# Portfolio 2

# Future Vinyl Event




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|---|---|
| Student Name: | Felix Milton |
| Student Number: | 2225849 |
| Module Title: | Live Music and Event Management |
| Assignment: | Portfolio 2 |
| Module Lecturer's Name: | Robert Guterman |

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## Introduction

We were assigned a date in March and use of the Tileyard Viny Café for a group exercise compiling a portfolio of a small group's organisation for a 1-day cross-media cultural live event at Tileyard Studios.
The portfolio artefacts include event management planning, meeting minutes, budgeting, licensing, staffing, programming, marketing and floor management. Demonstrating analysis and critical thinking. Citing case studies, data and opinions from robust sources, creating robust narratives and arguments.

## Event Management Plan:

My proposal for the group event was to replicate the NPR Tiny Desk Sessions broadcast performance formula with a 4-piece house band and guest vocalists and instrumentalists. Due to the Vinyl Café's intimate feel and unique aesthetic interior design, this would fit perfectly in line with the target audience demographic for NPR Tiny Desk Sessions as it is diverse and includes music enthusiasts and fans of the featured artists and followers of NPR's programming. NPR's broad audience spans different age groups, ethnicities, and geographic locations, so with the correct implementation of marketing and featured artists, the event to quickly prove to be a successful launchpad for artists to music industry professionals based in or near Tileyard (UMG, Sony, Believe, Apple, Soundcloud, Fuga, Platoon et al.), other university students and staff within the Tileyard community. The event would showcase diverse musical genres, including indie, folk, hip-hop, rock, and more, attracting a broad spectrum of music lovers not commonly seen live in London. Additionally, since NPR Tiny Desk Sessions are available online, it shows internet users are interested in live music performances and engaging with digital content,

so seeking advertisers to sponsor our event could pay a small proportion of the event costs (National Public Media, 2020).
With the low capacity of the venue, the price of tickets would not be able to compensate for the required revenue generation needed for any commercial event. As well as unfortunately, the event date being held within the Easter holiday break meant most industry businesses based nearby were on skeleton staff, and all university staff and students were not on campus.

Fortunately, the venue was being provided for free, including the licence, insurance, backline, light and sound technicians, security, and bar staff serving hot and cold food and drinks, which meant the focus was primarily on marketing the event to the NPR fanbase demographic and therefore, advertising generated revenue through the streaming, rather than being dependant on ticket sales and a large audience in attendance.

## Case Study:  NPR Tiny Desk Sessions

**Introduction**: NPR Tiny Desk Sessions is a popular live music series that features intimate performances by various artists from different genres in a cosy office setting at NPR's headquarters in Washington, D.C. The series was created in 2008 by NPR Music, the music division of National Public Radio (NPR). It has since gained widespread acclaim for its unique and intimate approach to showcasing live music. In this case study, we will explore the background, goals, and impact of NPR Tiny Desk Sessions.

**Background**: NPR Tiny Desk Sessions was created by Bob Boilen, the host of NPR's "All Songs Considered" podcast, who wanted to bring musicians into his office to perform stripped-down acoustic sets. The first Tiny Desk Session was filmed in 2008 and featured Laura Gibson, a singer-songwriter from Portland, Oregon. Since then, the series has grown significantly and has featured hundreds of artists from various genres, including folk, rock, hip-hop, jazz, classical, and more.

**Goals**: The primary purpose of NPR Tiny Desk Sessions is to create an intimate and unique platform for artists to showcase their music in a stripped-down, acoustic setting. The series aims to capture live performances' raw and authentic essence, free from elaborate production and staging. Another goal is to provide a diverse range of musical genres and artists, focusing on highlighting underrepresented voices and emerging talent.

**Execution**: NPR Tiny Desk Sessions are typically filmed in the actual office space of Bob Boilen at NPR's headquarters, with the performers standing behind his desk. The performances are usually acoustic or semi-acoustic, with minimal equipment and production, creating an intimate and raw atmosphere. The series is generally

filmed with a single camera, providing a close-up view of the performance. The audio is captured with high-quality microphones to ensure pristine sound quality. The performances are filmed in a single take, without any retakes or post-production edits, to maintain the authenticity of the live performance.

**Promotion**: NPR Tiny Desk Sessions are promoted through various channels, including NPR's website, social media platforms, and the "All Songs Considered" podcast. Each session is filmed and recorded, and the videos are uploaded to NPR's YouTube channel, which has millions of subscribers. The videos are also shared on NPR's social media platforms, such as Facebook, Twitter, and Instagram, to reach a wider audience. Additionally, NPR promotes the series through partnerships with music festivals, record labels, and other media outlets to further expand its reach.

**Impact**: NPR Tiny Desk Sessions has significantly impacted the music industry and gained widespread acclaim for its unique format and intimate performances. The series has helped to elevate the careers of many emerging artists and has provided a platform for underrepresented voices in the music industry. The sessions have also received critical acclaim, with numerous accolades and awards, including a Webby Award for Best Music Video Series. The series has become a cultural phenomenon, with millions of views and shares on social media, and has generated a loyal and engaged fan base.

**Conclusion**: NPR Tiny Desk Sessions has successfully achieved its goals of creating an intimate and unique platform for live music performances, showcasing diverse genres and underrepresented voices in the music industry. The series has had a significant impact on the careers of many artists and has gained widespread acclaim for its authenticity and rawness. NPR Tiny Desk Sessions has become a beloved and iconic music series that continues to captivate fans worldwide (Blake, E. (2023)

## Meeting Minutes/Agendas:

**Minutes - Wednesday 8th February Meeting**

**Present:** Isabella, Wyn, Anna, Felix, Marina, George

**Apologies:** Tae, Rabia, Marcel

**Discussion about ideas:**

Tiny Desk: 6-8

Boiler Room

Livestream

Shannen DJing

DJ night and sell tickets at £10 to other Uni students and leave it at that

Talked about knowing audience - TY employers and TY students - re-discussed the way we can engage employers who work at TY - songwriting showcase - discussed engaging Jamie to select/host.

**Discussion about ticketing:**

Suggestion of ticketing at £10 to be able to make profit and pay musicians/DJs

Discussion about the fact no other events at Vinyl are ticketed so we should keep free or very minimal i.e. £1 and could include a drinks token.

