

LEARN. INSPIRE. CELEBRATE.

the new wave of the music business

**BLACK
TYE**

TILEYARD, LONDON - 02.10.2021 - 12PM - [BLACKTYE.ORG](https://blacktye.org)

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Table of contents

I. Black TYE?

- A. The 5 Ws
- B. A conference
- C. A festival
- D. A multi-faceted event
- E. A legacy

II. Event management

- A. Day schedule
- B. Production and tech
- C. Budget summary

III. Marketing strategy

- A. Visual identity
- B. Tone of voice
- C. Pricing
- D. Pre event marketing
- E. On the day
- F. Post event life cycle

IV. Reflective summary

V. Bibliography

VI. APPENDICES

I. Black TYE?

Black TYE is a cross-media cultural event held in the music industry hub that is Tileyard London. Combining performances by artists and DJs with conferences by key black executives from the music industry, Black TYE's mission is to raise awareness and to continue the conversation and action surrounding diversity, inclusion and equality of opportunity in the music industry.

Throughout the day, we have planned talks from influential music executives interspersed with spoken word and short acoustic sets from local artists. The event will be spiced up by various food trucks and DJ sets in the Gallery, converted into a club, to make this an unforgettable experience that educates, sparks conversations and celebrates the diversity of the actors who are reshaping the music business.

A. The 5 Ws

What?

A day of inspiration, music industry networking and 'edutainment' for a 300 person capacity street festival and conference with live music and talks from key figures from within the music industry.

When?

Saturday, October, the 2nd 2021, to kick off Black history month.

Why?

- To increase visibility and enhance the image of Black Creators and industry professionals in the sector, and to amplify the success of Black professionals.
- To explore and celebrate the influence of black music on the music industry.
- To help diversify the music industry, particularly in executive positions.
- To promote Tileyard as a fully inclusive company/community.
- To address the complete absence of black women in any executive roles.

Where?

The Gallery and the Vinyl Cafe, Tileyard Studios, Tileyard Rd N7 9AH

WHO?

Target audience: Young people (20-27) from various backgrounds and ethnicities considering a career in the music industry or in the initial years of their careers. Established music industry executives ideally from the Tileyard community and beyond who want to learn about those topics in order to actively effect change.

Team: Karl Gordon, Thando Zulu, Florian Bel

B. A conference

Black TYE's primary mission is to raise awareness around the issues of under-representation in the highest positions of the music industry of women and people of color. Therefore, the event will be articulated around talks, Q&A sessions and presentations from high-level Black music executives. Ideally our speakers would range from label CEOs like Darcus Besse, former CEO of Island Records, industry body board members such as Michelle Escoffery from the PRS members council or successful artist managers and entrepreneurs like Kwame Kwaten.

We took a very realistic approach to the choices in the speakers. Thanks to our personal networks and the group's combined experience in the music industry, we only listed down people we have worked with before or have a direct connection with. I personally know Kwame Kwaten as he used my services several times for live-streaming, for example for the digital edition of the Ultimate Seminar. I have also filmed a conference organised by my workplace featuring Cookie Pryce, former artist and now senior label manager at The Orchard, I would be able to contact her if the event was to come to life.

A few words about our ideal speakers will be found on page 8 of the Event Guide.

C. A festival

There is no Black Tie event without a ballroom ... Black TYE is meant to blur the line between education and entertainment, and therefore will feature some local artists between the different speakers as well as live music, on stage, in the evening. We will feature black artists whose genre doesn't conform to the expectations of the industry. BEKA's alt-pop with 80's flavours seem like an excellent fit as she is managed by Thando. Other potential artists include Natalie Lindi, a london-based singer-songwriter or the likes of Jaguar, a dance music DJ with her own show on radio one called BBC Introducing Dance.

A more extensive list of artists can be found on page 10 of the Event Guide, those are all provisional, however just like the speaker, those are artists we have personal connections to and could very easily offer the gig as we know their music aligns with our values.

D. A multi-faceted event

Consistently with our message of diversity and inclusion, Blasck TYE will also implement food trucks from different cultures and cuisines

Black TYE festival will provide a variety of food from around the world, reflecting London's melting pot of cultures. Approximately 3-4 food trucks are sufficient for the number of attendees expected at the event. We have not decided as yet whether to take a share in the profits or charge for a pitch at this time. As a relatively small and new venture, it may be beneficial to give the food vendors the opportunity to work the site for free and if mutually beneficial, potentially work together in the future. The proposed food vendors are:

Jerk and Juice

"This London based setup offers a secret homemade jerk sauce which gives their jerk dishes a distinctive flavour that customers love. Serving up a fusion of the Caribbean and British street food around London" (Jerk & Juice food truck - Truck Stop Today, 2021)

Ile Afrik

"The idea of Ile Afrik came from a genuine love of West African food, events and the intricacies of amazing catering but most especially promoting African food in a wrap or a bun" (About Us | Ile Afrik, 2019)

Last night a vegan saved my life

"We are a London born 100% vegan company. We serve vegan fried chick'n burgers, vegan popcorn chick'n and vegan cheeseburgers with big mac sauce. All of our food is homemade, handmade and gm free. We also have gluten-free options available on request. We serve from a super cool airstream trailer with an amazing neon sign!" (Last night a vegan saved my life, n.d.)

Alcoholic beverages will be available at The Gallery bar and The Vinyl Café, both of which have licenses to serve alcohol. No alcohol will be permitted to be taken outside of the premises. We will not be seeking a cut from any of the Tileyard associated bars as we believe they should benefit from the event.

Another important side of the event will be its digital coverage. Due to the rapid evolution of live-streaming since the Covid-19 pandemic, we feel that the event should be made available online, as a way for us to on one hand maximise the reach of our message but also in order to allow for an additional source of income for the event as the livestream will be ticketed £5, the same rate as the student ticket. This rate has been estimated after some primary research on the best practices to monetise a live stream.

Using my experience in this field, I am confident that Black TYE could deliver a broadcast quality stream, as it is a service I have been providing through my

Creative Agency since the beginning of the UK lockdown. Our live-streaming allows for a 4 camera setup, using a mixture of two cinema cameras on tripods and two mirrorless cameras on gimbals. This allows for maximum flexibility in terms of shots and has proven to create very high engagement rates especially for live performances as it makes the performance much more dynamic than traditional static livestreams.

E. A legacy

The legacy of the event will be as crucial as the day itself as my vision for Black TYE would also include a heavy online presence by creating subsequent pieces of content such as a podcast or other pieces of social media content in order to keep on raising awareness and pushing our message past the boundaries of the event itself. I will expand on this further down this document, in the marketing strategy.

