in any one calendar year is limited to 10 for personal licence holders and 2 for non-personal licence holders. These count towards the total number of temporary event notices (i.e. 50 temporary event notices per year for personal licence holders and 5 temporary event notices for non-personal licence holders).

If there is an objection from either the police or local authority exercising environmental health functions, the event will not go ahead and a counter notice will be issued.

Note 9
The maximum period for using premises for licensable activities under the authority of a temporary event notice is 168 hours or seven days.

Note 10
You should state here the times during the event period, for example 48 hours, when you intend to carry on licensable activities. For example, you may not intend to carry on licensable activities throughout the entire 48 hour event period, and may intend to sell alcohol between 8.00 hrs and 23.00 hrs on each of the two days.

Note 11
No more than 499 may be on the premises for a temporary event at any one time when licensable activities are being carried on. If you intend to have more than 499 attending the event, you should obtain a premises licence for the event. Your licensing authority should be able to advise you. The maximum figure of 499 includes not only the audience, spectators or consumers but also, for example, staff, organisers, stewards and performers who will be present on the premises.

Note 12
If you indicate that alcohol will be supplied only for consumption on the premises, you would be required to ensure that no person leaves the premises with alcohol supplied there. If such a supply takes place, the premises user may be liable to prosecution for carrying on an unauthorised licensable activity. Similarly, if the premises user gives notice that only supplies of alcohol for consumption off the premises will take place, he/she must ensure that alcohol supplied is not consumed on the premises. The premises user is free to give notice that he/she intends to carry on both types of supplies. For this purpose, the supply of alcohol includes both of the first two licensable activities listed in note 6 above.

Note 13
Relevant entertainment is defined in the Local Government (Miscellaneous Provisions) Act 1982("the 1982 Act") as *any live performance or any live display of nudity which is of such a nature that, ignoring financial gain, it must reasonably be assumed to be provided solely or principally for the purpose of sexually stimulating any member of the audience (whether by verbal or other means*). Relevant entertainment therefore includes, but is not limited to, lap dancing and pole dancing.

The 1982 Act requires premises which provide relevant entertainment to be licensed under that Act for this purpose. Premises at which there have not been more than eleven occasions on which such entertainment has been provided within a period of 12 months, no such occasion has lasted for more than 24 hours and there has been a period of at least one month between each such occasion are exempt from the requirement to obtain a licence under the 1982 Act. Such premises are likely instead to require an authorisation under the Licensing Act 2003 to be used for such activities as these are a licensable activity (the provision of regulated entertainment — see note 6 above). A temporary event notice may be given for this purpose.

Note 14
The holder of a valid personal licence issued under the Licensing Act 2003 may give up to 50 temporary event notices in any calendar year subject to the other limitations in the 2003 Act. A proposed premises user who holds such a licence should give the details requested.

Note 15
As stated under Note 14, a personal licence holder (issued under the Licensing Act 2003) may give up to 50 temporary event notices (including 10 late notices) in any calendar year. An individual who does not hold a personal licence may only give 5 temporary event notices (including 2 late notices) in England and Wales in any calendar year. A calendar year is the period between 1st January to 31st December inclusive in any year.

If an event straddles two calendar years, it will count against the limits on temporary event notices (15 for each premises, 21 days for each premises, 50 per personal licence holder and 5 for non-holders) for each year. However, only one notice needs to be given.

For the purposes of determining the overall limits of 50 temporary event notices per personal licence holder (in a calendar year) and of 5 for a non-personal licence holder (in a calendar year), temporary event notices given by an associate or a person who is in business with a premises user (and that business involves carrying on licensable activities) count towards those totals. Note 16 below sets out the definition of an “associate”.

If a temporary event notice has been given for the same premises, by the same premises user, and would have effect within 24 hours before the start of the event period under the current proposal or within 24 hours after the end of that period, the temporary event notice given would be void and any licensable activities carried on under it would therefore be unlicensed.

For the purposes of determining whether or not the required gap of 24 hours is upheld, temporary event notices given by an associate or a person who is in business with a premises user (and that business involves carrying on licensable activities) count as if they had been given by the premises user. Note 16 below sets out the definition of an “associate”.

Note 16
An “associate” of the proposed premises user is:

a. the spouse or civil partner of that person;
b. a child, parent, grandchild, grandparent, brother or sister of that person;
c. an agent or employee of that person; or
d. the spouse or civil partner of a person within (b) or (c).