- This will show we can break even or potentially make a profit

**Discussion about marketing:**

Marina shared her imagery for the event - **ACTION POINT (AP) Marina:** Please upload to the shared drive:

https://drive.google.com/drive/folders/1C9AJdc4CiAviDUCGZbYPz-Ub3tU14Iq3

Discussed email marketing - send to TY Reception to circulate

Discussed making flyers and going round to offices

**Discussion about event set up:**

Start at 6pm for singer/songwriter part - run to about 7:30

Then have DJ sets

**Action Points:**

- **Wyn** to share answers from questions we asked Vinyl - this is now done, shared in Whatsapp
- **Isabella -** going to ask Steve about possibilities of using Gallery for free?
- **Anna -** email Jamie about selecting songs/hosting
- **Everyone -** Write your name down next to roles on Iz's doc
- **Anna** - make agenda for next meeting

**Post meeting:**

**Rabia** mentioned Campfire minimum spend is £1000 and would see if we could get this down to £800. **ACTION:** Discuss at next meeting

**Next Meeting:** Wednesday 22nd February - after New Tech class

**Agenda - Next Meeting: Weds 22nd Feb**

**Chair:**
**Minute taker:** Anna

1. **Matters Arising:**

**Marina:** Uploaded content to drive?

**Izzy -** update on conversation with Steve re gallery

**Anna -** update re conversation with Jamie

**Rabia -** update on Campfire

**Everyone -** have you put name next to task? - decide in this meeting if not. (Take time to do now)

2. **Consolidation of event idea**

3. **Marketing plan**

4. **Finance?**

5. **Points to discuss at next meeting**

**Agenda - Next Meeting: Weds 22nd Feb**

**Chair:** Izzy
**Minute taker:** Anna

**Present:** Izzy, Marcel, Wyn, Felix, Rabia, Anna, Tae, Shannen
**Apologies:** Marina

1. **Matters Arising:**

**Marina:** Uploaded content to drive? - Yes, now in folder named posters.

**Izzy -** update on conversation with Steve re gallery:

- We'll see if we can do campfire and if not we'll just do vinyl
- No response from Steve to email enquiring about The Gallery

**Anna -** update re conversation with Jamie
- He isn't free to host but can send us songs if we would like to go with the showcasing of songwriting camp theme

**Rabia -** update on Campfire
- No update but hopefully will have by end of week
- Asking about availability for a Weds/Thurs at end of March/beg April

**Everyone -** have you put name next to task? - decide in this meeting if not. (Take time to do now)
- Done in meeting, pls check roles sheet

2. **Consolidation of event idea**

Agree to do vinyl - ? 13th March - **AP: Izzy** to email Steve to ask about moving date - week of third april - if not, can we takeover jam night

**AP Izzy/Wyn**: let vinyl know we won't be coming on 13th

**Discussion:**
Issue with vinyl is difficult re set up because its split in to two rooms - where do we put stage, etc stage

Issue with campfire - risk with money and extra work and it being outside

Vote for vinyl - 5 so that's decided

**AP Rabia** - please put details of house band on drive

**AP Rabia** - start detailing artists who we've asked

Can look into sponsorship to make up difference for bar tab

Felix has posted documents in drive so we should use these

Decided: Live band until 9 and then DJs

3. **Marketing plan**

Need to speak to Marina about it / marketing team to meet separately to discuss and make a plan

Let Darcy and Radu know about event so they can send round

**AP: start working in smaller groups regarding roles**

4. **Finance?**

**Felix -** explaining budget sheet in drive and explained to populate this (finance team to meet separately)

5. **Points to discuss at next meeting**

Artists - update at next meeting/via Whatsapp
Date - full confirmation of date
Marketing - update on what has been sent out at next meeting
Get in contact with tye for marketing - radu and darcy by next meeting
Felix - Tech Specs - chase by next meeting
Prioritising takeover jam night cos its already booked
Wyn - upload emails from Vinyl by next meeting

**Commented [1]:** add dates and actions discussed

**Agenda - Weds 1st March**

**Matters Arising**

Let vinyl know we can't do 13th - done

Rabia - details of house band on drive

- start detailing artists who we've asked (can't ask until we have date)

Marketing team - have you organised time to meet separately to discuss plan

- Let Darcy and Radu know (once we have date)

Wyn - uploaded emails from Vinyl?

**Consolidation of idea**

**Date -**

**Roles -** roles set? People meet in smaller groups?

Are we still doing as one group? / real/hypothetical?

Do we need a full to-do list of all tasks? Sub-teams to create and upload?

**Agenda - Weds 1st March**

**Present:** Rabia, Anna, Wyn, George, Shannen, Isabella, Marina

**Matters Arising**

Let vinyl know we can't do 13th - done

Everyone agreed on 3rd April

Rabia - details of house band on drive - to do **AP Rabia**

- start detailing artists who we've asked (can't ask until we have date) - **AP Rabia**
  **AP Anna and Shannen** to meet to select live singers, **AP Rabia** to sort house band

Do we need a drummer? - tbd once we have tracks/line up - **AP Izzy** can ask Justin what we can borrow from here

**AP everyone** this week - in subteams to arrange meet to get on with tasks

Marketing team - have you organised time to meet separately to discuss plan

- **AP**: ask TYE marketing team if they could do an Instagram live
- Let Darcy and Radu know (once we have date)

Wyn - uploaded emails from Vinyl?

Subteams: George/Tae on DJ booking, Anna/Shannen/Rabia live booking - **AP Anna:** make group chat

**Marina AP** - make group chat for marketing

**<u>Consolidation of idea</u>**

**Date - 3rd April**

**Roles -** roles set? People meet in smaller groups?

Wyn - look after ticketing **AP Wyn** -set up eventbrite etc. Ask Pippa if we can use TYE ticketing service

Room set up - **AP Anna/Izzy** ask Vinyl for their plan + add staging etc.

**AP Marina** to ask drummer - Cajon

Idea: Tip buckets for artists - **AP for evening of event**
Business card collection -

**AP everyone:**

Schedulers make group chat and start looking - ask if they want to do acoustic or use house band

Each sub team to post in group chat when actions have been completed (i.e. choice of poster, line up confirmed)

Book live room for rehearsal for day time of 3rd April - AP?

**Discussion:** Do we need a full to-do list of all tasks? Sub-teams to create and upload? (tbd)

**Minutes – 16th March**

**Present:** Isabella, Marina, Antoine, Rabia, Shannen, Wyn, Anna

**Apologies**: Felix, Taeshawn, George

**Defining roles:**

- Izzy – event coordinator
- Antoine – supervision marketing and accounting
- Shannen – promotion and copy
- Marina – marketing
- Wyn – ticketing
- Rabia – artist liaison
- Anna – admin and scheduling supervisor
- Felix – Tech Manager

**Izzy update:**

Given up on tileyard Eventbrite – Anna: Angie had replied to say they can do it **AP**: research how many followers TYE have – if it has a decent amount it is worth using tye account… **done in meeting -** they have 300 followers.

**AP Wyn** can you email Angie with details asap – **AP Marina** needs to resize poster (**done)** - ask Angie to send Eventbrite so we can set up QR code - As soon as Eventbrite is handled then need to send to Marina

**Marina update on Marketing**

Needs 'About' section for Eventbrite – **AP: Shannen** to write about section – **to do today**.