II. Event management

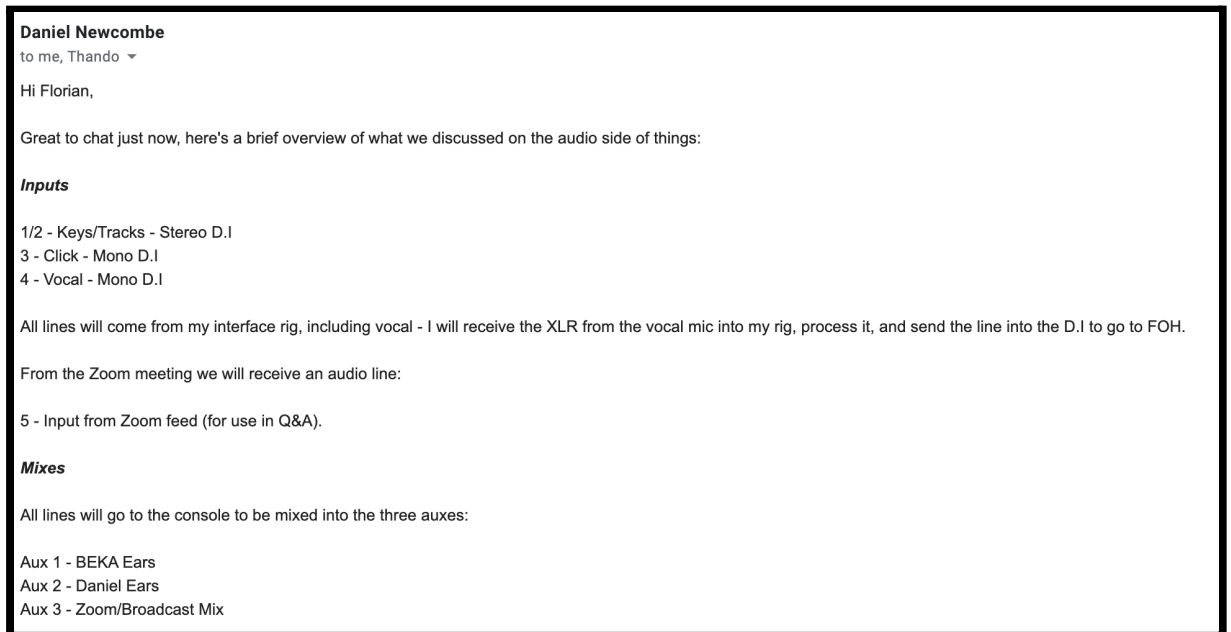
A. Day schedule

CORE TEAM ARRIVAL											
SET UP/LOAD IN											
Staging/Lighting/Sound Set up		BOX OFFICE OPEN	Staging/Lighting/Sound Set up								
Food Trucks Open								Platforms/Links set up and sent to online ticket holders			
Ram1 IN			Jackie / Darcus IN								
Ram1 linecheck											
		BOX OFFICE CLOSE	Kwame / Cookie IN								
			Joy Mumford IN								
Speakers: Jackie Davidson + Darcus Beese								Speakers: Jackie Davidson + Darcus Beese			
Act: Ram1			Ben / Michelle IN					Act: Ram1			
Speakers: Kwame Kwaten + Cookie Pryce			JERUB IN		Chef/Caterers to Set the Tables ready for 'Golden Ticket' Holders			Speakers: Kwame Kwaten + Cookie Pryce			
Act: Joy Mumford								Act: Joy Mumford			
Speakers: Ben Wynter + Michelle Escoffery								Speakers: Ben Wynter + Michelle Escoffery			
Act: JERUB								Act: JERUB			
Food Trucks/Bar Open		DJ SET									
			Natalie Lindi IN					DJ SET			
								Highlights of conference			
			BEKA IN					Act: Natalie Lindi			
								Highlights of conference			
			AKALA IN					Act: BEKA			
								Highlights of conference			
								Act: AKALA			
LAST ORDERS		DJ SET						DJ SET			
PACK DOWN		TEAM FEEDBACK	PACK DOWN		PACK DOWN		VIDEO CREW BACKUP FOOTAGE		PACK DOWN		PACK DOWN
ALL CLEAR (provisional)											

B. Production and tech

Since the main focus of the event is 'edutainment', the acts we will book will most likely be stripped back versions of their usual performances.

This translates as smaller required stage space and more importantly a more cost-effective setup. The largest act we are currently thinking of would be BEKA, accompanied by her keys player, Daniel, who would also be handling the playback of backing tracks. Here is an extract of an email conversation regarding a similar setup for an event we recently worked on.



I would then transmit an input list to the sound engineer as per below:

TECH SPECS/RIDER

ACT 1 BEKA Tileyard London - 02/10/2021

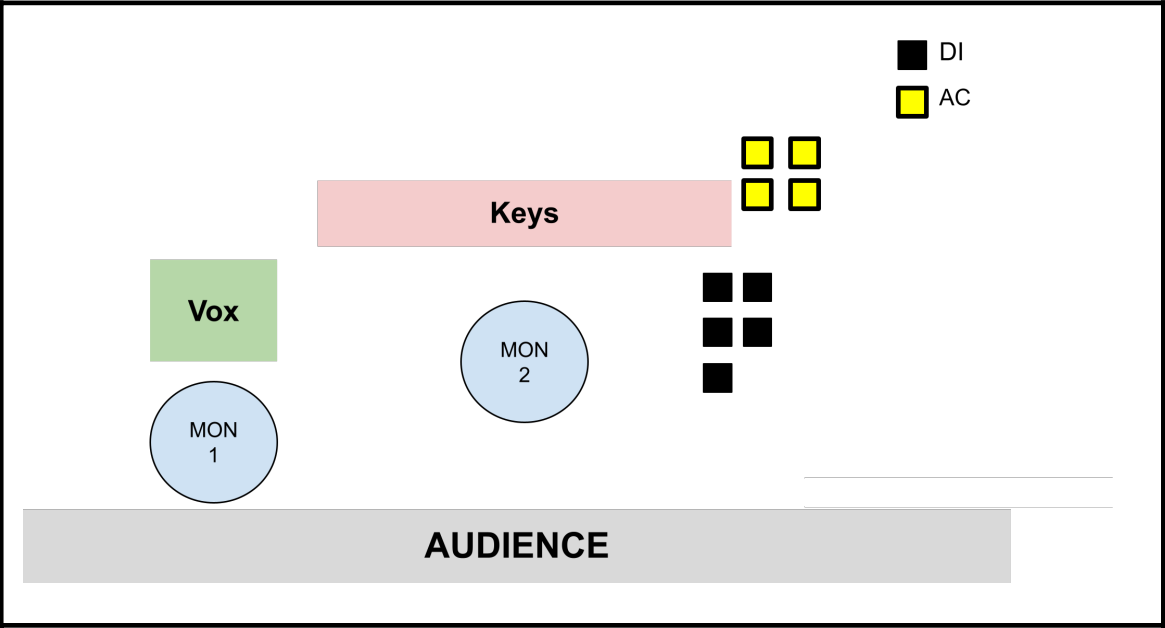
Personnel

Name	Instrument	Gear
Daniel	Keyboards and Tracks	Laptop + multi output audio interface
Beka	Vocals	Vox through Ableton, no processing

Backline provided
Nord Stage 3
Keyboard stand
Midi keyboard

Requirements
SM58 + straight stand
Stereo DI x2
Mono DI x1

Stage plan



Input list

Channel	Source	Notes
1	Track L	Processed by Dan's Ableton - keep clean
2	Track R	Processed by Dan's Ableton - keep clean
3	Nord L	Backup if laptop fails
4	Nord R	Backup if laptop fails
5	Vox	Via DI - processed by Dan's Ableton

C. Budget summary

Tickets

The event will be ticketed and tickets will be available to the general public with the marketing campaign targeting the specific demographics aforementioned. The tickets will be sold in 3 tiers that will provide access to the event in the following ways.

