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Live Events Management

Portfolio 2: Group Project

1 Day Cross Media Live Event at Tileyard

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Table of Contents

1. Introduction
2. Tileyard Community
3. Event Proposal and Elevator Pitch
4. Staffing
5. Meeting Minutes
6. Site Map
7. Financing
8. Programming
    a. Performer Submission Form
    b. Final Lineup and Schedule for Musical Portion
    c. Speakers
9. Risk Assessment
10. Licensing
11. Marketing
    a. Aims
    b. Physical Promotion
    c. Digital Promotion
12. Reflection: Personal Participation
13. Reflection: Group Complications and Solutions

PORTFOLIO: DEMOFEST

A Day Long Cross Media Event organised by the Tileyard MA Business Group

Introduction

This portfolio outlines and assets created for the task of organising a one day cross media cultural event at Tileyard Studios. Upon receiving the brief, the group immediately interpreted the assignment as an opportunity to showcase the talent emerging out of Tileyard Education (TYe) as well as to create an environment with networking and educational content to further reflect upon the core principles of TYe.

Initial conversations commenced by splitting our targeted audience into three categories (see table below) in order to understand how we may tailor the event's theme and structure to attract and retain as many people as possible. The group agreed that the nature of the event, especially due to it being a brand 'launch' as opposed to a reputable established namesake, would be to encourage free movement across the campus for people to spontaneously check out the live music coming from the two venues. This caused some complications regarding ticketing which will be further discussed below. The final decision made was that the tickets would be free to all with a donation option and suggested amount.

The name 'DemoFest' emerged during conversations in which many ideas already existed online, which would cause intellectual property rights and marketing issues. DemoFest is fitting in that it aestheticizes the 'DIY' aspect of the event. We are providing a platform for independent musicians who do not yet have major budgets and professional teams, a stage of their career which can be iconised by a 'demo'. Furthermore, it takes the image away from a 'showcase' which is common around communities like Tileyard, and upcycles the setup to raise intrigue.

A table defining our three audience categories' characteristics in order to identify how to target them through predicted behaviour based on similar events.

Name	Definition	Characteristics
Students	Level 6, Post-grad, emerging musicians who use the facilities or come to Tileyard for networking events, meetings and opportunities.	Limited funds, searching for a career, social animals, more likely to show up to a free event, more likely to stay until the end if hours run late, likely to attend the talks if they are already in music education, might wander in to socialise, more likely to spend money on drinks than on donations or ticketing.
Professionals and Tenants	Tileyard community residents, creative industry workers, young professionals	DINKY: double income no kids yet, likely to wander in after work hours and to have a few drinks, stay around if they enjoy the talent, more likely to be willing to pay for a ticket or donate to the cause, if they are working a Tileyard they might attend

		to scout talent.
Outsiders	Guests of above two categories, potential future tenants or students looking into Tileyard, music lovers	Hardest category to target and predicted smallest percentage of turn out, can target using 'influential' peers - by encouraging people to invite their friends and family, the performers and speakers to promote within their own networks and platforms. Least likely to wander in unless physical promotion on non Tileyard surrounding pubs and venues is effective.

The Tileyard Community

We sought to familiarise ourselves with the community residents as these all represent either potential partners or attendees. This informed our decisions of target demographic and also of collaborators. During initial brainstorming, we considered planning an event with more scale that could take place across the entire campus by utilising outside spaces such as Campfire and the parking areas. However, we decided keeping the event smaller would be more feasible and likely to gain approval from TYe. Keeping the event to two venues, The Gallery and Vinyl Café, kept our 'festival' style concept of allocating acts to different stages

running simultaneously with different atmospheric intentions, whilst remaining easier to manage and budget.

Furthermore, we considered bringing outside performers in that may attract an outside audience by using the contacts of team members with experience and connections in the industry. However, we decided these contacts should be used as speakers to come and share their industry knowledge to leave space for the musical line up to be entirely TY based. An appropriate compromise between these two strategies, either attracting outsiders through non-Tileyard names or remaining consistent in our Tileyard only approach, was to incorporate into our musical lineup acts that are connected to Tileyard in various ways and not only students of TYe. For example, we booked Tamareibi as our Gallery headline, who is currently signed to Autonomy Music Group based at Tileyard and would therefore assist in attracting professionals from those buildings. We also booked Giack Bazz to perform, who is managed by Marta from the BusinessMA and hence representative of TYe talent in a different way. We also planned to invite alumni to perform and bring in their audience, such as Georgia Meek, and will likely revisit this closer to the date.

Regarding funding, it is important to outline that sponsorship is a value exchange. We cannot rely on the fact that this is TYe based proposal to assume Tileyard's immediate interest in sponsoring the event and must provide clear incentive for every party we speak to. The choices we make regarding pitching are strategic as we will utilise their reach and database to assist in promoting our festival and must select based on their potential to do so to additional demographics we may not have exposure to yet. In return, we must ask these members what their current ambitions are and personalise the rights packages.