- Poster – without names is ready to go – going with pink one. **Needs to go out asap**

**AP Marina: Print initial posters** (done)

**AP Marina** – update posters with QR code, and another version for SM with artist line up when confirmed.

**Rabia update**

We have 3 confirmed acts. Band on standby but maybe won't need them due to most artists wanting backing tracks

**AP booking team:** Line up needs to be confirmed asap – 2 people confirmed, Rowan wants to do it but needs more details – **AP: Rabia** to send details to Rowan and confirm

**AP: Anna** to call Tae to see if his acts are still doing it

**AP: Anna** to get DJ names from George

**AP Rabia**: ask artists what they need instrument/backing wise – let them know what we have – PA and mics provided

**Deadline for conf of acts and above APs – Weds 22nd March**

**AOB**

Izzy – main concern is sorting security – needs to happen before posters are out

- Need to hear from Steve – **AP: Izzy** to chase
- If it's a No then : £120 – Karma willing to help find funding for it.
- Ask businesses – guarantee them a table

Instrument list – Marcel has at home – **AP Marcel:** put on drive – **AP: Izzy** to send to Christian

DJ equipment – available at vinyl – **AP Izzy** to double check - if not arrange to use tye 's

Health and Safety RA – **AP Wyn:** add security as a requirement on RA

Floor plan – go to TYL and ask them for one – **AP: Anna** to email TYL about this

AP – once event mgt plan and RA form is on bebop – fill in – **AP: Anna** complete event mgmt. form, **AP Wyn** complete RA form

**AP – Izzy/Wyn :** upload email correspondences to drive for portfolio purposes

**AP Anna:** make agenda for next meeting and add minutes to drive

**Next meeting:** Wednesday 22nd March after presentations (4:30/5pm)

## Team Roles:

| Role | Main tasks | Team members |
|---|---|---|
| Budgeting | - Creating cost breakdowns of any items<br>- Working with any sponsors garnered for the event. | Marcel<br>Rabia<br>Wyn |
| Marketing | - Social media marketing and engagement<br>- Curating assets to be used across multiple platforms. | Izzy<br>George<br>Marina - design |
| Curation/Liaison | - Finding artists for the event | Anna - liaison with Jamie<br>Rabia<br>Wyn<br>Tae<br>Shannen |
| Event management | - Organisation of event space<br>- The running of the event on the day<br>- Making sure that all roles and task are on schedule<br>- Floor plan | Izzy<br>Marcel<br>Felix - Tech manager<br>Rabia<br>Tae<br>Shannen (running order, scheduling)<br><br>Anna (floor plan)<br>Marina |

**Licensing:**




ISLINGTON

Licensing Team
Public Protection Division
222 Upper Street
London
N1 1XR

T 020 7527 3031
F 020 7527 3430
E licensing@islington.gov.uk
W www.islington.gov.uk

Our ref: LN/000013206

Date: 26th November 2015

Tileyard Studios Cafe Ltd
2 Mountview Court
30 Friern Barnet Lane
London
N20 0YZ

This matter is being dealt with by:
**Carol Jones**

Dear Tileyard Studios Cafe Ltd

**LICENSING ACT 2003**

**RE: VINYL CAFE, GROUND FLOOR, UNIT 6A TILEYARD STUDIOS, TILEYARD ROAD, ISLINGTON, LONDON, N7 9AH.**

The Licensing Authority has agreed to grant your application for a Premises Licence for the above named premises. Please find enclosed a copy of the licence and the summary of the licence. The licence authorises the licensable activities specified on the licence, subject to any conditions attached to the licence.

Your attention is drawn to the following requirements:

- The licence must be kept at the premises under the control of either the licence holder or an employee providing they have the written authorisation of the licence holder to do so.
- The summary of the licence must be prominently displayed on the premises, together with a notice specifying the position held of any employee authorised to keep the licence at the premises.
- An annual fee is payable in respect of the licence and must be paid to Islington each year on the anniversary of its original grant. Your annual fee is £180.00.
- The holder of the premises licence must notify the Licensing Authority if there is any change in the name or address of the licence holder, or where applicable, the name or address of the designated premises supervisor.

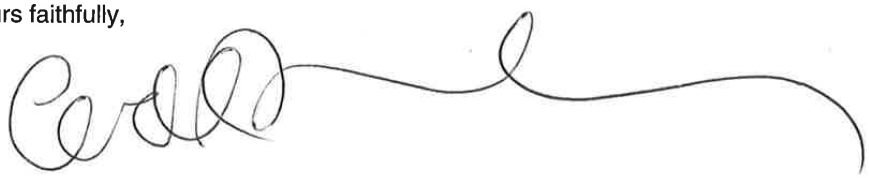
If you are considering making any changes to the premises you are advised to contact the Licensing Team in the first instance as the changes may require you to make a variation application. If you are considering making substantial changes to the premises you may need to make a new premises licence application.

**PLEASE BE AWARE that your Designated Premises Supervisor must hold a personal licence or you will be breaking the conditions of this licence and therefore trading illegally.**

You are advised that if you allow the premises to be used for licensable activities other than in accordance with this licence you may render yourself liable to prosecution. A person found guilty of such an offence is liable to a maximum fine of £20,000 and or 6 months imprisonment.

Should you have any queries on any of the above licensing matters than please do not hesitate to contact us.

Yours faithfully,



**Carol Jones**
**Licensing Officer**

**If you would like this document in large print or Braille, audiotape or in another language, please telephone 020 7527 2000.**

ISLINGTON

# PREMISES LICENCE
# LICENSING ACT 2003

| | | | |
|---|---|---|---|
| **Premises licence number** | **LN/13206-160715** | **Date of original grant*** | **27 July 2011** |

***An annual fee associated with this licence is to be paid on the anniversary of the original grant date.***

**Postal address of premises, or if none, ordnance survey map reference or description**

**UNIT 6A, KINGS EXCHANGE**

**9 TILEYARD ROAD**

| | | | |
|---|---|---|---|
| **Post town** | London | **Post code** | N7 9AH |
| **Telephone number** | | | |

**Where the licence is time limited the dates**
Not Applicable

**Licensable activities authorised by the licence**
**Ground Floor**

- The provision of regulated entertainment by way of:
  The playing of recorded music
- The provision of entertainment facilities for:
  Making music
- The sale by retail of alcohol

**The times the licence authorises the carrying out of licensable activities**

- The provision of regulated entertainment for the playing of recorded music:

| | | | |
|---|---|---|---|
| Monday | 10:00 | to | 23:00 |
| Tuesday | 10:00 | to | 23:00 |
| Wednesday | 10:00 | to | 23:00 |
| Thursday | 10:00 | to | 23:00 |
| Friday | 10:00 | to | 23:00 |
| Saturday | 10:00 | to | 23:00 |
| Sunday | 12:00 | to | 22:30 |