The cheapest option will allow for limited access to the event; either the afternoon slot or the evening slot. The general admission will give access to the entire day including all the entertainment available at the event.

The third ticket type 'the Golden Ticket' will include VIP access to a meal with the speakers and artists in between the afternoon and evening entertainment. The costs for the general admission and half-day access will have a student concession option that will hopefully attract our target demographic.

The Golden Ticket will not have any concessions as to not cheapen the VIP experience. We hope to sell 200 tickets in total for the in person events and another 50 for the online live experience. The breakdown of ticket sales would be; 20 x Golden Tickets at £100 per ticket = £2000 and 180 tickets that will include some afternoon/evening only sales allowing us to keep to the capacity limitations of the inside venue. With limited access tickets at £10, concessions at £5 and full day tickets at £15 we would expect to make approximately £1500 in sales for limited access and general admission tickets. Including the revenue from the online sale we have calculated that we should expect £4000 of income from ticket sales.

Food

For the day there will be two options for food. The first is available to every in-person ticket holder to purchase hot food from a food truck that we will invite to the event. The deal with the providers will be to exchange definite sales of food for them, in exchange for being present at our event and providing food and drink to the crew and staff of the event for no extra charge.

The second food option is only available to 'Golden Ticket' holders who have the option to buy from the food trucks in the afternoon should they wish. The main intensive for the Golden Ticket holders is the VIP meal with the speakers and artists of note. This meal will be charged to us at £50 per head for 20 people = £1000. This includes two courses with wine on the tables. The VIP meal will happen in the Vinyl Cafe during the break between the afternoon and evening shows.

Speakers/Artists

The speaker and artists will be the highest expense for this event. As this event has a clear aim to raise awareness and highlight the excellence of people of colour within the music industry we are seeking to find artists and speakers that embody these values. As Karl Gordon has strong individual relationships with many of the speakers and Thando Zulu manages some of the artists we believe that the line up is both desirable and realistic. We have budgeted £7000 for speakers and artists combined.

Production & Marketing

Usually the production costs and marketing costs would take a large portion of the budget for an event with 2 two stages and an online offering. However Florian Bel owns a production/marketing company and has agreed to supply the event with gear at cost price and to gift the event with a comprehensive marketing campaign to achieve maximum impact. This has made the aim of this event incredibly achievable.

Staffing

To adequately cater for the needs of the event we will need a minimum of two security personnel though we will opt for 3 or 4 depending on the availability of expected income.

We will also need bar staff throughout the day of which we have allocated 2 people.

The budget for staffing is set at £1500 for the event.

The production and catering staff's time is included in the budget lines for production and food respectively.

Merchandise

Merch is an area that we expect to make a profit on the sales. We will front the upfront cost required to get the stock and expect to sell out on the day of the event. Merch will also become a form of marketing and advertising for future events that BlackTYE put on in due course.

Miscellaneous

As events are often unpredictable, we have a contingency pot of £1000 should an issue arise that requires additional budget.

Funding Pots

Various grants and schemes are also available to help fund events that focus on minority groups with the music industry. Examples of funding bodies include; Help Musicians UK, PRS for Music Foundation, Art Council Creative Industry Finance, Music Export Growth Scheme and more grants can be found using a simple internet search. For this event the PRS foundation Powerup programme is

the first point of call. This programme is designed to power up black music creators and industry professionals, and tackle anti-black racism in the UK music industry. The co-founder is Ben Wynter who is also a speaker at the event and a good friend of Karl Gordon's. To make this event viable we will look for a funding contribution of £8000

III. Marketing strategy

A. Target audience

Black TYE's primary target audience is young people (20-27) in the early stages of a career in the music industry and interested in the issues of under-representation, equality of opportunity across minorities and genders.

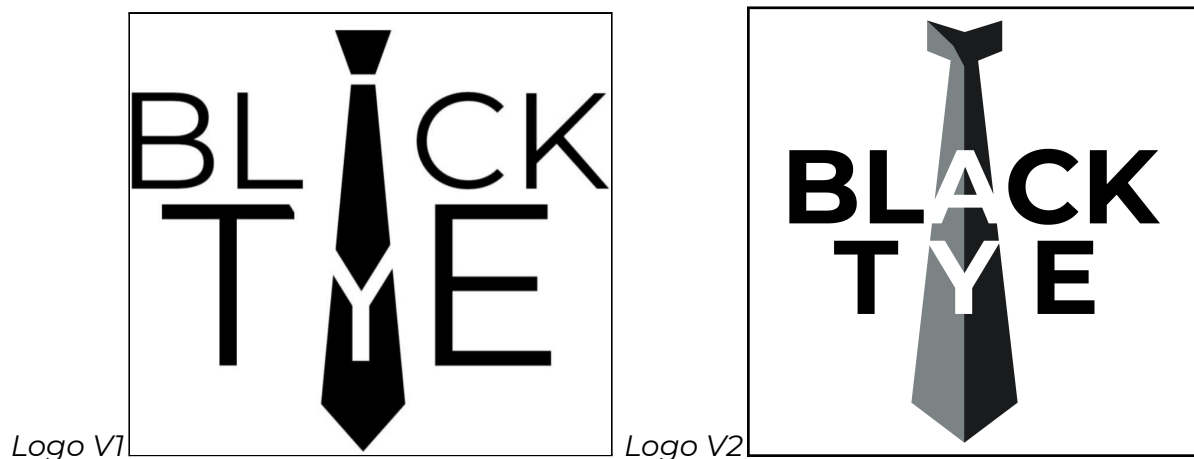
Our secondary audience would be current music industry executives in senior positions, who would have the leverage to initiate change, but need to be made more aware of the cause Black TYE stands for.

B. Visual identity

Black TYE's primary logo is indeed a black tie, as the title of the event is a pun showing the contrast between the formal nature of a classic 'black tie' event and the casual intent behind our event. It is the embodiment of a showcase around the Black community and other minorities, hosted at Tileyard Education (TYE).

