

Appendices

Appendix 1 - Site Map

The existing limitations of the site make the placements of the stage and facilities slightly intuitive. We decided to push the stage to face the Gallery so that people walking to and from the gallery could walk behind the crowd watching the live music. We are aware that the noise could bleed from the stage into the Gallery and so to combat that we would only allow people to enter and leave the Gallery in between showings.

We decided to have an outside bar for three reasons. Firstly, the Gallery will be closed during showings and therefore will not always be accessible. Secondly, it stops both the Gallery and Vinyl from becoming overcrowded, meaning the guests will not have to queue for a long time. Finally, it provides us with another revenue stream, as Vinyl will only allow us to use their facilities if they can keep all of their profits as we are forcing them to close for a day.

Two Tribes provides the final venue, however I did not feel it was necessary to include it in the site map as there will be nothing added that is not usually there apart from a food truck located opposite.

Appendix 2 - Marketing

We decided to take the direction of making Daylight a ticketed fundraiser as a reaction to the recent global crisis. It is a crisis that has taken the attention of the majority of the nation, but also a crisis that has affected the live music scene in a way not thought imaginable. Therefore we thought we would take the opportunity to reconnect the people of Tileyard to one another and reforge the sense of community that makes the area so special. The yard itself is born out of love and appreciation of music and the arts, and so we thought that we could use the event as a way to showcase the artists affected, but also focus the community on championing what brings it together.

Therefore, due to the event's focus on the Tileyard community, marketing will not be that difficult. With the support of the managers of the yard and from Tileyard Impact and Help Musicians, just sending a notice round to all of the agencies, businesses and studios will surely be enough to fill the 499 capacity.

Appendix 3 - Temporary Event Notice

Islington council are famously hard to deal with, however Tileyard has been home to many events before this. By putting the festival on a weekend and ensuring that all music stops at 23:00, there should be few issues, especially as it is not a particularly residential area. We are

also aided by the fact that most of the venues we will be using venues that have long standing licenses.

Appendix 4 - Budget

The budget is not final as the ticket price has not officially been decided. The decision would rest on Wizdom and Steve Melhuish's shoulders, by including their initiatives as stakeholders, their reputations are also on the line. Therefore we will have to trust their say on such matters, especially as we will be charging members of the Tileyard community to enter a space that is rightfully theirs to enter. In regards to drinks, I used CGA data that average festival goers spend around £32 per day. (CGA 2019) Therefore I assumed that about half of the attendees would buy 4 drinks at the outdoor bar and the gallery, whilst the rest will be bought at Vinyl and Two Tribes - both of whom will keep their profits.

Appendix 5 - Event Plan Timetable

The biggest issue that pervades this timetable is the current inability to know when this event can realistically be put on. The hope is that it will be in early-mid spring, however I have marketed and planned for it to be for June. The ground work will be done by January with applications for the space and conversations with the major stakeholders to be held this year. Many of the other aspects can be expedited if in fact we are able to hold the event when hoped. However, even though many gigs are being rescheduled for later this year, it is likely that until a vaccine is produced large gatherings will be banned. These bans may be relaxed from time to time, but it is far safer of us to organise the event for well past even the most worrying of estimates.

Appendix 6 - Programming

Again due to this nature of uncertainty it is impossible to have a firm idea on who might be able play at the event. Also we want to provide a platform for those most affected by the current circumstances. Spots won't solely be decided on talent, as there is so much talent to choose from, but will also provide a springboard for those to return to where they were in their career once this all started. The current crisis has halted many artist's burgeoning careers in their tracks and it is hard to recreate that sense of momentum. That is something we hope to do by showcasing their talents to the Tileyard community. To get a buzz going once again.