- The provision of entertainment facilities for making music:

| | | | |
|---|---|---|---|
| Monday | 10:00 | to | 23:00 |
| Tuesday | 10:00 | to | 23:00 |
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Licence

- The sale by retail of alcohol:

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| Saturday | 10:00 | to | 23:00 |
| Sunday | 10:00 | to | 21:00 |

**The opening hours of the premises:**

| | | | | |
|---|---|---|---|---|
| Monday | 08:00 | to | 23:00 | the following day |
| Tuesday | 08:00 | to | 23:00 | the following day |
| Wednesday | 08:00 | to | 23:00 | the following day |
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| Friday | 08:00 | to | 23:00 | the following day |
| Saturday | 08:00 | to | 23:00 | the following day |
| Sunday | 08:00 | to | 23:00 | the following day |

**Where the licence authorises supplies of alcohol whether these are on and/or off supplies**
On and Off Supplies

**Name, (registered) address, telephone number and e-mail (where relevant) of holder of premises licence**
Tileyard Studios Café ltd
2 Mountview Court
30 Friern Barnet Lane
London
N20 0YZ
georgina@vinyl-cafe.com

**Registered number of holder, for example company number, charity number (where applicable)**
08718869

**Name, address and telephone number of designated premises supervisor where the premises licence authorises the supply of alcohol**
Georgina Caroline Brown
592 Harrow Road
London
W10 4NJ

**Personal licence number and issuing authority of personal licence held by designated premises supervisor where the premises licence authorises the supply of alcohol**
13/05000/LIPERS City of Westminster

Islington Council
Public Protection Division
222 Upper Street
London N1 1XR
Tel: 020 7527 3031
Email: licensing@islington.gov.uk

Service Manager (Commercial)

24/11/15
Date of Issue

Licence

**Annex 1 - Mandatory conditions**

1. No supply of alcohol may be made under the premises licence:
   a) at a time when there is no designated premises supervisor in respect of the premises licence, or
   b) at a time when the designated premises supervisor does not hold a personal licence or his personal licence is suspended.
2. Every supply of alcohol under the premises licence must be made or authorised by a person who holds a personal licence.
3. All door supervisors shall be licensed by the Security Industry Authority.
4. The admission of children to the exhibition of a film shall be restricted in accordance with the recommendation of a film classification body as defined in the Video Recordings Act 1984 or Islington Council acting as the licensing authority where it has given notice in section 20(3) of the Licensing Act 2003.

There are further 'Mandatory conditions' applicable to licences authorising the supply of alcohol. A full list of the current mandatory conditions is available from the licensing pages on Islington's web site, www.islington.gov.uk. This list is subject to change by order of the Secretary of State and licensees and other responsible persons are advised to ensure they are aware of the latest conditions.

**Annex 2 - Conditions consistent with the Operating Schedule**

1. Substantial food and suitable beverages other than alcohol, including water, shall be available the whole of the permitted hours in all parts of the premises where intoxicating liquor is sold or supplied.
2. The licensee shall ensure that staff are trained about age restricted products and ensure that they sign to confirm that they have understood the training. The licensee shall keep records of training and instruction given to staff.
3. Incident/refusals book shall be completed.
4. The licensee shall adopt the Challenge 25 and the BII National Standards Proof of Age Scheme.
5. CCTV shall be installed, operated and maintained in agreement with the Police. Maintained means that the system will be regularly serviced ( at least once a year) and checked every two weeks to ensure that it is storing images correctly and a log kept and signed by a Supervisor to this effect. The system will provide an identifiable full head and shoulder image of everyone entering the premises and will operate in any light conditions within the premises. The system will cover the full exterior of the premises and shall record in real time, date and time stamped and will operate whilst the premises is open for licensable activities. The recordings will be kept for a minimum of 31 days and copies will be made available to an Authorised Officer or a Police Officer (subject to the Data Protection Act 1998) within 24hrs of any request free of charge. There will always be a member of staff on duty who can operate the system, to allow Officers to view recordings and if required by a Police Officer, provide a copy of images immediately free of charge to assist in the immediate investigation of offences. If the system malfunctions and will not be operating for longer than one day of business then Police must be informed.
6. An incident log shall be kept at the premises, and made available on request to the police or an authorised officer, which will record the following:
   a. All crimes reported to the venue
   b. Any complaints received
   c. Any incidents of disorder

d. Any faults in the CCTV system
e. Any visit by a relevant authority or emergency service
f. All ejections of patrons
g. All seizures of drugs or offensive weapons
h. Any refusal of the sale of alcohol

7. In the event that a serious assault is committed on the premises (or appears to have been committed) the management will immediately ensure that:

(a) The police (and, where appropriate, the London Ambulance Service) are called without delay;
(b) All measures that are reasonably practicable are taken to apprehend any suspects pending the arrival of the police;
(c) The crime scene is preserved so as to enable a full forensic investigation to be carried out by the police; and
(d) Such other measures are taken (as appropriate) to fully protect the safety of all persons present on the premises.

**Annex 3 - Conditions attached after a hearing by the licensing authority**

None

**Annex 4 – Plans**

Reference Number: MK-ODS-U14-CPI, Date 15 May 2003

Licence

ISLINGTON

# Premises Licence Summary

## Licensing Act 2003

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| **Telephone number** | | | |

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Not Applicable

**Licensable activities authorised by the licence**
**Ground Floor**

- The provision of regulated entertainment by way of:
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- The provision of entertainment facilities for:
  Making music
- The sale by retail of alcohol

**The times the licence authorises the carrying out of licensable activities**

- The provision of regulated entertainment for the playing of recorded music:

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Summary

- The sale by retail of alcohol:

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|---|---|---|---|---|
| Monday | 08:00 | to | 23:00 | the following day |
| Tuesday | 08:00 | to | 23:00 | the following day |
| Wednesday | 08:00 | to | 23:00 | the following day |
| Thursday | 08:00 | to | 23:00 | the following day |
| Friday | 08:00 | to | 23:00 | the following day |
| Saturday | 08:00 | to | 23:00 | the following day |
| Sunday | 08:00 | to | 22:30 | the following day |

**Where the licence authorises supplies of alcohol whether these are on and/or off supplies**
On and Off Supplies

**Name, (registered) address, telephone number and e-mail (where relevant) of holder of premises licence**
Tileyard Studios Café Ltd
2 Mountview Court
30 Friern Barnet Lane
London
N222 0YZ
georgina@vinyl-cafe.com

**Registered number of holder, for example company number, charity number (where applicable)**
08718869

**Name of designated premises supervisor where the premises licence authorises the supply of alcohol**
Georgina Caroline Brown

**State whether access to the premises by children is restricted or prohibited**
It is an offence to allow persons under the age of 16 years to be on the premises whilst it is open exclusively or primarily for the supply of alcohol for consumption on the premises unless they are accompanied by a person aged 18 or over. No unaccompanied person under the age of 16 years shall be permitted on the premises between 12 midnight and 5am if alcohol is supplied for consumption on the premises.