The colour scheme for Black TYE is black and white as well as two shades of grey. As an accent colour, I chose the green used by Tileyard and TYE. The palette symbolises the importance of black culture in the music industry and is an invitation to celebrate all its different shades, while still keeping our brand cohesive with Tileyard's visual identity, as the event will be hosted on the grounds and also directed partially towards members of the Tileyard community. Our imagery also borrows the square constructs of the Tileyard brand, however it is a variation of those squares, a partial quote of it, with a blank/black space in the centre of the figure.

The first iteration of the logo was created during a meeting using Adobe Spark as a mockup and was my first instinct when Karl mentioned the name of the event. At first I had designed it using negative space on the tie to create the letter "A" as you can see in the appendix. I then reworked the artwork using Adobe Illustrator.



The design later evolved into what it currently is for legibility purposes. This event will predominantly be advertised online and via social media and therefore it is crucial that the imagery is mobile friendly and therefore as legible as possible. Those considerations are the pillars of the marketing strategy I will now expand upon.

C. Tone of voice

The purpose of Black TYE is to spark conversations, raise awareness and celebrate diversity as opposed to condemning behaviours or judging the state of the music industry. The events tag is *learn, inspire, celebrate*, which sums up the nature of this event. We are aiming to provide a healthy platform and a way to educate our audience using world-renowned speakers and high-level executives from the different sectors of the music industry while also providing high quality entertainment through acts such as BEKA, Akala and DJ Jaguar from BBC One. With this in mind, the tone of voice of Black TYE is meant to be contemporary, inviting and will revolve around the key notions exposed above.

The marketing of the event must be worded in such a way that it doesn't put off potential audience members who do not experience the issues we would like to discuss. It is important that every member of the musical community acknowledges those challenges and are given the opportunity to dive deeper into those topics, in a safe space.

D. Pricing

The ticketing strategy is meant to be as inclusive as possible and make our event very accessible to the people we are trying to reach - young people passionate about music and interested in a career in the music business as well as current industry professionals especially part of the Tileyard network in order to

raise awareness about equity of opportunities in one of the largest hubs of music businesses in Europe.

The £10 general admission seems to be a good middle ground for small-scale events but also featuring permanent speakers in a centrally located space, this price point allows for the event to stay very affordable while still allowing us to have a comfortable break even point.

On the other side of the spectrum, our golden ticket is meant to be selling an experience and is directed towards an order demographic which would be more inclined to supporting the cause financially and also use the opportunity to discuss issues close to their hearts with world-class music executives who could bring some insights and provide solutions to their challenges.

E. Pre event marketing

The event's promotion will mainly take place on social media as our target audience is very active and digital savvy. The main platforms to explore will be Instagram and Twitter and the registration to the event will be via Eventbrite. Creatives for all social media platforms have been created and can be found in the master folder.

We have several leads of potential partners to help us promote the event. Many industry bodies have shown previous commitment to the cause of equality and diversity or have at least delivered some degree of acknowledgment and ideas on how to improve, this would be the next step on this journey and we are confident that using Tileyard's reputation, many of those doors will open to us. Subsequently all of our speakers are in prominent positions in the music business and therefore will be able to help us gather an audience for this event, as they all have been picked precisely because our ethos aligns and they have a history of caring about what Black TYE stands for.

Therefore, the social media strategy would include announcements of the different speakers, short videos of them introducing the panel or topic they will be treating during the event (which will have to be agreed upon contractually). Those will also be promoted as boosted posts and Facebook ads, targeted specifically towards a lookalike audience of individuals with a history of attending those events or who have actively been part of similar movements and collectives.

Other pieces of content will include weekly IG quizzes about the challenges that the music industry is currently facing and how to address them, facts gathered on various information platforms and testimonials from members of minorities and women about their experience in the industry. According to Hootsuite's latest

statistics, 2 in 3 people say that Instagram helps foster interactions with brands, in the same article they state that 58% of people got more interested in a brand after seeing its stories. It is therefore the ideal platform to build social currency, maintaining a daily presence on Instagram can be key to redirect leads to the Eventbrite registration. Our event is committed to educating and its mission statement does not limit itself to one day but requires constant efforts in the lead up to the event as well as post event, during the end of its life cycle. TikTok might be a platform to explore however our audience might be slightly older than the average user, so focusing our efforts on Instagram might be more relevant

Pre-event I would like to organise online workshops via Zoom or Facebook Live about specific topics relating to diversity, inclusion and representation in the music industry. The viewership on Facebook live increased by 50% in the summer of 2020 according to Hootsuite, so this would be a valuable platform to explore. Those would allow audience members to get a taste for the panels and what they would cover. This will also allow us to show that the online version of the event is a viable option that brings a lot of value and might bring us a much wider audience due to the quasi unlimited reach of online events.

On top of those workshops, we will also make available a list of resources and further reading so that potential attendees will in turn hopefully spark meaningful and informed conversations with our speakers on event day. Those resources would span from books, articles, documentaries, movies, or even Instagram accounts to follow.

F. On the day

Following through with those online events, the day of the event will be fully documented and live-streamed on Zoom, allowing people from all over the world to tune in and experience Black TYE. The events ethos really is focused on inclusivity. Allowing a much wider audience via digital seems like an important way to convey in this message. Bandsintown reports that 73% of respondents to a survey have attended a music related livestream and 60% would attend again. Using the Ultimate Seminar as a reference - an iconic conference for the music industry - the online seminar in 2020 was at least as successful as their in-person editions.

This is proof that no matter the medium, the music community will attend an event, as long as the speakers are bringing value to the audience and their ethos resonates with the events'.

Once more using the Ultimate Seminar as a template, Black TYE will have a team of social media executives documenting the event in real time. After hearing some of the panellists insights on Instagram stories and reading them on tweets, this extensive digital presence will serve as an incentive for people to join the Zoom conference.

Further marketing on the day will also include Black TYE merchandise, as described in the Event Guide, with t-shirts (£20 per unit) and face masks (£5 per unit). We would be using the Continental Clothing's EarthPositive range, which is ethically sourced, vegan approved and overall a very sustainable form of clothing, which is in line with the ethos of the event and will very likely resonate with the attendees of the event. Everything about Black TYE is deliberate and aims to also create a legacy for the event.

G. Post event life cycle

This project is an ongoing initiative meant to raise awareness and not only produce an isolated event. Therefore the Black TYE's legacy will be as important as what happens on the day itself.

Post event day, the content created by the production team will be re-used to build a podcast involving the speakers and bringing in experts to expand on the different topics touched upon in order to educate our audience further and provide them with ideas and leads to conduct their own research on the topics we are passionate about.