For these purposes, a person living with another as that person’s husband or wife is to be treated as that person’s spouse.

Note 17
It is a requirement that you send at least one copy of this notice to the licensing authority at least ten working days (or five working days for a late notice) before the commencement of the proposed licensable activities. The authority will give you written acknowledgement of the receipt of the notice. This will be important proof that you

gave the notice and when you gave it for the purposes of the Act. Some premises may be situated in two licensing authority areas, for example, where a building or field straddles the local authority boundary. Where this is the case, at least one copy of the notice must be sent to each of the licensing authorities identified, together with the appropriate fee in each case. In such circumstances, you will receive acknowledgements from all the relevant licensing authorities.

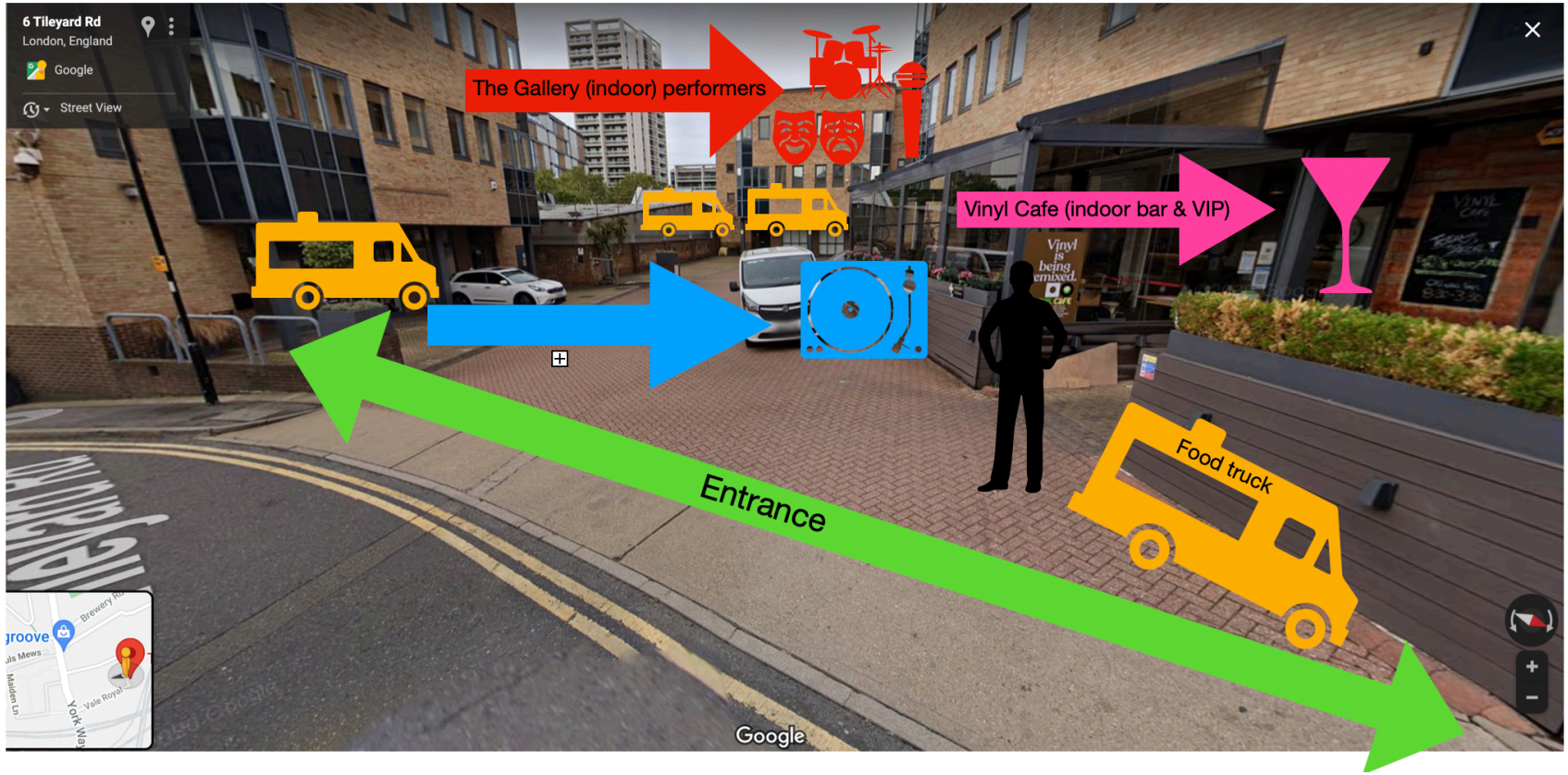
One copy must be sent to each of the chief officer of police and the local authority exercising environmental health functions for the area in which the premises is situated at least ten working days for a standard notice (or five working days for a late notice) before the commencement of the proposed licensable activities. Where the premises are situated in two police areas or environmental health areas, a further copy will need to be sent to the further police force and local authority exercising environmental health functions.