For example, a brand might agree to sponsor our event because of the exposure to our audience which has a wide demographic ranging from younger students and community

working professionals, leading to sales increase. Additionally, sponsors may be enticed to work with us due to brand equity as our event has a clear overarching purpose; the showcasing of young talent alongside networking and learning opportunities. This is reinforced by the charity we are to partner with, Small Green Shoots. Working with us would associate the sponsor's brand to this charitability and provide them advertising through our promotional media.

Sponsors are entities or individuals who support an organisation in exchange for marketing opportunities. Our targeted sponsors are Ostereo, who frequently run networking events at Tileyard, Two Tribes, the brewery supplying the majority of Tileyard events, and Vinyl Café.

Partners are groups that have a vested interest to share the responsibility of our event. Our principal partner is TYe. Small Green Shoots as a charity are residents of Tileyard and their ethos is fittingly in line with the message of our event. Small Green Shoots describe themself as

"a youth-led charity offering an alternative to the conventional system for education, training and entry into the jobs market."

We researched their activity and saw they had previously run events with significant turnout and social media coverage. We guaranteed the sharing of their logos and team mission on all our marketing assets. We would relay their message and presence at Tileyard throughout the day amidst the talks and performances. We would encourage attendees to donate towards their cause.

Event Proposal and Elevator Pitch

This asset was created upon the initial DemoFest meetings to be proposed to key people at Tileyard Education and acquire their suggestions and approval on running the event. The aim was to introduce our concept and provisional organisation plans of the event as well as how we would engage with the Tileyard Community, regarding partnerships, sponsors but also encouraging networking and showcasing Tileyard talent.

The original proposal was then shortened to an elevator pitch style that would be used to entice sponsors and potential collaborators by providing the key event details and also personalised to who we were pitching to.

Introduction / description:

The MA Music Business Class '22 is proposing a Tileyard based event that aims to showcase the musical talent, inspiring minds, and educational facilities available at Tileyard. Our event will be all about networking, educating, and showcasing. We aim to collect donations on the night both to fund the event and with 50% of proceeds going to a music charity as opposed to charging for entry.

We propose an all-day event whereby we host discussions/interviews during the day in The Gallery (12-5pm), with a music showcase from 5pm onwards taking place in both Vinyl Café and The Gallery. Music played in the Gallery aims to be 'heavier' performances, i.e. DJ sets, Rap, Hip-Hop, punk/rock, pop etc. Vinyl will be more focused on acoustic live performances in the back room, with the front room acting as a place for people to network and socialise freely with the live music in the background.

Proposed date/time: May 26th (Thursday). Talks/interviews from 12-5pm, music from 5/6-11pm.

Location: Gallery, Vinyl Café, Car park out front

Performers / Speakers:

We intend to encourage students in Tileyard Education to get involved and perform (including students with particular expertise such as sound engineering, production, marketing etc.).

Headliners will be reached out to by the programming / artist relation team, some of which have connections with established artists inside and outside of the Tileyard community. We will be in touch with Tileyard Music and other teams for contacts.

We intend to reach out to some of our mentors and other prominent Tileyard community members to be guest speakers for daytime discussions. They will be interviewed by members of the music business class hosting the event.

Suggested partnerships / sponsorships

Charities:

- Collecting donations for a chosen music charity
- Gain a wider audience with their reach
- Potential options: Music Declares Emergency, Music in Mind, Power Up, Small Green Shoots

TYX / Tileyard / Tileyard Education

- Funding and location in return for providing publicity and advertising to the vast Tileyard community, particularly for Tileyard Education incoming / aspiring future students

Ostereo

- Run an established monthly networking event at Campfire
- May be interested in sponsoring or linking with our team to run the networking aspect of our event

Two Tribes / Campfire / Vinyl

- A limited edition Two Tribes beer can (with custom name and brand logo). This would bring with it a symbiotic marketing plan with Two Tribes.
- Food provided by Campfire and Vinyl catering
- Looking into the potentiality of food trucks in the carpark at Vinyl café
- They retain food / drink revenue

Equipment / resources needed

- Chairs, mic, and set up for daytime talks
- Mics etc. for live performances in Vinyl
- DJ decks (preferably CDJs or XDJs) for Gallery
- Lighting setup with different coloured lights for Gallery
- Stocked bar and bartenders (potential extra work for students) in Gallery and Vinyl
- Security
- Soundsystem

Elevator Pitch

Demofest is a Tileyard based day-long event put together by the Music Business MA to showcase the emerging Talent of the '22 class. Educational talks and a music showcase will take place between The Gallery and Vinyl Café. The targeted audience is Tileyard based professionals, students and their guests. By sponsoring our event, you will be exposing your brand to this wide demographic rich in key music industry members and eager live music supporters.

Staffing

A table assigning each group member a role in the organisational process of the event and then a role of contribution on the day of the event, keeping in mind some of the members are to perform at the event as well.