In summary, the marketing strategy will be to:

1. Identify our target audience using Facebook lookalike audiences and researching similar events
2. Heavily feature our speakers and artists as their reach is realistically much more important than ours
3. Leverage the connections Tileyard can offer
4. Organise high quality pre-events in order to create social currency and build trust
5. Nurture our leads via frequent interactions on social media and establish ourselves as an authority on the topics of equality, diversity and opportunity
6. Advertise the different price points to the two target audiences as well as the online option to a third group - more international
7. Accentuate the legacy side of the event: podcast, videos of the panels and potential for further events

IV. Reflective summary

As a young black man starting out in the music industry, the Black TYE project felt like more than an assignment, it is a project I would love to see come true one day, and this is why the team and I went the extra mile to make it as realistic as possible. With everyone's hard work and creativity, we have reached the point where this event could potentially be pitched after a bit of refining, and based on our research, it would be successful. In light of the recent spotlight on social justice, a very agitated Women's History Month and an obvious longing for in-person events, Black TYE would be a very attractive event for our target audience.

I was in charge of the visual identity and the marketing of the event, as well as collating data to be put into the master spreadsheet, a template I sourced from my internship at the Royal Albert Hall which is supposed to serve as a checklist for all things production and marketing. I therefore spent most of my time on the project building the event guide and presenting it as a proof of concept for a viable event, while also being involved in the production aspect, especially covering the audio equipment and the involvement of the video crew.

Working with Karl and Thando has been an excellent experience as the three of us share a similar passion for equality in the music industry, but also have three very different domains of expertise, which led us to a very natural separation of the workload, Karl being the creative director, Thando leading on the ops side while I took care of the marketing strategy and the content creation, while still being able to advise on the technical aspects.

With my prior experience in event management, I have been able to suggest ways to reduce costs by for instance booking artists with a minimal setup, allowing for good quality without compromising on the rate per performer. Conversely, since we were thinking about this event as a realistic perspective, I offered my logistical support through lending a PA system typically used for events of a similar size.

After spending all this time envisioning the event, the biggest drawback of Black TYE is that it will require a fairly large team and a heavy commitment to achieve an event this ambitious at the standard we would be aiming for. Just booking the speakers, dealing with contracts and liaising with them on the lead up to the event could be equivalent to a part-time position, which would not be a sustainable option for the first iteration of this event. Realising this shows that even with the best of ideas, financial backing is required to achieve a certain level of excellence, and although I still believe Black TYE is a fantastic concept, bringing it to life would require it to be funded on the long term or co-produced by an existing structure which could justify those staffing costs.

I believe the day of the event would be way more relaxing than the lead up to it, as it will be the end of the uncertainty of whether our strategy was successful or not. All three core members of the team have run events before and we are confident that with our combined experience we would be able to make this run smoothly, especially as it is a fairly straightforward format, with small band sizes and conferences, which is nothing the team hasn't experienced before. Arguably, the most challenging part on event day would be the live stream of the talks however this is part of my domain of expertise, meaning we would not worry about this as I fully trust my crew to deliver.

On the lead up to the event, a full risk assessment would have to be conducted in order to ensure everything on site is compliant with the different regulations, so we can proactively avert disasters and think about alternative plans - eg. an indoor stage if the forecast is heavy rain, speakers joining on zoom if they are unable to travel etc.

Black TYE is I believe a promising and with this team's expertise, our passion for the cause and a strong community around us, this event could be very successful.

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VI. Appendices



EVENT GUIDE



BLACK TIE

LEARN. INSPIRE. CELEBRATE.

02.10.2021 - Tileyard, London



Ram1

INSPIRING THE NEXT GENERATION OF EXECUTIVES AND ENTREPRENEURS IN THE MUSIC BUSINESS

CONTENTS

I.	The team	p.4
II.	Black TYE?	p.5
III.	Day schedule	p.7
IV.	Speakers	p.8
V.	Artists	p.10
VI.	Merchandise	p.13
VII.	Facts	p.14
VIII.	Ressources	p.15

THE TEAM



KARL GORDON

Karl is a producer and writer 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.



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.



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.

BLACK TYE?

BLACK TYE is a cross-media cultural event held in the music industry hub that is Tileyard London.

Combining performances and conferences by key black executives from the music industry, Black TYE's mission is to raise awareness and to continue the conversation and action surrounding diversity, inclusion and equality of opportunity in the music industry.

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.

Overall, Black TYE is a platform for the under-represented minorities, an initiative for gender equality and a celebration of the diversity of individuals who made the music business what it is today and still advocate for it to change.

Join the conversation. Learn. Inspire. Celebrate.





**“ POP MUSIC IS BLACK
MUSIC, WE NEED THE
OFFICES TO REFLECT
THE CHARTS.
IT’S REAL SIMPLE”**

Anonymous.

SCHEDULE

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

11PM - GO HOME

SPEAKERS

**BEN
WYNTER**



**JACKIE
DAVIDSON**



**KWAME
KWATEN**



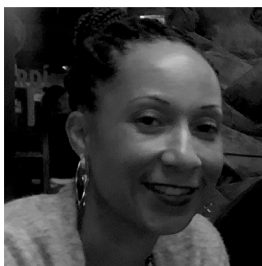
**DARCUS
BEESE**



**MICHELLE
ESCOFFERY**



**COOKIE
PRYCE**



Ben Wynter - Host

Ben oversees the management of Hitmaker, Momentum Music Fund and the International Showcase Fund at PRS Foundation.

Jackie Davidson -

Jackie is the founder and director of JD management. She received an MBE in 2019 for her services to music, The Ivors Academy's Gold Badge and sits on the Music Publishers Association Board.

Kwame Kwaten - The New Wave of Managers

Over his 30+ year career in the music industry, Kwame has been a musician, manager, producer, consultant and A&R. He is also currently a Trustee at The Brits Trust, and Vice-Chair of the UK's Music Managers Forum.

Darcus Beese - Q&A

Former president and CEO of Island Records, Darcus is no stranger to the big prizes, with several BRITs, Mercury Prizes, Grammys and was named European Executive Of The Year in 2016.

Cookie Pryce - From Artist to Exec - 2pm

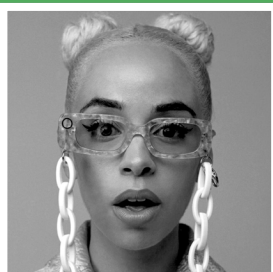
Since her career with the Cookie Crew, one of the UK's most successful rap acts, Pryce is now senior label manager at The Orchard, a music distributor providing label services based in New-York.