Note 18
Under the Licensing Act 2003, all temporary event notices are given subject to a mandatory condition requiring that where the licensable activities involve the supply of alcohol, all such supplies must be made by or under the authority of the named premises user. If there is a breach of this condition, the premises user and the individual making the supply in question would be liable to prosecution. For this purpose, the supply of alcohol includes both of the first two licensable activities listed in note 6 above.

Note 19
It is an offence knowingly or recklessly to make a false statement in, or in connection with, a temporary event notice. (A person is to be treated as making a false statement if he produces, furnishes, signs or otherwise makes use of a document that contains a false statement.) To do so could result in prosecution and an unlimited fine.

Note 20
You should not complete section 10 of the notice, which is for use by the licensing authority. It may complete this section as one means of giving you written acknowledgement of its receipt of the notice (Temporary event notice form, 2021).

Appendix 3. Site Plan



Appendix 4. Expected budget

Expense	Outcome (expected)	Income (expected)	Final Balance
VIP Tickets (20)	£2.00	£1000.00	£1998.00
Standard Tickets (180)	£18.00	£2,700.00	£4,680.00
GoFundMe	£29 (2.9%)	£1000.00	£5,651.00
PRS (Open Fund)	£0.00	£10,000.00	£15,651.00
Tileyard (Sponsor)	£0.00	£1000.00	£16,651.00
Contingency	£1000.00	£1000.00	£16,651.00
Food trucks	£0.00	£0.00	£16,651.00
Guest speakers	£3000.00	£0.00	£13,651.00
Artists	£4000.00	£0.00	£9,651.00
Production	£2000.00	£0.00	£7,651.00
VIP Food	£1000.00	£0.00	£6,651.00
Riders (12)	£480.00	£0.00	£6,171.00
Merchandise	£900.00	£2000.00	£7,271.00
Marketing	£400.00	£0.00	£6,871.00
Staffing	£500.00	£0.00	£6,371.00
			£6,371.00

Appendix 5. Group expected budget

Budget ID	Name	Expected Expenditure	Actual Expenditure	Remaining Amount	Expected Income	Expected Loss	Actual Income	Income Shortfall	Actual Loss
1	Speakers	£3,000.00	£0.00	£3,000.00	£0.00	£3,000.00	£0.00	£0.00	£0.00
2	Artists	£4,000.00	£0.00	£4,000.00	£0.00	£4,000.00	£0.00	£0.00	£0.00
3	Production	£2,000.00	£0.00	£2,000.00	£0.00	£2,000.00	£0.00	£0.00	£0.00
4	Misc	£1,000.00	£0.00	£1,000.00	£0.00	£1,000.00	£0.00	£0.00	£0.00
5	Staffing	£500.00	£0.00	£500.00	£0.00	£500.00	£0.00	£0.00	£0.00
6	Merch	£900.00	£0.00	(£1,100.00)	£2,000.00	(£1,100.00)	£0.00	(£2,000.00)	£0.00
7	Marketing	£100.00	£0.00	£100.00	£0.00	£100.00	£0.00	£0.00	£0.00
8	Tickets	£200.00	£0.00	(£2,800.00)	£3,000.00	(£2,800.00)	£0.00	(£3,000.00)	£0.00
9	Food	£1,000.00	£0.00	£1,000.00	£0.00	£1,000.00	£0.00	£0.00	£0.00
10	Funding Pots	£0.00	£0.00	(£8,000.00)	£8,000.00	(£8,000.00)	£0.00	(£8,000.00)	£0.00
TOTALS		**£12,700.00**	**£0.00**	**(£300.00)**	**£13,000.00**	**(£300.00)**	**£0.00**		**£0.00**

Appendix 6. The event brochure

THE BLACK TYE CONVENTION

Celebrating the success of the minor ethnicity groups in the music business industry - a day of liberation

- Tileyard Studios 2nd October 2021

1. MEET THE TEAM

Karl Gordon

Karl is a music producer and songwriter of Jamaican/English descent with over 10M records sold worldwide, credited on six platinum albums, and six top 10 singles. His commitment to diversity in the industry was the starting point of Black TYE.