ROLE	NAME
Event Managers (supervise all below roles)	Fanchon, Róisín
Licensing and Risk Assessment	Marta, Kieran, Fanchon
Site Map	
Finance and Ticketing	Tom, Jan, Adam
Marketing and Social Media	Justine, Jan, Marta
Programming and Artist Relations	Valerie, Róisín, Fanchon, Craig
Sponsorships and Partners	Róisín
Venue Liaison	Róisín, Kieran
ON THE DAY	
Event Managers	Fanchon, Róisín
Social Media	Justine
Hosting / Interviewing Speakers	Valerie, Craig
MC in The Gallery	Adam
MC in Vinyl	Valerie
Artist Liaison	Róisín, Valerie
Ticketing	Tom
Floor Manager	Marta
Floor Manager Assistants	Kieran, Jan, Craig

Meeting Minutes

An example of meeting minutes kept up to date for every meeting. The group met after class and encouraged anyone who was in person to attend and contribute a brief ‘check-in’ which

was then to be relayed on the group messaging for those who were unable to attend. The purpose was to encourage casual, frequent briefing as opposed to formal sit downs so that individuals' processes could move rapidly and be constantly monitored by the managers.

Minutes: Project Check-In Meeting

23 March 2022

Members present: Róisín Doyle-Bakare, Justine Perret, Fanchon Dehillotte, Marta Teolato, Tom Parke, Jan Dittrich.

Project Update Roundtable

Updates from team

Justine

- Made an instagram- demofest22
- Facebook event incoming
- Photoshop template underway
- Marketing promotion plan complete
- Awaiting logo from Jan
- Planning to use QR codes, Eventbrite ticketing
- Will specify advertisements - not planning on using social media adverts
- Sticking with the demo 'theme' to make a messy / rough style in marketing

Fanchon

- Starting to organise who would play where for a setlist
- Multiple additions of acts by Valerie need to be clarified
- Awaiting to meet with Kieran and Marta tomorrow to do licensing
- Made a template on staffing for the event
- Added elevator pitch to event proposal

Róisín

- Created a Google Drive to contain assets. A second folder with essential assets was created that everyone would have access to once they submitted their portion of the workload as was deemed fair by the group.
- Monitoring answers from the performer submissions - will get in touch with successful applicants with more details and arrange a meeting with team to decide who should play
- Following up with Harry and Steve to confirm date and venue
- Will confirm and reach out to sponsors and charity
- Will reach out to Val to confirm artists and speakers that she has arranged

Full Meeting Minutes Document:

https://docs.google.com/document/d/1Qcpg802Xqf9lRvV0P9CEZ0gJ3udkKUCJabDGBKbgoQQ/edit?usp=sharing

Site Map

A site map visualising the proximity of the two venues. The performances are scheduled strategically so that there is constant music playing either at one or two venues. As can be seen below, the venues are towards the exit of the wider Tileyard Campus which should ensure some passing of professionals and tenants during and after their work day. Free movement and spontaneous check-ins are to be encouraged by the 'leaking' of the performances outside the venues and the physical poster promotion encouraging people to attend.

The Gallery

Vinyl Cafe

Financing

Due to the partnership with Tileyard Education, we did not need to account for much self funding and profit. Moreover, the group was willing to consider this 'launch' a

nonprofit-making endeavour to set up the namesake for future practice. We have allocated a minimum amount that will be donated to Small Green Shoots.

Group members were tasked with asset creation, further reducing the costs by using DIY resources for marketing and promotion. We decided against spending on digital advertising, for example instagram ads, preferring to channel efforts into physical advertising around the Tileyard buildings and local social spots such as pubs.

The budget outlines estimated expenses to reflect how much we would be spending, were this not a charity TYe event. For example, hiring The Gallery for one evening would cost £1,500. We do not need to hire a floor team as students will be handling ticketing and organisation on the day. The venues hired come with their own security and bar staff, The Gallery also provides a sound engineer and a student from the Production MA will be sound engineering in Vinyl for free.

What we will be spending on will be the printing of physical promotion such as the Posters and QR code stickers, for which we have researched costs online of existing manufacturing companies to be ordered from. This has also been done for lanyards that the team can wear on the day. We are also willing to cover the travel costs for the artists that are not students.

Event Budget for Demo Fest

EXPENSES

TOTAL EXPENSES	Estimated	Actual
	£4,064.00	£345.00

Site	Estimated	Actual
Venue hire	£2,000.00	£0.00
Security	£200.00	£200.00
PA Equipment	£50.00	£0.00
Cables	£50.00	£0.00
Microphones Rental	£8.00	£0.00
Monitors	£40.00	£0.00
Mixing Boards	£80.00	£0.00
Total	£2,428.00	£200.00

Miscellaneous	Estimated	Actual
Transport	£125.00	£125.00
Lanyards	£10.00	£10.00
Total	£135.00	£135.00

Staff	Estimated	Actual
Host Room 1 - Gallery	£115.00	£0.00
Host Room 2 - Vinyl Café	£60.00	£0.00
Sound Engineer	£60.00	£0.00
Site Manager	£120.00	£0.00
First Aid Responder	£96.00	£0.00
Photographer	£150.00	£0.00
Ticket Checker	£115.00	£0.00
Total	£716.00	£0.00