Michelle Escoffery - Know your Rights and Royalties

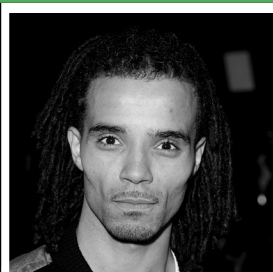
An award-winning singer songwriter and composer, Michelle was inducted into the Music Week Women in Music 2020 Roll of Honour. She is now President of PRS' member councils and advocates for the songwriter, composer and publisher community

ARTISTS

BEKA



AKALA



**NATALIE
LINDI**



JERUB

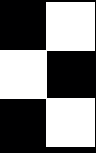


RAM1



**JOY
MUMFORD**





**“ I COULD NOT FIND ONE
BLACK EXECUTIVE FROM
PANDORA, LIVE NATION,
APPLE, SPOTIFY, AEG,
OR SXSW [...].
THAT DOESN'T MEAN
THEY DON'T EXIST,
BUT FOR THE MOST
PART, THEY ARE NOT
PROMINENT “**

MAKESOMENOISE

MERCH

Our merchandise is sustainably sourced, climate neutral, made with organic cotton and vegan approved.



**BLACK TYE
FACE MASK
£20**

**BLACK TYE
T-SHIRT
£20**



FACTS

63%

of chief executives from eleven music industry boards are men.

[Source: MusicBusiness Worldwide](#)

0%

of CEOs and chairpersons out of 11 UK music trade bodies are black women.

[Source: MusicBusiness Worldwide](#)

2/3

of the dominant music genres have originated from black culture.

[Source: YouGov](#)

65K

playlists called “BLM” or “Black Lives Matter” on Spotify in 2020.

[Source: Spotify](#)

5/5

top streaming artists on Spotify, in 2020 are from an ethnic minority.

[Source: Spotify](#)

80%

of the UK’s senior music executives are white and male.

[Source: Snapes](#)

78%

of women agreed that they had been treated differently within the industry.

[Source: Berklee](#)

Edit: 26 Mar 2021

EVENT SCHEDULE	
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Date:	Wednesday 02/10/2021	
	Black TYE	
Location(s):	Tileyard, London - The Gallery / Vinyl Cafe	
Audience:	Onsite and online	

Role	First name	Last name	Email	Phone
Creative director:	Karl	Gordon	kgce2k@yahoo.com	07908464956
Event Manager:	Thando	Zulu	zuluhandoo@gmail.com	
Marketing Director:	Florian	Bel	florian@jnni.co.uk	07519622111
Sound Engineer:	Edoardo	Allertsen	edoardoallertsen@gmail.com	
Assistant Sound Engineer:	Alessandro	Ianicelli	aianicelli@gmail.com	
Lead videographer:	Ed	Jillings	ed@jnni.co.uk	076542189145

Outdoors			The Gallery (in case of bad wather)			Vinyl Cafe			Online			
09:30				CORE TEAM ARRIVAL								
09:45												
10:00				SET UP/LOAD IN								
10:15	Staging/Lighting/Sound Set up	BOX OFFICE OPEN	Staging/Lighting/Sound Set up									
10:30												
10:45												
11:00												
11:15												
11:30												
11:45												
12:00	Food Trucks Open									Platforms/Links set up and sent to online ticket holders		
12:15												
12:30												
12:45	Ram1 IN			Jackie / Darcus IN								
13:00	Ram1 linescheck											
13:15												
13:30												
13:45												
14:00	Speakers: Jackie Davidson + Darcus Beese			Kwame / Cookie IN Joy Mumford IN						Speakers: Jackie Davidson + Darcus Beese		
14:15												
14:30	Act: Ram1			Ben / Michelle IN						Act: Ram1		
14:45	Speakers: Kwame Kwaten + Cookie Pryce			JERUB IN			Chief/Caterers to Set the Tables ready for "Golden Ticket" Holders			Speakers: Kwame Kwaten + Cookie Pryce		
15:00												
15:15	Act: Joy Mumford									Act: Joy Mumford		
15:30	Speakers: Ben Wynter + Michelle Escoffery									Speakers: Ben Wynter + Michelle Escoffery		
15:45												
16:00	Act: JERUB									Act: JERUB		
16:15	Food Trucks/Bar Open	DJ SET	Natalie Lindi IN			GOLDEN TICKET VIP MEAL			Highlights of conference			
16:30												
16:45			Natalie Lindi linescheck									
17:00			BEKA IN									
17:15												
17:30			AKALA IN									
17:45												
18:00			Act: Natalie Lindi									
18:15			BEKA linescheck									
18:30			Act: BEKA									
18:45	AKALA linescheck											
19:00	Act: AKALA											
19:15												
19:30	DJ SET											
19:45												
20:00												
20:15												
20:30												
20:45												
21:00												
21:15												
21:30												
21:45												
22:00												
22:15	DJ SET											
22:30												
22:45												
23:00	PACK DOWN		TEAM FEEDBACK		PACK DOWN		PACK DOWN		VIDEO CREW BACKUP FOOTAGE		PACK DOWN	
23:15												
23:30												
23:45												
00:00	ALL CLEAR (provisional)											

Personnel

Act / Panel	First Name	Last Name	Email	Phone	Pronouns	Instagram	Facebook	Twitter
HOST	Ben	Wynter						
	Jackie	Davidson						
	Kwame	Kwaten						
	Darcus	Beese						
	Cookie	Pryce						
	Michelle	Escoffery						
	BEKA							
	AXALA							
	Natalie	Lindi						
	JERUB							
RAM1								
Joy	Mumford							

Stage and Production Checklist

Stage configuration	A: Outdoor stage B: Table for speakers	Lights	
Max tech requirements	Vocals, keyboards, laptop with tracks	Live streaming	LR AUX from desk to a table stage right Mix at -3dB Recording 24bits 48,000kHz Sling > Capture card & Zoom Capture > OBS > YT Live

Food and drinks

Water bottles for artists and crew	x32	£20 voucher for food trucks for the artists and pannellists (x
Refillable bottles are encouraged		