Islington Council
Public Protection Division
222 Upper Street
London N1 1XR
Tel: 020 7527 3031
Email: licensing@islington.gov.uk

Summary

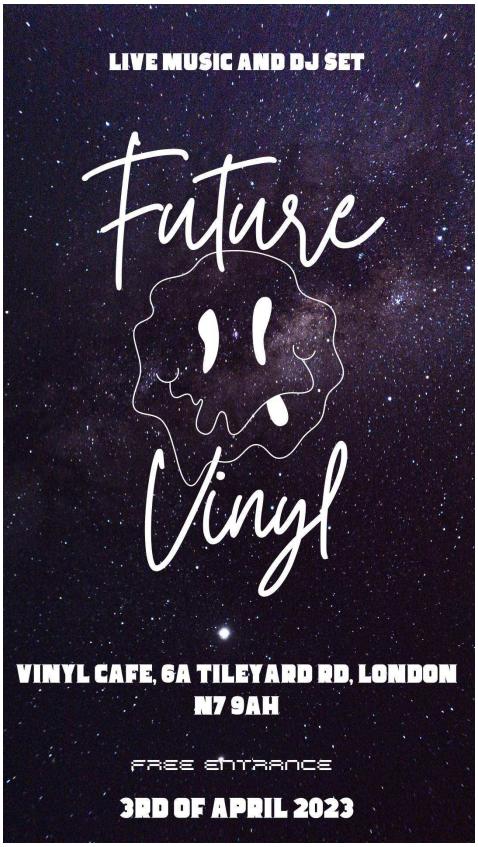
## Marketing:

To spread the word and create anticipation about this exciting event, the group developed a comprehensive physical and digital marketing strategy that would captivate music enthusiasts from all walks of life and a social media campaign to strategically target different platforms, such as Facebook, Instagram, and TikTok, to reach a broader audience.

The campaign started with eye-catching teaser posts that generated curiosity and anticipation among music lovers. These posts featured stunning visuals of vinyl records, showcasing the unique artwork and intricate grooves that make vinyl records so special. The teaser posts were accompanied by intriguing captions hinting at the innovative ideas and musical experiences attendees could expect at the Future Vinyl Event.

The social media campaign intensified as the event drew closer with regular updates and engaging content. This included behind-the-scenes event preparation and content from featured artists. The campaign also leveraged the power of user-generated content, encouraging attendees and music enthusiasts to share their excitement and anticipation for the event using event hashtags and tagging Tileyard's social media handles. In addition to social media marketing, the group created stunning poster designs to promote the Future Vinyl Event. The posters were strategically placed in critical locations at Tileyard and surrounding areas to generate maximum visibility and attract attention. The poster designs featured bold and striking visuals, showcasing the fusion of modern technology and the vintage allure of vinyl records. In a visually appealing and easy-to-read format, the posters highlighted the event details, such as the date, time, location, and featured artists.

Overall, the physical and digital marketing campaign for the Future Vinyl Event at Tileyard created a buzz that captivated music enthusiasts and vinyl collectors alike. The carefully crafted campaign generated excitement, anticipation, and engagement, setting the stage for an unforgettable event that celebrated the timeless charm of vinyl records and live music in the modern era of technology.


LIVE MUSIC AND DJ SET
Future
Vinyl
VINYL CAFE, 6A TILEYARD RD, LONDON N7 9AH
FREE ENTRANCE
3RD OF APRIL 2023


Live Music and DJ set
FUTURE IS IN VINYL
Vinyl Cafe, 6a Tileyard Rd, London N7 9AH
3rd of April 2023