Refreshments for staff	Estimated	Actual
Food	£300.00	£0.00
Drinks	£125.00	£0.00
Total	£425.00	£0.00

Programme	Estimated	Actual
Performers	£0.00	£0.00
Speakers	£250.00	£0.00
Total	£250.00	£0.00

Creative Assets		
Graphics work	£50.00	£0.00
Stickers	£10.00	£10.00
Poster Printing	£60.00	£0.00
Total	£110.00	£10.00

Programming: Performer Submission Form

Performer submission

Please let us know if you would be interested in potentially performing on June 1st Tileyard event. Feel free to ask questions and leave comments, we'll get back to you asap!

dehillottefanchon@gmail.com Switch accounts

*Required

Email *

Your email address

Full name and performer name (if different from full name) *

Your answer

How would you describe your music style / genre? *

Your answer

Would you prefer to perform a casual set in Vinyl Café, or a gig-style performance in The Gallery?

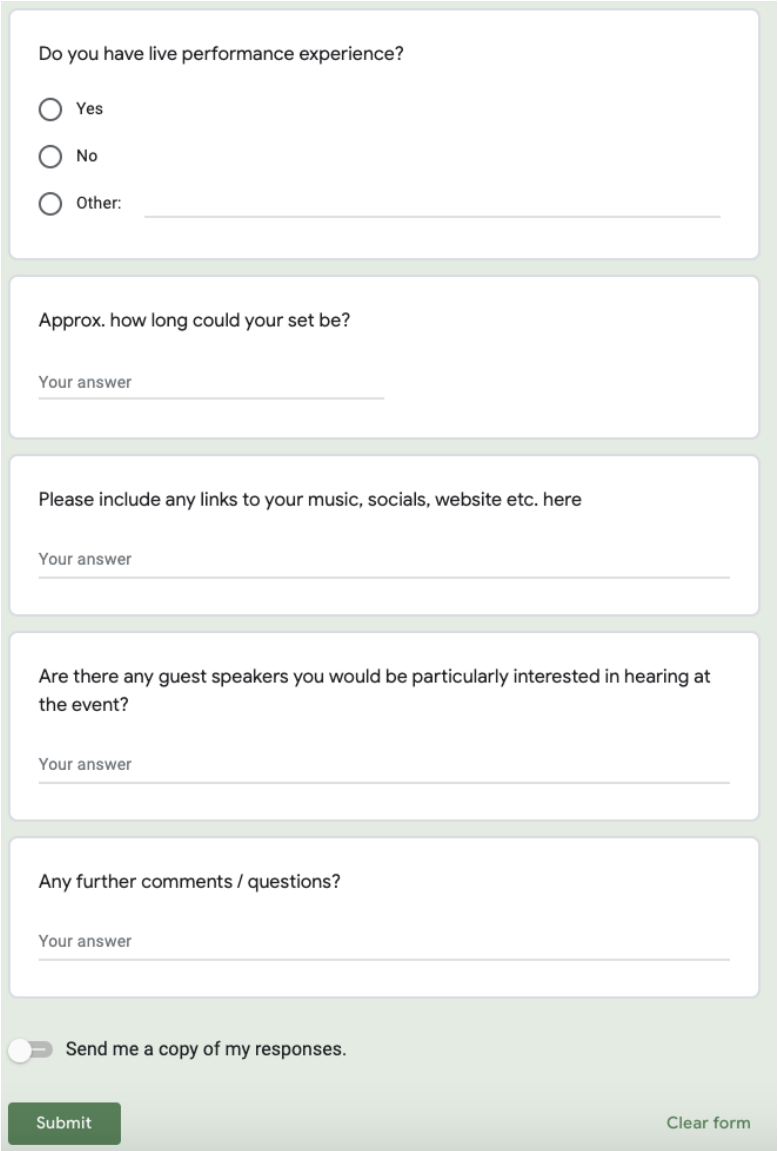
- The Gallery
- Vinyl Café
- No preference

What equipment would you need to perform? *

Your answer

Will you be performing solo or in a group? *

- Solo
- Group
- Other:


Do you have live performance experience?

- Yes
- No
- Other:

Approx. how long could your set be?

Your answer

Please include any links to your music, socials, website etc. here

Your answer

Are there any guest speakers you would be particularly interested in hearing at the event?

Your answer

Any further comments / questions?

Your answer

Send me a copy of my responses.

Submit

Clear form

Programming: Final Lineup and Schedule for Musical Portion

The below table was formulated according to the intended atmospheric difference between the two events. We decided Vinyl would be smaller sets and faster turnover times so that more acts would play with the last act finishing before the Gallery headline, to encourage people to gravitate towards where music was still being played and fill the room out. The Vinyl performers will be positioned at the back section where we assume people will naturally be more inclined to watch as an invested audience. We imagine the front bar section of vinyl where the performers will not be seen will naturally be for networking and

socialising with the performers turning into background music. We allocated longer set times in The Gallery to strengthen the 'gig' ambience and account for the longer changeover times due, as there is more equipment involved. Regardless, we intend for short breaks so that music is constantly playing between the two venues. Thus, the programme ends earlier than our closing time to prevent having to rush acts or cut down their set times, were schedule to run behind.