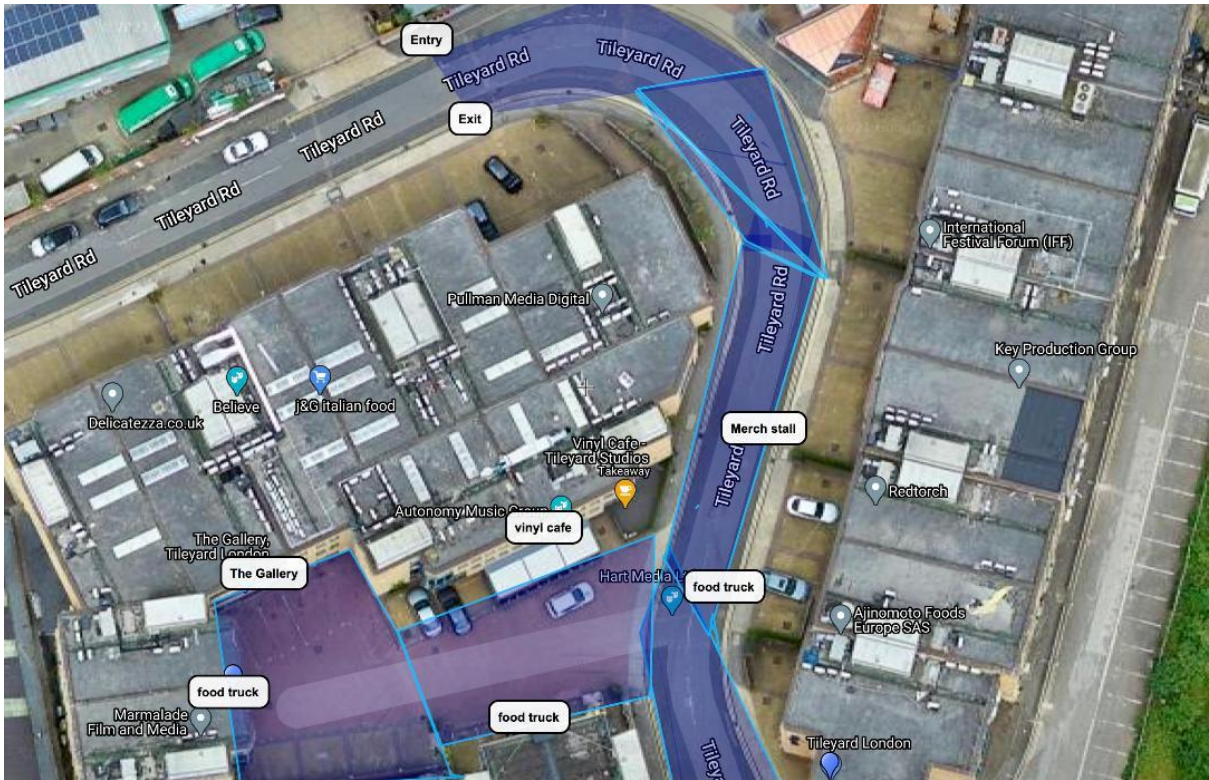
Key times

Arrival times:					
Sound crew	0930	Panel 1	1400	Performance 4	1900
Camera crew	1100	Performance 1	1445	Performance 5	2000
PM artists	1245	Panel 2	1500	Performance 6	2100
Speakers	1245	Performance 2	1545	DJ 2	2200
Eve artists	1745	Panel 3	1600		
		Performance 3	1645		
		DJ 1	1700		

Recording / filming

Tech to record a multitrack of the performances and conferences Zoom calls to be recorded locally via OBS & on the cloud via Zoom		Film crew and live streaming equipment provided by 3MNI
Crew	Edmund Jilling / Rafaela Baubanan - Florian Bel to liaise with the crew	
Equipment	3x BMPCC4K + Sony A6600 + SlingStudio + BM ATEM Mini	

BLACK TYE SITEMAP



LINKS

EB Event Announcements	YT Stream IG	Assets Folder FB	Press Rel. TW
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Assets

[FOLDER](#) [IG 1080x1080](#) [IG 1080x1080](#) [EB 2160x1080](#) [FB Event](#) [YT 1920x1080](#)

Hex codes

000000

ffffff

7b8384

333333

58a651

Comments

Fonts

Header: Monsterrat Bold**Subtitle:** Montserrat**Tileyard:** Grotesk Wide Medium

ETA

1st draft 1 month prior to the event

Target Audience

Tileyard Community Members

Date / Time

02 October 2021 1200-2300

In Person + Online

Location

Tileyard London

Tileyard Rd, London N7 9AH

The Gallery, The Vinyl Café + Parking lot

Budget

[Budget tab](#)

Objectives

Raise awareness on the issues of inequalities and under-representation in the music industry, celebrate with good music and

Copy

Overall, Black TYE is a platform for the under-represented minorities, an initiative for gender equality and a celebration of the diversity of individuals who made the music business what it is today and still advocate for it to change.

Join the conversation. Learn. Inspire. Celebrate.

Keywords for copy

black talent, music, people of colour, black excellence, equal opportunities
Learn, inspire, celebrate, conversation, awareness

Specific hashtags

#BlackTYE

#theshowmustbepaused

Info on guests

[See Event Guide](#)

Pricing

GA

£10

Students

£5

Golden Ticket

£100

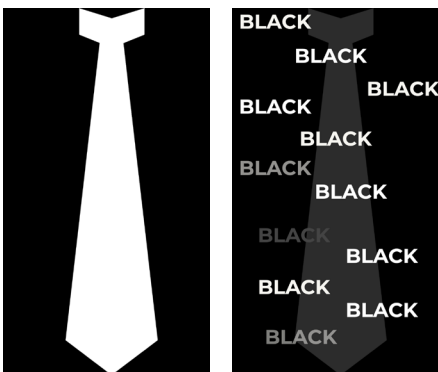
Online

£5

Personnel

Role	Name	Email	Phone
Operations	Thando	zuluthando@gmail.com	
Creative	Karl	kgee2k@yahoo.com	
Marketing	Florian	florian@jmn.co.uk	
Social Media Exec	TBC		

SM CONTENT



Edit: 26 Mar 2021

EVENT TIMELINE (provisional)

Date	Key deliverables	Responsibility	TZ - Thando Zulu KG - Karl Gordon FB - Florian Bel
04/02/2021	Initial project meeting	ALL	
10/02/2021	5W and event ethos - confirm name	KG	
10/02/2021	Draft for brand identity and brand guidelines	FB	
26/02/2021	Event guide prototype and brand guidelines	FB	
03/07/2021	Acts and speakers booked	TZ	
17/09/2021	Eventbrite page ready	FB	
01/08/2021	Event announcement	FB	
Aug - Oct	Social media rollout - Promotion on all platforms		
01/09/2021	Online pre-event	KG	
12/09/2021	Riders in	TZ	
26/09/2021	Final production meeting	All	
03/10/2021	EVENT DAY	All	

EVENT 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	£1,500.00	£0.00	£1,500.00	£0.00	£1,500.00	£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	-£3,800.00	£4,000.00	-£3,800.00	£0.00	-£4,000.00	£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		£13,700.00	£0.00	-£300.00	£14,000.00	-£300.00	£0.00		£0.00

Meeting 1

Date: Thursday 4 Feb 2021 7pm

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

TZ - Writing minutes

Meeting Agenda

- Meet the team
- Choose the type of event

Meeting Notes

KG - culture event focusing on diversity and equality for POC within the music industry: TYE students, Music industry gatekeepers, Tileyard directors.

NT - Networking event, due to a lack of networking over the past year : TYE students and TYLondon business owners

General Discussion - Have live acts with black artists that don't fit in the urban category.

Film music video

Plan to do a real life event at Tileyard in the gallery

What

Master Classes in the day + Afterparty

12pm-10pm

Why: Celebrating Diversity

Highlighting black potential.