LIVE MUSIC AND DJ SETS
FUTURE VINYL
FREE ENTRANCE
VINYL CAFE, 6A TILEYARD RD, LONDON N7 9AH
3RD OF APRIL 2023

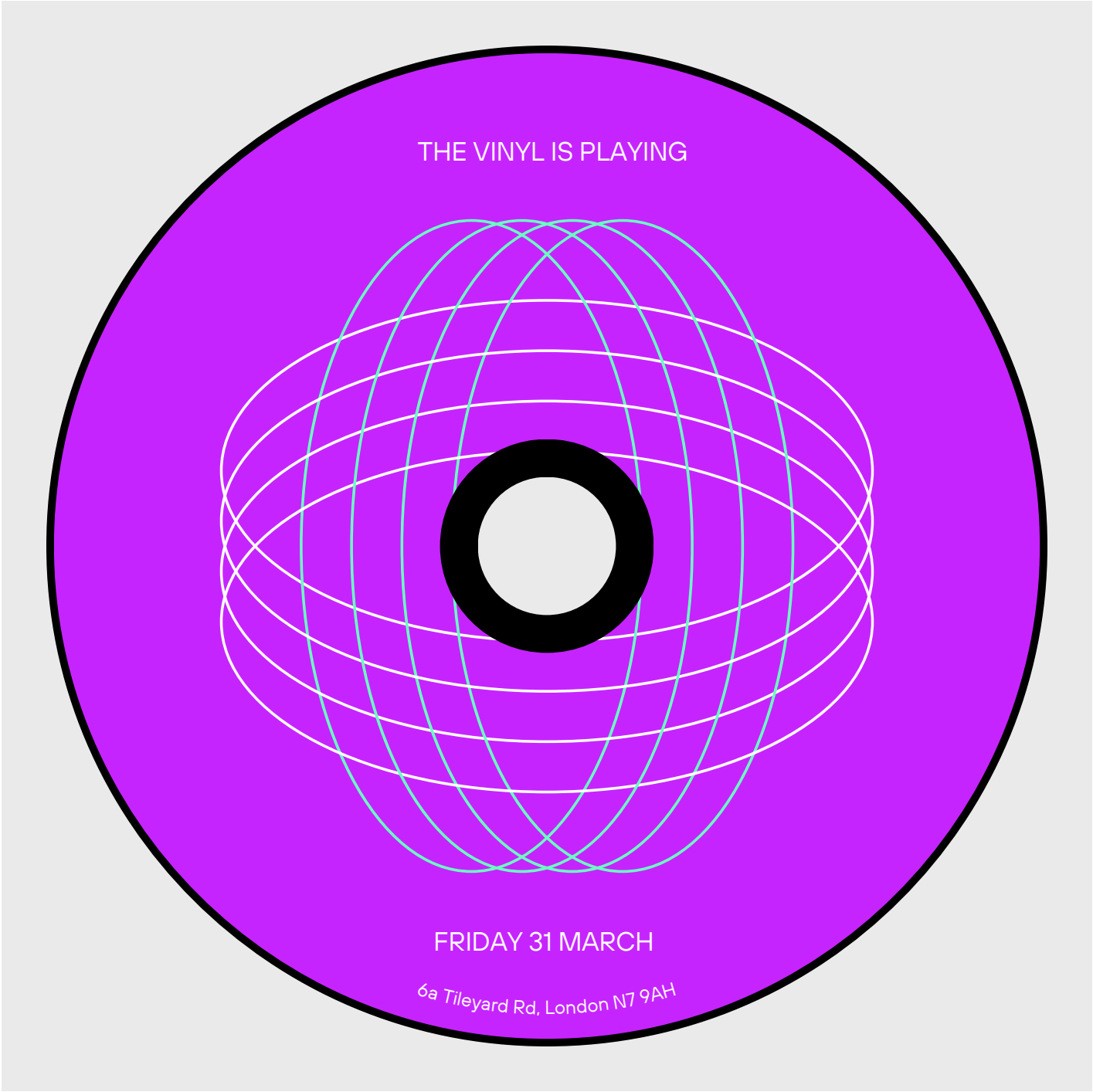

LIVE MUSIC
& DJ SETS
FUTURE VINYL
Vinyl Cafe, 6a Tileyard Rd,
London N7 9AH
03/04/2023
free entrance

# The vinyl is playing

6A TILEYARD RD,
LONDON N7 9AH




31-03-2023


THE VINYL IS PLAYING
FRIDAY 31 MARCH
6a Tileyard Rd, London N7 9AH


friday
Ingoude
the vinyl
is playing
Address:
6a Tileyard Rd, London N7 9NH
31 March


FRIDAY 31 MARCH
THE VINYL IS PLAYING
6A TILEYARD RD, LONDON N7 9AH

31-03-2023

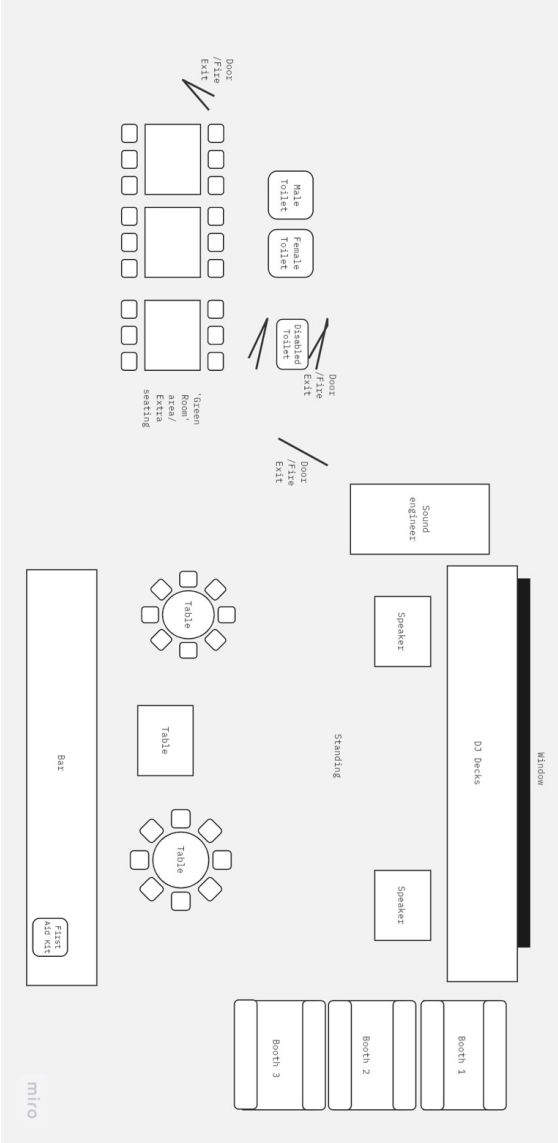
# THE VINYL IS PLAYING

PERFORMING ....




6A TILEYARD RD, LONDON N7 9AH

## Floor Plan:


Door /Fire Exit
Male Toilet
Female Toilet
Disabled Toilet
Door /Fire Exit
'Green Room' area/ Extra seating
Door /Fire Exit
Sound engineer
Speaker
DJ Decks
Window
Table
Table
Table
Bar
First Aid Kit
Standing
Speaker
Booth 1
Booth 2
Booth 3
miro

# VINYL CAFE RISK ASSESSMENT

Venue Name: Vinyl Café (Future Vinyl Event)
Assessor: Anna Cohen
Date Of Risk Assessment: 3rd April 2023

| HAZARDS | Who might be harmed and how? | What are you already doing? | Do you need to do anything else to control this risk? | Action by who? | Possible Affects/ Harm | Risk Level |
|---|---|---|---|---|---|---|
| Fire | Staff/ Clients/ DJ / Guests / Security / Sound Engineer | • Fire alarms operational.<br>• Venue evacuation procedures in place.<br>• Fire Extinguishers onsite.<br>• All exit routes left free and unobstructed.<br>• Two fire exit doors leading to fire exit (unit 14 street door) unobstructed. | • Ensure client is aware protocols and explains to staff.<br>• Fire escape plan given to main point of contract on event night & all staff briefed before event.<br>• Check all routes are clear.<br>• Security briefed before event. | Tileyard London | Burns, smoke inhalation and fatalities | LOW |
| Intoxication | DJ/ Guests | • Bar Staff to monitor alcohol consumption.<br>• Anyone deemed too intoxicated will not be served.<br>• Taxi numbers provided for safe travel after the event. | | Tileyard London | Vomiting, Alcohol Poisoning, Lack of personal control, abusive behaviour | HIGH |
| Noise Pollution | Staff/ Clients/ DJ / Guests / Security / Sound Engineer | • Professional sound engineers operating sound levels.<br>• Earplugs offered. Volume to be monitored by staff and sound engineer.<br>• Main entrance to be closed at all times by security.<br>• | • No drinks outside after 11pm.<br>• Patrons encouraged to disperse immediately upon exit. | Tileyard London | Damage to hearing, tinnitus, disruption to surrounding residents. | Medium |
| Manual Handling | Staff/ Clients/ DJ / Guests / Security / Sound Engineer | • Use of mechanical aids (trolleys) for heavy items e.g. bass bins.<br>• Lifting forms small part of activity.<br>• Check route prior to movement.<br>• Moves carried out by physically fit operatives. | • Ensure area of café is cleared before moving heavy items into space. | Tileyard London/Staff/ Client | Strains, sprains and crushing injuries | Low/Medium |