	Act Name	Location	Set Time	Equipment Required	Relation to Tileyard
1	Zanotti	The Gallery	5.30pm - 6pm (35 minutes)	1 vocal and backing tracks	Music Business MA
	break		6pm - 6.10pm (10 minutes)		
2	The Confederate Dead		6.10pm - 6.45pm (35 minutes)	Band - drum kit, bass amp, two vocals	Vittorio (guitarist) from the Production MA
	break		6.45pm - 6.55pm (10 minutes)		
3	Robbinson's Village		6.55pm - 7.30pm (35 minutes)	Mixer and DI box	James from Production MA
	break		7.30pm - 7.40pm (10 minutes)		

4	Giack Bazz		7.40pm - 8.15pm (35 minutes)	Band - drum kit, 2 amps, keyboard stand, one vocal	Managed by Marta from Business MA
	break		8.15pm - 8.25pm (10 minutes)		
5	Gender Warfare		8.25pm - 9pm (35 minutes)	Band - drum kit, guitar cabinet, bass amp, _ vocals ?	Mia (guitarist) from Level 6 Production
	break		9pm - 9.10pm (10 minutes)		
6	Fanchon		9.10pm - 9.45pm (35 minutes)	Band - drum kit, 2 guitar amps, bass amp, one vocal	Music Business MA
	break		9.45pm - 9.55pm (10 minutes)		
7	Tamareibi		9.55pm - 10.30 pm (35 minutes)	Band - equipment requirements to be confirmed	Autonomy Music
1	Molly Roberts	Vinyl Café	5.30pm 5.50pm (20 minutes)	Piano and 1 vocal	Songwriting MA
	break		5.50pm -5.55pm (5 minutes)		

2	Ydea		5.55pm - 6.15pm (20 minutes)	Piano and 1 vocal	Josephine from Songwriting MA
break			6.15pm - 6.20pm (5 minutes)		
3	Rachel Hill		6.20pm - 6.50pm (20 minutes)	Guitar amp and 1 Vocal, jack leads for her pedal	Songwriting MA
break			6.50pm - 6.55pm (5 minutes)		
4	George Bone		6.55pm - 7.15pm (20 minutes)	Piano and 1 vocal	Songwriting MA
break			7.15pm - 7.20pm (5 minutes)		
5	Madra Rua		7.20pm - 7.45pm (20 minutes)	1 vocal and backing tracks	James Reidy from Songwriting MA
break			7.45pm - 7.50pm (5 minutes)		
6	Valerie Etienne		7.50pm 8.20pm (20 minutes)	Small Keyboard 1Mic & Stand 1 Guitar amp Percussion (various)	Music Business MA
break			8.20pm -		
			8.25pm (5 minutes)		
7	Nox		8.25pm 8.45pm (20 minutes)	Equipment requirements to be confirmed	Basak from Songwriting MA
break			8.45pm - 8.50pm (5 minutes)		
8	Gaby Duboisjolie		8.50pm - 9.20pm (20 minutes)	1 vocal and backing tracks	Songwriting MA
break			9.25pm - 9.30pm (5 minutes)		
9	Darcy Blue		9.30pm - 9.50pm (20 minutes)	1 vocal, keys, guitar player	Production MA

Programming: Speakers

TALKS TIMETABLE - THE GALLERY

12.15 - 1.00pm	Dominic 'Ski' Oakenfull Musician, Producer Head of curriculum at Point Blank Music School	'Song Deconstruction' LIVE With Valerie Etienne (MA Music Business)
1.15 - 2.15pm	Gilles Peterson DJ, Broadcaster, Label Owner Founder of Brownswood Records, Worldwide FM, and We Out Here.	Chat /Interview Q & A (Interviewed by Valerie Etienne)
2.30 - 3.30pm	Yolanda Charles MBE World Renowned Bassist, Band leader Session Musician , Educator	Talk / Interview 'Women in Music' Q & A (interviewed by Valerie Etienne)
3.45 - 4.00pm	TBC	TBC
4.15 - 5.30PM	Paul Weller Musician The Jam , The Style Council	Performance/Chat/Interview '50 years of Music ' 'Magic: A Journal of Song' (Interviewed by Dylan Jones) TBC

Risk Assessment

Demo Fest @ Tileyard
RISK ASSESSMENT

DATE: 1/06/2022	DEPT/LOCATION: Tileyard Education
EVENT SITE: Gallery, Vinyl Cafe ASSESSMENT TYPE: Risk Assessment	

Relevant Regulations, guidance and Codes of Practice:

Health & Safety At Work Act 1974
Management of Health & Safety At Work Regs 1999
RIDDOR 1995
COSHH regs 2002
Electricity at Work Regs 1989
Provision and Use of Work Equipment Regs 1998
Disability Discrimination Act 1995
Working At Height Regs 2005 Control of Noise at Work Regs 2005 (Noise Regulation)
Personal Protective Equipment at Work Regs 1992 (02)
Civil Contingencies Act 2004