Raise awareness and mark the contribution of black music to the industry, promote tileyard as a full inclusive company. Encourage black leadership within the senior management of the music industry, especially black females within the industry.

Who

Panelists: Kwame Kwaten, Ben Wynter, Darcus, Stromzy, Mary mcgovern,

Artists: Jerub, Jake Isaac, Laura Mvula

Marketing ideas

Use virtual events as part of the marketing campaign.

Get student journalists to do write ups

Meeting 2

Date: Wednesday 10th Feb 2021

Attendees: Karl Gordon, Florian Bel, Thando Zulu,
TZ - Writing minutes

Apologies : Natasja Taylor (working)

Meeting Agenda

- Confirm Name / logo
- Decide on Date
- Format of the event, locations, timings,
- Capacity/Ticket Goals
- Start Budget conversation

Meeting Notes

- Confirm Name / logo

FB - Presented design for 'Black TYE' Event.

KG - ideation of the Name Black TYE, playing on the tiltyard education

- Decide on Date
- First Saturday of October (UK Black History Month)

- Format of the event, locations, timings.

Evening will be DJ, live music, food trucks. 6-11pm

In the day, networking and conference day with keynote speakers 2-5:30pm

With short song/performances between speakers.

Karl Gordon to link with industry

- Darcus
- Ben Wynter
- Kwame Kwaten
- Michelle Escoffrey
- Cookie Pryce
- Jackie Davidson
- Akala

Artists

- Jerub
- Ram1
- Akala
- Laura Mvula

Djay

Jaguar (BBC Dance)

Capacity Goals

200 people? - need to check capacity of the gallery

Start Budget conversation

~10K total budget

Team - Discussed the the possibilities of funding to make the event free in light of the event aim being to raise awareness, Or should people pay to pay to be involved to help us know amount of people that will attend.

Sponsored

Power Up, PRS, Tileyard, Arts Council, MOBO Awards,
Raffle idea - win studio time

Charity Partner

Tileyard Ed Scholarship black student.

Actions

TZ - Next Meeting agenda - Creative direction, and theme,
TZ - look at Budget
TZ - organise date
Florian - send over notes on marketing from previous events
Karl - conversions with friends in events industry
Karl - write up the Why?
Florian - Set up google Drive

Assigning Roles

-Creative - Karl
-Ops - Thando
-Marketing - Flo

ISLINGTON

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	Mr X ☐ Mrs ☐ Miss ☐ Ms ☐ Other (please state)		
Surname	Gordon		
Forenames	Karl		
2. Previous names (Please enter details of any previous names or maiden names, if applicable. Please continue on a separate sheet if necessary)			
Title	Mr X ☐ Mrs ☐ Miss ☐ Ms ☐ Other (please state)		
Surname			
Forenames			
3. Your date of birth		Day 14	Month 01 Year 1970
4. Your place of birth		U.K	
5. National Insurance Number		NS 378987 3772827	
6. Your current address (We will use this address to correspond with you unless you complete the separate correspondence box below)			
15 Artisan Mews, Warfield rd			
Post town London		Postcode NW10 5GL	
7. Other contact details			
Telephone numbers		0208 964 527	
Daytime			
Evening (optional)			
Mobile (optional)		07736 2222222	
Fax number (optional)			
E-Mail address (if available)		KGEE@YAHOO.COM	

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)	
The Gallery, Tileyard rd, London N7 9AH	
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	01001 2323
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)	
We will be using the Tileyard complex including the stretch of rd from approximately 15 Tileyard rd to the corner of Tileyard and Vale Rd, which will be cordoned off with barriers to stop the flow of traffic, and incorporating The Vinyl Cafe 6a Tileyard Rd & The Gallery Unit 5 Main Carpark Tileyard Rd London N7. We hope to utilise both buildings and the car park space situated directly outside both premises.	
Please describe the nature of the premises below. (Please read note 4)	
Tileyard is a large complex of businesses involved in the music industry. The Gallery is used as a conference hall and also doubles as a live music venue with a bar. The Vinyl café serves food and also alcohol. Both The Gallery and the Vinyl Café have premises licenses and both buildings have a large parking area directly outside which we will use as part of the event.	

Please describe the nature of the event below. (Please read note 5)
The event will be held on sat 2 nd October which coincides with Black History month. It will be a cross media cultural event to raise awareness and to keep the dialogue and action pertaining to diversity, inclusion and equal opportunity alive. There will be talks and discussion during the day from 2pm – 5pm after which the music festival part of the event begins, with DJ's and live music.

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		☒ X
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		☒ X
The provision of late night refreshment		☒ X
Are you giving a late temporary event notice? (Please read note 7)		☐ 02/10/21
Please state the dates on which you intend to use these premises for licensable activities. (Please read note 8)		02/10/21
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 9)		
12.00 – 23.PM		
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 10)		499
If the licensable activities will include the supply of alcohol, please state whether the supplies will be for consumption on or off the premises, or both (please tick as appropriate). (Please read note 11)	On the premises only	X ☐
	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. (Please read note 12)

Entertainment in the form of DJ's and live performance will proceed from 17.00 – 23.00

4. Personal licence holders (Please read note 13)

Do you currently hold a valid personal licence? (Please tick)		Yes ☐	No X ☐
If "Yes" please provide the details of your personal licence below.			
Issuing licensing authority			
Licence number			
Date of issue			
Date of expiry			
Any further relevant details			

5. Previous temporary event notices you have given (Please read note 13 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 X ☐
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 X ☐

6. Associates and business colleagues (Please read note 14 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 X ☐
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 X ☐
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 X ☐
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 ☐ X

7. Checklist (Please read note 15)	
I have: (Please tick the appropriate boxes)	
Sent at least one copy of this notice to the licensing authority for the area in which the premises are situated	☐ X
Sent a copy of this notice to the chief officer of police for the area in which the premises are situated	☐ X
Sent a copy of this notice to the local authority exercising environmental health functions for the area in which the premises are situated	☐ X
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	☐ X
If the premises are situated in one or more police areas, sent a copy of this notice to each additional chief officer of police	☐ X
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	☐ X
Made or enclosed payment of the fee for the application	☐ X
Signed the declaration in Section 9 below	☐ X

8. Condition (Please read note 16)
It is a condition of this temporary event notice that where the relevant licensable activities described in Section 3 above include the supply of alcohol that all such supplies are made by or under the authority of the premises user.

9. Declarations (Please read note 17)
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 not exceeding level 5 on the standard scale; 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 not exceeding £20,000, or to imprisonment for a term not exceeding six months, or to both.	
Signature	KARL GORDON
Date	22/03/21
Name of Person signing	KARL GORDON

For completion by the licensing authority

10. Acknowledgement (Please read note 18)	
I acknowledge receipt of this temporary event notice.	
Signature	On behalf of the licensing authority
Date	
Name of Officer signing	