# VINYL CAFE RISK ASSESSMENT

| HAZARDS | Who might be harmed and how? | What are you already doing? | Do you need to do anything else to control this risk? | Action by who? | Possible Affects/ Harm | Risk Level |
|---|---|---|---|---|---|---|
| Electrical Hazards | Staff/ Clients/ DJ / Guests / Security / Sound Engineer | • Visual inspection prior to use.<br>• Any frayed or exposed cables replaced.<br>• Faulty items professionally repaired.<br>• No overloading of sockets | • Best practice used for cable management, making sure cables and plugs are out of reach and contact with the public.<br>• Tape down any loose cables on or around stage and bar.<br>• Annual PAT test.<br>• Regular maintenance checks on equipment | Electricians/ Tileyard London | Tripping over wires, electric shocks | Low/Medium |
| Lighting | Staff/ Clients/ DJ / Guests / Security / Sound Engineer | • Lighting check prior to event | • Weekly lighting operational checks | Tileyard London/ Staff | Electricity shocks, loss of light during performances | Low |
| Slips & trips | Staff/ Clients/ DJ / Guests / Security / Sound Engineer | • Maintain good housekeeping.<br>• Cables mats used, avoid cable runs over pedestrian walkways.<br>• Highlight any item such as protruding stands with hazard tape<br>• Flooring regularly mopped and maintained to alleviate slippery surfaces | • All water supplies, ice machines and any liquids kept away from sockets and appliances.<br>• Check around the bar trip hazards.<br>• Check the stage for loose cables and trip hazards.<br>• Check routes/floors for running cables and secure with tape. | Tileyard London/ Staff / Client | Slips, trips | Medium |
| Littering | Staff/ Clients/ DJ / Guests / Security / Sound Engineer | • Ample and visible litter bins to be provided, cleared and cleaned regularly<br>• Regular litter picks to be conducted throughout the night<br>• Post event litter pick conducted in carpark, Tileyard Road and Vale Royal | • Ensure communication about littering<br>• Organise staff or client to clear up during event | Tileyard London/ Staff/ Client | Trips, spillages | Low |
| Falling Objects | Staff/ Clients/ DJ / Guests / Security / Sound Engineer | • Inspection of truss, any cracks in metal work<br>• item to be replaced if faulty<br>• Stands and clamps secured prior to use. | • Ensure nothing is kept up high if not absolutely necessary | Tileyard London/ Staff/ Client | Head injury | Low |

# VINYL CAFE RISK ASSESSMENT

| HAZARDS | Who might be harmed and how? | What are you already doing? | Do you need to do anything else to control this risk? | Action by who? | Possible Affects/ Harm | Risk Level |
|---|---|---|---|---|---|---|
| | | • Safety wires used as secondary fall restraint | | | | |
| Minor injury (cuts & grazes) | Staff/ Clients/ DJ / Guests / Security / Sound Engineer | • First Aid Kits to be stocked and provided onsite, ready for use | • Ensure any sharp or rough surfaces are made visible or safeguarded | Tileyard London/Staff | Cuts, grazes | Low |
| Contacting or spreading coronavirus by not washing hands or not washing them adequately | Staff/ Clients/ DJ / Guests / Security / Sound Engineer | • Soap provided in both bathrooms<br>• Hand sanitiser provided at the bar<br>• Signage in both bathrooms to explain proper hand washing procedure<br>• Ensure staff monitor guests and | • Currently no further action needed due to no formal requirements<br>• Risk level assessed considering current covid rates | Tileyard London/ Staff /Guests /Client | Contracting of coronavirus | Medium |
| Contracting or spreading coronavirus by not social distancing | Staff/ Clients/ DJ / Guests / Security / Sound Engineer | • Limit the amount of people allowed in the venue at once to 15 max<br>• Provide one way system in venue to allow for ingress and egress<br>• Staff to monitor patrons to remind them of social distancing protocol | • Currently no further action needed due to no formal requirements<br>• Risk level assessed considering current covid rates | Tileyard London/ Staff/ Client | Contracting of coronavirus | Medium |
| Contracting or spreading coronavirus in pinch points (on route to the toilets, or entering the venue) | Staff/ Clients/ DJ / Guests / Security / Sound Engineer | • Establish and signpost one in, one out system into the toilets, to ensure overcrowding doesn't take place and get staff to monitor the area | • Currently no further action needed due to no formal requirements<br>• Risk level assessed considering current covid rates | Tileyard London/ Staff/ Client | Contracting of coronavirus | Medium |
| Getting or spreading coronavirus by not cleaning surfaces and equipment | Staff/ Clients/ DJ / Guests / Security / Sound Engineer | • Ensure that high touch areas are cleaned every two hours with sanitising spray.<br>• Allocate specific areas to staff members to ensure potential contamination is contained.<br>• No cash payments, only contactless - ensure contactless readers are cleaned regularly. | • Currently no further action needed due to no formal requirements<br>• Risk level assessed considering current covid rates | Tileyard London/ Staff/ Client | Contracting of coronavirus | Medium |

# VINYL CAFE RISK ASSESSMENT

| HAZARDS | Who might be harmed and how? | What are you already doing? | Do you need to do anything else to control this risk? | Action by who? | Possible Affects/ Harm | Risk Level |
|---|---|---|---|---|---|---|
| Poor workplace ventilation leading to risks of coronavirus spreading | Staff/ Clients/ DJ / Guests / Security / Sound Engineer | • Ensure both (2) air ventilation units are on full and working at all times<br>• Ventilate toilets when no one is using them | • Currently no further action needed due to no formal requirements<br>• Risk level assessed considering current covid rates | Tileyard London | Contracting of coronavirus | Medium |
| Poor workplace ventilation leading to risks of coronavirus spreading | Staff/ Clients/ DJ / Guests / Security / Sound Engineer | • Staff to wear face coverings at all times<br>• Place signs around the venue reminding patrons to do so | • Currently no further action needed due to no formal requirements<br>• Risk level assessed considering current covid rates | Tileyard London/Staff | Contracting of coronavirus | Medium |
| Contracting Corona virus while using the toilet facilities | Staff/ Clients/ DJ / Guests / Security / Sound Engineer | • Signs and posters in place to build awareness of good handwashing technique.<br>• One in one out cue system in place, with signage.<br>• Hand sanitiser available on entry to toilets<br>• Suitable handwashing facilities including running water and liquid soap, with hand towels available.<br>• Clear cleaning guidance in place for toilets, with increased frequency of cleaning in line with usage.<br>• visible cleaning schedule in place.<br>• Frequent rubbish collection in place | • Currently no further action needed due to no formal requirements<br>• Risk level assessed considering current covid rates | Tileyard London/Staff/ Cleaners | Contracting of coronavirus | Medium |
| Developing coronavirus symptoms after the event | Tileyard London / Guests / Staff/ Clients/ DJ / Guests / Security / Sound Engineer | • Tileyard London must provide guest register<br>• Make sure contact tracing in place<br>• Ensure names and phone numbers are recorded | • Currently no further action needed due to no formal requirements<br>• Risk level assessed considering current covid rates | Tileyard London | Contracting of coronavirus | Medium |