Other Guidance used: The Event Safety Guide HSE Publications:
Managing Crowds Safely 1996
Technical Standards for Places of Entertainment

Risk Assessment Grading

Probable Likelihood	Severity
1 = Improbable	1 = Slight / superficial
2 = Remote	2 = Minor
3 = Possible	3 = Moderate
4 = Probable	4 = Major
5 = Frequent	5 = Fatal

Qualifying the Risks
RISK = LIKELIHOOD X SEVERITY

The resulting risks can be expressed as follows:

1-5	Very Low
6-10	Low
11-15	Moderate
16-20	High
21-25	Very High

KEY ROLES – Abbreviated Key

B: Bar Staff
S: Security
E: Event Manager

RISK ASSESSMENT

	Risk	Assessment of Risk (Assume NO controls in place)			Controls	Resources Required	Assessment of Residual Risk (Control measures in place)			Further Action	Owner(s)
		Likelihood	Severity	Risk Rating			Likelihood	Severity	Residual Risk Rating		
1	Intoxication	5	3	15	Check that the staff is trained, offer and display free tap water, keep the drink deals to a minimum. Work with security to understand how to react in front of intoxicated people. Spot intoxicated people and communicate with bar staff. Have medics on site.	Staff, water, medics	5	3	15	Make sure no intoxicated people get served.	B, S, E
2	Harassment/ Exclusion	3	3	9	Provide disabled and gender neutral toilets. Make the lineup inclusive. Have security around to prevent crimes against protected categories.	Diverse lineup, toilets	2	3	6	Raise awareness on relevant campaigns.	S, E
3	Electrocution	2	4	8	Check all electrical equipment in the venue has passed security tests and is working properly. Check for cables and sockets that are not protected and take precautionary measures. Look out for spillages close to sockets or cables.	/	1	4	4	Report and/ or fix electrical equipment straight away, check equipment beforehand.	E

RISK ASSESSMENT

4	Fire	2	5	10	Check all fire exits are working and get familiar with the layout of the venue. Check there's no inflammable equipment/ liquids next to electrical cables and avoid fireworks/fires if it's not safe. Ensure smoking is not allowed close to the stage. Make sure all fire exits are clear and visible.	/	1	5	5	Make sure appropriate fire extinguishers are on site. Check fire exits are open.	E, S
5	Terrorism	1	5	5	Work with security to ensure audience members are not conducting hostile behaviour / hostile reconnaissance.	Security, metal detectors	1	5	5	Have security conduct checks on audience. Make sure all exits are clear.	E, S
6	Crushing	2	3	6	Ensure stage is protected by barriers and that moshing / crowd surfing is protected by security staff. Have security observe the gig at all times.	Barriers	1	3	3	Brief security on the issue.	E, S
7	Falling	3	2	6	Ensure no equipment is out of place and there's no spillages on the floor. Report spillages straight away and work with security to prevent falling in the pit.		2	2	4	Brief security on the issue / make sure cleaning products are available on the bars.	E

RISK ASSESSMENT

Licensing

According to the London Borough of Islington, DemoFest does not require licensing because both venues in which we are hosting are already licensed and therefore do not need a Temporary Event Notice (TEN). We will not be spreading outside with gazebos or tents. If the premises were not licensed, we would need the below criteria in order to apply for a TEN:

- £21 application fee
- Less than 168 hours / 7 days running time
- Less than 500 people at the event at all times, including staff
- Applicants must be over 18

Marketing Aims

Once we had established our target audience and decided to target predominantly ‘on site’, we began planning a promotional campaign that would start early to create a ‘buzz’ and peak on the week of the event in order to encourage spontaneous attendance. We plan to create intrigue by providing limited information and ‘clues’ on social media to entice curiosity and following. First posts will include the logos and aesthetic assets without dates or lineup or the mention of what the event will be and we will progressively follow up with more information and photos introducing our performers. As this is a launch, we do not have videos and photos of past events to assist in stimulating ‘FOMO' and so will need to focus on phrasing a sense of urgency in that his is a one time opportunity to see emerging artists in an intimate setting before they ‘go big’.

A template was created on photoshop to ensure all digital and physical promotion includes consistent imagery and crucially, our partners’ logos.

Marketing: Physical Promotion

Engagement can be driven by targeting community ‘influencers’. These are people with connections or influence in our targeted field, as well as people who are likely to invite family and friends. We have targeted influencers in seeking the help of the heads of TYe and will further promote to these people by basing the majority of our promotion on physical advertising in Tileyard communal areas and surrounding venues that are audience is likely to go; such as local cafés, restaurants, stores and on nearby streets. We will focus on high traffic areas. This will appeal to consumer psychology theories suggesting two highly effective methods of advertising are repetition and subconscious messaging. This means the message is more likely to sink in to people when they are seeing it often, in the corner of their eye on the wall, and being reminded of the event in many different forms ranging from stickers to posters to social media.