He has taken on the lead role of communications for BLACK TYE EVENTS and has sourced a abundance of valuable connections to support the group.

Due to his musical talents and dedication to be a world famous producer, Karl also takes the lead in programming for our events as he seeks out valuable performers to entice the crowd for a-class entertainment and a phenomenal atmosphere.

Natasja Taylor

Natasja is of the white British origin originally from a small town in Cheshire, however, interestingly, grew up attending reggae festivals with her father all over the world. She spent time as a club PR working in Ibiza and decided to further her knowledge by gaining an Event Management degree at BIMM London. Natasja works in real estate and artist management and considers herself a natural ‘networker’.

It was originally Natasja’s idea to host the first TYE as she sat and listened to the other members of the team talk openly about their feelings towards being of the minor ethnicity group and the struggles they have gone through career-wise.

Taking into consideration Natasja’s networking skills and event management knowledge, she takes the lead in ticket sales and marketing whilst also ensuring all licensing and documentation are taken seriously.

Thando Zulu

Born in Zimbabwe, Thando grew up in Nottingham with roots and origins in Zulu culture. Manager of BEKA, JERUB and Joel Baker with a rich history in event planning as well as African culture, he embodies the aims of the Black TYE vision.

Thando takes on the role of liaising with the press to ensure that the Black TYE events get as much media exposure as possible whilst being the head event manager to ensure the process runs smoothly.

Thando acts as the teams anchor as he has incredible organisation skills, ensuring all task deadlines are met. He also has a natural sense of awareness, ensuring that all members are heard and understood.

Florian Bel

Bass player, videographer and entrepreneur, Flo was born in Madagascar and raised in France. Combining experience in events promotion, content creation and digital marketing, he is a versatile asset for the team.

As an exceptional videographer, Florian is in charge of recording, editing and creating all of the content for the Black TYE events. With his already established videography company, he has access to some of the most high-tech equipment and up-to-date knowledge on the forever changing social media trends.

Florian works closely with Thando on the press releases to ensure that every pitch is in an immaculate conception and that the website is constantly updated to a standard of perfection.

A cross-media cultural experience which brings together a unique mix of the industries most successful black leaders in the industry.

The event is a true inspiration for all, especially those who are starting off in their careers and may be struggling to see past cultural and ethical differences. The organisers of Black TYE want to offer platforms to help those of minor ethnicities to succeed and thrive in their careers without feeling that they have less of a chance.

Black TYE is a not-for-profit community and works with various charity which support under-presented-ethnicities including; Black Ticket Project, Black Lives In Music and Youth Music.

Throughout the day, you can expect talks from influential music executives interspersed with spoken word and short acoustic sets from local artists. Meanwhile, our food trucks will deliver flavours from all around the world while you get ready to celebrate with DJ sets until late. At Black TYE, there's a message in the music and soul in the food.

BLACK TYE

SET TIMES - 2ND OF OCTOBER 2021 - TILEYARD STUDIOS

2pm - Jackie Davidson and Darcus Beese
2.45pm - Ram1
3pm - Kwame Kwaten & Cookie Pryce
3.45pm - Joy Mumford
4pm - Ben Wynter & Michelle Escoffery
4.45pm - JERUB
5pm - DJ SET
6.30pm - Food Break
7pm - Natalie Lindi
8pm - BEKA
9pm - Akala
10pm - DJ SET

GUEST SPEAKERS

BEN WYNTER (PRS FOUNDATION) - HOST

Ben Wynter is the Grants & Programmes Manager (Industry Funds) at PRS Foundation, overseeing the management of the Momentum Music Fund, Writer Producer Fund and the International Showcase Fund. He is also the founder of Unstoppable Music Group which has been developing the careers of highly sought-after producers & writers including Dot Inc, Mike Keyz, BUMA award winning writer Gia Koka and co-manages Grammy award winning producer Jim Jonsin.