# Running Order & Tech Specs:

| Set Up | | | |
|---|---|---|---|
| **Venue Timesheet** | **Event** | **Position** | **Tech** |
| 16:30 –17:00 | LOAD IN | | |
| 17:00 - 17:45 | SOUNDCHECK<br>-Order as decide best by sound tech | | |
| 17:45 - 18:00 | CREW H&S BRIEFING | | |
| 18:00 | DOORS OPEN | | |

| Acts | | | |
|---|---|---|---|
| **Venue Time Sheet** | **Event** | **Position** | **Backline** |
| 18:30 - 19:00 | Lilvi | Acoustic | Gtr amp, jack lead, sm48, mic stand, xlr |
| 19:00 - 19:30 | Marianne | Solo/ acoustic | Gtr amp, jack lead, sm48 x2, mic stand x2, xlr x2 |
| 19:30 - 20:00 | Tia | Acoustic | SM48, mic stand, XLR |
| 20:00-20:30 | Tayah | Track | SM48, mic stand, XLR |
| 20:30 - 21:00 | Bushy | Track | SM48, mic stand, XLR |
| 21:00 - 22:00 | Zildjian | DJ | CDJ'S |
| 22:00 - 23:00 | Alex Rose | DJ | CDJ'S |
| | | | |

| **Venue Time Sheet** | **Event** | **Position** | **Tech** |
|---|---|---|---|
| 23:00 | Venue Program Finish | | |
| 23:00 - 23:30 | LOAD OUT | | |
| | | | |
| | | | |
| | | | |
| | | | |

# Patch list

**INPUTS**

1 - KCK IN
2 - KCK OUT
3 - SNR T
4 - SNR B
5 - HATS
6 - RCK 1
7 - RCK 2
8 - FLR
9 - OH (S/L)
10 - OH S/R
11 - GTR 1
12 - GTR 2 (ACU)
13 - BASS
14 - KEYS (L)
15 - KEYS (R)
16 - STRINGS (V1)
17 - L. VOX M
18 - L. VOX F
19 - BV 1
20 - BV 2
21 - DJ MONS (L)
22 - DJ MONS (R)
23 - DJ FOH (L)
24 - DJ FOH (R)

**OUTPUTS**

1 - DRM WEDGE
2 - DSL VOX
3 - DSR VOX
4 - KEYS
5 - DJ MON L
6 - DJ MON R
7 - FOH L
8 - FOH R

## Event Execution:

## Future Vinyl at Tileyard London Vinyl Café

**Overview**: The Future Vinyl evening performance at Tileyard London Vinyl Cafe was a captivating musical experience that brought together talented artists and enthusiastic music lovers for a night of soulful performances, rhythmic beats, and an unforgettable atmosphere. Held at the trendy and vibrant Tileyard London Vinyl Cafe, the event showcased diverse musicians and bands, providing a platform for local artists to share their craft and connect with the audience through their soul-stirring music.

**Venue**: Tileyard London Vinyl Cafe, located in the heart of London, was the perfect setting for the evening performance. The cafe exuded a warm and welcoming ambience with its unique industrial-chic decor, cosy seating arrangements, and vinyl records adorning the walls. The intimate space created an up-close and personal experience for the audience, allowing them to immerse themselves in the music.

**Artists**: The evening performance featured a dynamic lineup of musicians and bands from various genres, showcasing the diversity and talent of London's music scene. From soulful singers and acoustic guitarists to energetic bands and electronic artists, each performer brought their unique style and stage presence to the event.

**Highlights**: The evening performance was memorable, with many standout moments that mesmerised the audience. Some of the highlights of the event included:

1. Soulful Vocals: The evening started with a soulful performance by a local singer-songwriter whose velvety vocals and heartfelt lyrics struck an emotional chord with the audience. Her soul-stirring performance set the tone for the rest of the evening, captivating everyone with her powerful voice and dynamic stage presence.
2. Energetic Acts: The event featured a few acts bringing the house down with high-energy acoustic performances. Their infectious grooves, catchy melodies, and tight instrumentals had the audience dancing and clapping, creating a lively and electric atmosphere.
3. Unique Instrumentation: One of the highlights of the evening was the unique instrumentation used by some artists. From a folk/soul singer to an electronic rapper incorporating track playback and samplers into their set, the audience was treated to diverse musical styles and sounds that pushed the boundaries of traditional performances.
4. Audience Interaction: The intimate setting of the Vinyl Cafe allowed for close interaction between the performers and the audience. The artists engaged with the crowd, sharing anecdotes about their music, and encouraging sing-alongs, creating a sense of community and connection.
5. Memorable Atmosphere: The overall atmosphere of the evening performance was truly unique. The cosy lighting, the warmth of the vinyl records lining the walls, and the vibrant energy of the musicians and the audience combined to create an unforgettable experience that left everyone with lasting memories.

**Conclusion**: The evening performance at Tileyard London Vinyl Cafe was a resounding success, raising over £100 in donations, bringing together talented musicians, enthusiastic music lovers, and a unique venue to create an unforgettable night of music and community. From soulful vocals to energetic acts with unique instrumentation, the event showcased the diversity and talent of London's music scene, leaving the audience captivated and inspired. It was an evening filled with soul-stirring performances, memorable interactions, and a vibrant atmosphere that will be cherished by everyone who attended.

## Reflection:

The event provided ample opportunities for networking and community building among music enthusiasts, with like-minded individuals coming together to share their passion for vinyl records and live performances, exchange recommendations, and connect over their mutual love of music. The food and beverage offerings at Tileyard Vinyl Cafe added to the overall experience, with delicious refreshments and snacks available for attendees to enjoy while immersing themselves in the vinyl culture.

My involvement in the project was defined as a Technical Manager, so I designed the stage plot, mixing console design, and running order. I also proposed the NPR Tiny Desk Sessions concept and the revenue-generating streams it would enable. Overall, the Future Vinyl event at Tileyard Vinyl Cafe was a captivating and engaging celebration of vinyl records, bringing together vinyl enthusiasts, music lovers, and industry professionals to explore the past, present, and future of this enduring medium. It was a memorable event highlighting vinyl records' continued relevance and appeal in today's music landscape, leaving attendees with a deeper appreciation for the art and craft of vinyl and live music.

The only criticism in reflection is that the group spent too long to begin engaging with the task, which wasted almost two months, resulting in needing to change the event date within ten days of the original schedule rendering most of the lineup unavailable. While most of the group contributed nothing, the few who did, had little understanding of their role requirements. They failed to provide the necessary contributions when required and continued to be involved with the group and event. This approach will quickly fail in real-world practice but will provide them with a good practical lesson (Rose, K. 2021).

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