We have designed stickers with QR codes and our logo to be placed around aforementioned spots and then handed out on the event itself as merchandise memorabilia. This will fulfil the purpose of a ‘souvenir ticket’, as our ticketing is online, and further encourage people to donate to the cause. The QR code for the stickers on the night will lead to a leaflet style document containing information on the event such as the performers and the ethos as a more cost efficient and eco friendly option. A smaller amount of posters are to be printed to be hung up in the areas we deem of highest traffic and engagement, such as Vinyl Café and the main TYe building. These will be dynamic QR codes that change which link it directs to and that give us data on who is scanning when. The QR code leading up to the event will lead to our ticketing supplier.

Poster Design

Sticker Design

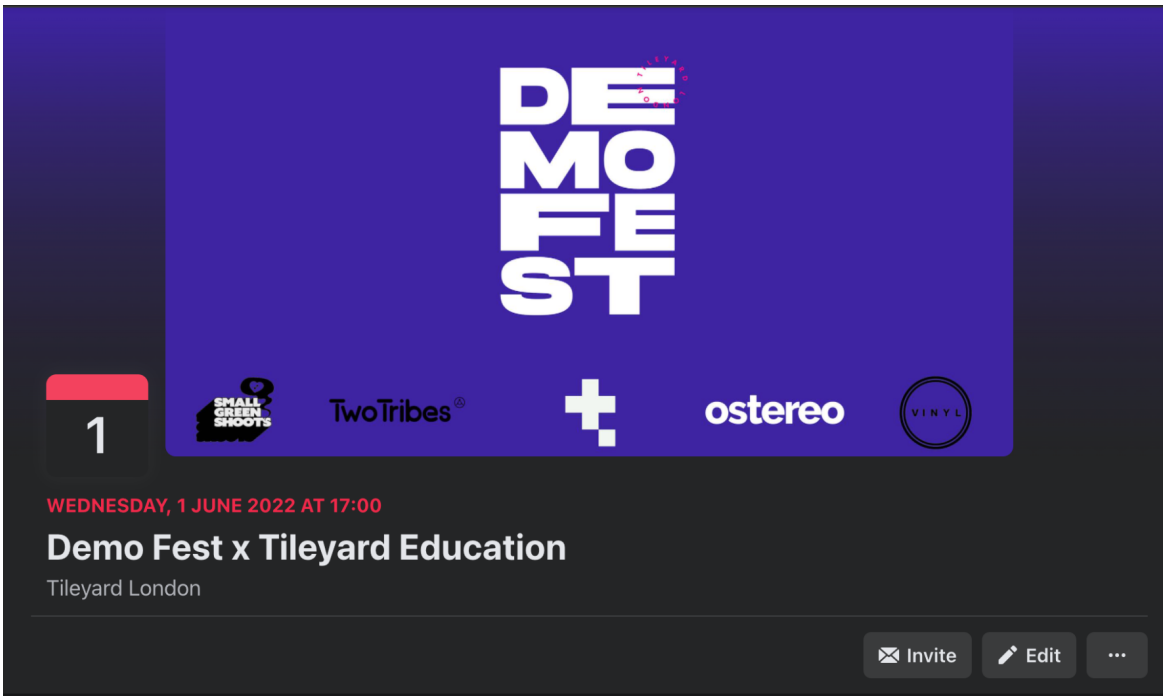
Marketing: Digital Promotion

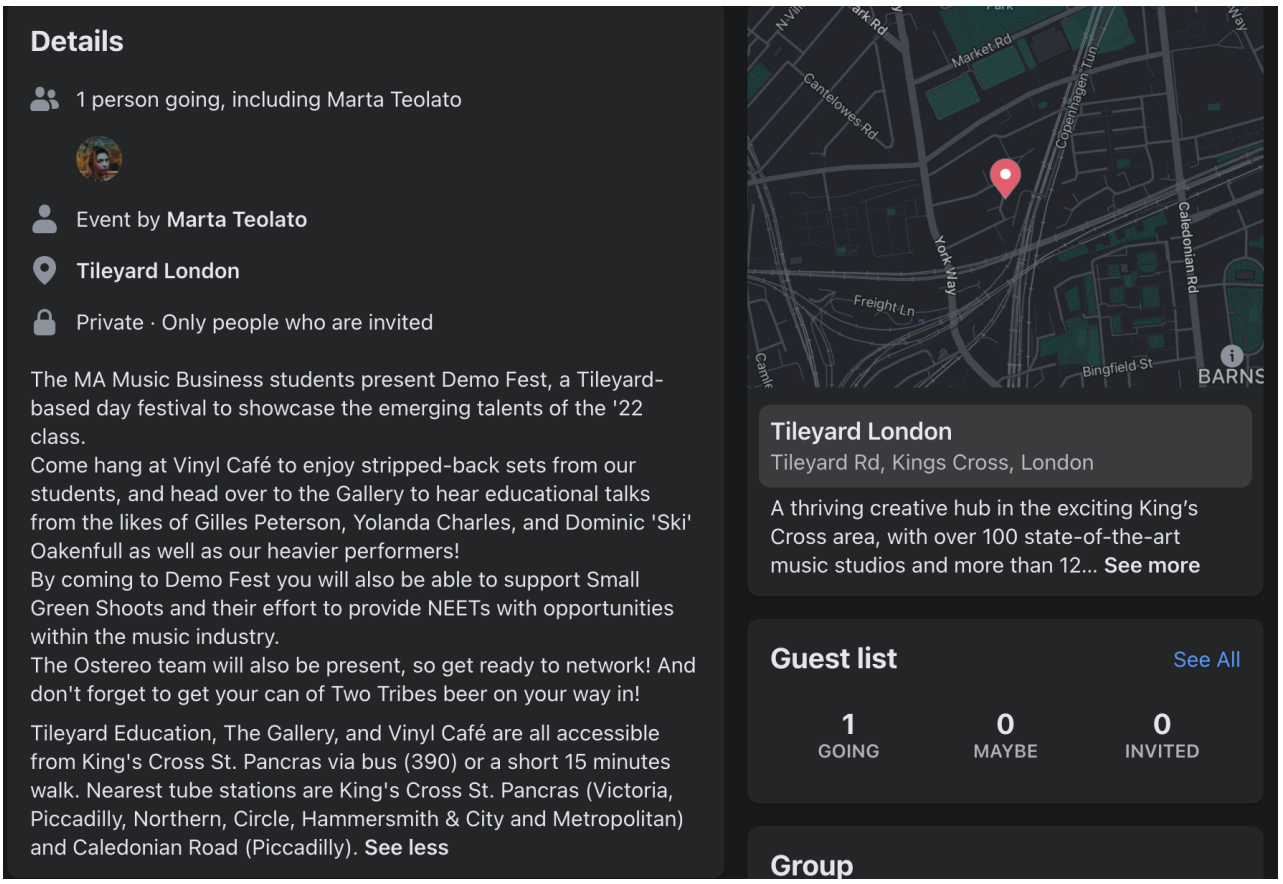
We will rely on our partners and sponsors to relay our message across their social media and email lists, notably Tileyard, Ostereo and Small Green Shoots.. Ours will be instagram focused as this is where we predict our maximum audience can be reached. Our ‘professional and tenant’ audience will be more efficiently targeted on site through physical promotion. We have created a facebook event and will reshareon linkedin on the team’s personal profiles to reach our own networks of influence.

Regarding aesthetics, the photoshop template for social media posting ensures consistent imagery. The artists’ picture is to then be added in as a cut out to avoid clashing visuals of all their press shots’ different colour schemes and levels of professionality. We have allocated a team member to be responsible for social media on the day in the form of instagram stories documenting every act, encouraging people to come with engaging hashtags and captions and thanking people for coming.

Instagram Account

Facebook Event Page





Example Social media Artist Promo Post

Reflection: Personal Participation

I was adamant on accepting a large portion of the responsibility for the event as I was interested in gaining active experience and testing my competences. I volunteered to be the event manager alongside two other members. We found that people ended up naturally adopting roles that weren't necessarily their initial assignment, which is how it came to be that myself and Roisin were the two managers. The assets I created were the programming, staffing table and submission forms. I found that my predominant contribution to the assignment was general organisation and checking in with every member, therefore I assisted in the creation and guidance of almost every asset and attended all meetings to ensure everyone was on the same page and every detail aligned. I also found that the role of a