Michelle Escoffery

Michelle is an Award Winning British Singer, Songwriter and Vocal Producer. Having consistently amassed accolades as one of the UK's most respected songwriters.

Michelle's metamorphic journey has been one of internal exploration and experience. Coached by her father in the early years, Michelle has been heavily involved in every element of songwriting, singing, directing, producing and vocal coaching and continues to do so to this day.

Michelle will be speaking about the obstacles she has come across in her career as a black female musician and will be interviewed prior to the event which will be recorded and used for the promotional video.

Cookie Pryce - Music PR & Marketing Professional

Cookie served several years as a signed recording artist and over fifteen years as a Corporate and Independent PR and Marketing expert with substantial Major and Independent Label and Talent experience (UK & US).

A creative consultant offering a seamless bespoke service, activating pr and marketing campaigns, overseeing promotional activity, media relations, online, communications, publicity, project management, brand and talent relations.

Cookie will be talking about how she progressed her career by working in between the UK and the USA following her appearance in Th
e Cookie Crew (UK rap act), whose unexpected hip house hit 'Rock Da House', in 1987, attracted major label interest. After signing with London records in 1988.

"We were nervous as hell working with other American artists and being interviewed over there," she confesses, "but they didn't put us down in any way, they welcomed us 100%. That's why in regards to my work and my profession I have felt more accepted by America."

Darcus Beese

Darcus is a British music executive and the former president and Chief Executive Officer of Island Records from his appointment in 2018 till his departure on 3 February 2021.During his time at the label, he signed several top musicians including Amy Winehouse and Jessie J. Beese, who has been described by *Music Week* as "one of the great A&R people of his or any other generation", relocated to New York City as president of Island Records USA, effective on 1 July 2018.

Similar to Cookie, Darcus will be talking about how he found his transition from success in the UK to success in the US. We are hoping that there will be people in the crowd who have dreams of moving to the US however don’t know the first steps to take. The speeches on America from Cookie and Darcus could open the minds of many and influence bigger dreams!

Kwame Kwaten- Managing Director at Ferocious Talent

Kwame Kwaten, Manager, Musician, Producer - Music industry Consultant - Co-Chair of Brits Diversity Committee - Vice Chair of Music Managers Forum - Point Blank Records Head of A&R

Kwame Kwaten is currently MD of Ferocious Talent – An Artist Services Company covering, artist Management, label services , music consultancy, in-house production,which manages acts such as - George Ogilvie , Blue Lab Beats - Jodie Abacus - Caitlyn Scarlett - Steve Brown (Laura Mvula/Rumer producer co-writer)
Writer-producer Jack Gourlay (Jess Glynne/Tom O'dell/Jack Garrett)
The Collier Amrit Kaur.

Kwame will be hosting a speech about how he runs his company and will be offering a 'speed interview' to 10 chosen applicants, promising to hire at least one of them. How exciting?!

Jackie Davidson - MBE, Founder, JD Management

Having worked across the wide-ranging backbone of the music business over a couple of decades, Jackie Davidson MBE is a multifaceted entrepreneur. Her early beginnings saw Davidson interning at Bunny Wailer's record company Solomonic. Following this, Davidson made a leap into marketing, where she founded the award-winning firm Hardzone Marketing & PR. Through Hardzone, Davidson consulted for reggae stars Buju Banton, Shabba Ranks and Patra, as well as labels including Columbia, Def Jam, Epic, BMG, Universal and Sony Music, across artist campaigns that were orientated within black music, for the likes of (but not limited to) Jay Z, Beyoncé, Michael Jackson, Destiny's Child, Groove Theory and Brownstone. Despite these inimitable milestones, it is through her role as a manager that Davidson has made a perennial mark on the industry.

ARTISTS

BEKA

Hailing from Nottingham, BEKA was raised on the likes of Quincy Jones' 'Back on the Block'album, Stevie Wonder and Chaka Khan and discovered her love of pop when Spice Girls entered the scene.

Inspired by music that's both thought-provoking and soulful, her inquisitive nature fuels a great deal of the emotional energy that oozes through her debut EP which has amassed 5 million streams across platforms. An inspiring voice on Instagram too, BEKA's 'Cuppa & A Natter' series provides honest discussions around all aspects of life and has featured special guests such as Griff, HONNE and Radio 1's Chris Stark. Now firmly achieving rising star status, she's received strong support from the likes of Sunday Times, MTV, Wonderland, The Line Of Best Fit and more.

AKALA

BAFTA and MOBO award-winning hip hop artist, writer/poet and historian AKALA is a label owner and social entrepreneur who fuses unique rap/rock/electro-punk sound with fierce lyrical storytelling. Inspired by the likes of Saul Williams and Gil Scot-Heron, over the years Akala has developed a stellar live show with his renowned drummer/award-winning music producer Cassell 'TheBeatmaker' (Plan B/The Streets/Keziah Jones) headlining 9 UK tours as well as touring with the likes of Jay-Z, Nas, Damian Marley and M.I.A.

In 2009, Akala launched the 'The Hip-hop Shakespeare Company' which has sparked worldwide media interest since its inception. Previous Hip-hop Shakespeare partners/collaborators include: BBC, Premier League, Mastercard, London 2012 Olympics, First Direct Bank, The Barbican, The Roundhouse, The Southbank Centre, Sir Ian McKellen, Ed Sheeran, Ms. Dynamite and The Royal Shakespeare Company's Voice Director; Cicely Berry.

NATALIE LINDI

Natalie Lindi is a soulful singer-songwriter from North West London. Whether it's an uplifting song or an emotional ballad; vulnerability and honesty is conveyed in her music.

Inspired by Jazz and Soul queens like Minnie Ripperton, Lianne La Havas, Nina Simone and more, Lindi is a passionate and emotional performer. Often writing from personal experiences, she takes you on a musical journey, completely letting the audience into her inner world.

Natalie has extensive gigging experience both solo and in bands. She gigs frequently in and around London; performing her original material and covers, depending on the venue.

JERUB

JERUB is a singer and writer based in Nottingham, UK. He began his journey as an artist in April 2019 when he released his debut single ‘Paint Me in Gold’. Blending a variety of genres from soul to alt-rock with Rnb/Pop influences, JERUB brings a combination of powerful vocals, heartfelt lyrics and magical melodies that resonate with a wide audience. Since then JERUB has garnered support from Dean Jackson with multiple first listens on BBC introducing East Midlands and National play on BBC6 Music. Reflecting on his personal experience of 2020 JERUB pens a therapeutic reminder that no one can tell you how to feel about the things that hurt you. In this song JERUB heeds his own advice and let’s himself feel the pain of seeing Black men portrayed as dangerous and unimportant in mainstream media.

JERUB is an excellent example of someone who is standing up for the lives of black people and how they can be portrayed in a negative way across the media.

“I really struggled to process all the emotions when the videos of Black people being killed continued to circulate on the internet. I found that I had been bottling up lots of emotions and memories from moments that I experienced racism and had suppressed the feelings for so long. ‘Feel It’ is what came out when I decided to be honest with myself and those around me.”

RAM1

Ram1 is an incredible reggae artist who has performed all across the world, is a MOBO Awards nominee and has featured on multiple projects including the Mountains and Valleys EP by Lovd Ones. During the interview, he spoke on the Christian music industry, charts and more!

Ram1 saysthat in comparison to the industry in the USA we in the UK are *“quite behind in regards to its stability and consistency”* as Ram1 feels that there are certain times when we see a good, effective promotion and a nice movement but it *“runs out of steam”*. In general he feels we are behind in terms of PR established labels and marketing and that the UK doesn’t have as much of an established Christian music scene as we can see in the USA for example.

It will be interesting to hear more about what RAM1 has to say about the UKs stability and consistency compared to the USA. We felt that this act would tie in nicely with guest speakers Cookie Pryce and Darcus Beese as they both moved their careers over from the UK to the US.

JOY MUMFORD

Joy Mumford's youthful and melodic musical style is a combination of her favourite musical influences; pop, indie and hints of 90's RnB. Take a dash of the tight knit soulful harmonies of Destiny's Child, the playful lyrical style of Rex Orange County, and the feel good alternative groove of Phoenix - and there you'll find the self taught British singer, songwriter and producer.

Joy's curiosity to experiment with storytelling through music led her to teach herself guitar one summer in school. The new found freedom of pairing her thoughts with music saw her transition from playing open mics on her own, to gigging established venues with a band across her hometown of Nottingham. Joy then went on to open and play at festivals such as Splendour, Dot To Dot and Barn on The Farm.

7. Reference List

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