manager in this situation had a lot to do with the diplomacy of working in a group, as I put significant effort into keeping the stress levels down and resolving little conflicts that arose.

Reflection: Group Complications and Solutions

As aforementioned, one of the complications in planning DemoFest was ticketing. Once we decided upon speakers and two venue concepts and target audience, we weren't sure how to balance the necessary tracking of attendance and financing, with the potential restrictions to the intended free movement and younger attendees with less disposable income. A suggestion for only 'outside' category audience members to pay was vetoed as due to the event's theme being community centric, there would likely be a smallest portion of outsider turnout and it might appear slightly excluding to the few people who would have to pay, whilst contributing little to the budget. We settled on free ticketing for everyone with a voluntary donation option to Small Green Shoots. To facilitate 'spontaneous' turn out, the QR codes will be placed around the venues and for people to quickly register at the door. Regarding ticketing platforms, we discussed using Eventbrite for the registration and the 'WeezAccess' app to check people in on the day. We assigned a group member to outline these choices in an asset that was to compare multiple platforms, however this did not get completed to standard in time.

A second complication to resolve was the date confirmation. There were several ruled out initial choices in order to maximise attendance, for example due to Songwriting Camps in which the majority of students would be busy and national bank holidays that would mean less professionals were on campus. This was mostly a case of communicating between our team and the Tileyard representatives to come to a compromise.

Finally, the group discussed a brief contingency plan were the venues unavailable or were we unable to receive funding. We also discussed the scenario of having to cancel and how we would inform people.

In conclusion, I look forward to putting on the event and am grateful for this collaborative experience in which I actively learnt about live events management.

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