

The Four Four Festival

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● Overview of the festival

A. The 5ws

WHY? Showcase non-mainstream groove based music (Funk, Soul, Jazz)

WHAT? A two day festival with performances, jam sessions and a live stream of the whole event throughout

WHO? Organised by a London based team , curated for music lovers and young professional musicians or music students

WHEN? 27th - 28th August 2022. Setup from 23rd onwards, pack down until 30th

WHERE? Central Park, Dartford, Kent, UK

B. Origin of the event

The Four-Four Festival is a two day festival with a 3,000 audience capacity, showcasing funk, soul, jazz and RnB, held in Dartford, Kent. The festival is an opportunity for musicians and music lovers to connect with one another, discover new music and showcase non-mainstream genres such as funk, soul, jazz and other contemporary declinations of groove-based music.

The festival is a cultural event which utilises new technologies in entertainment to support an underlying political and sociological narrative. Indeed, the 4/4 Fest aims at providing entertainment to our attendees but also at starting conversations about the current state of the music industry and how its different actors can make it a more inclusive place, using live streaming in order to spread the music we love alongside with our message to a wider audience.

The contemporary music scene includes many artists whose music directly follows the legacy of James Brown, Prince, Earth Wind & Fire or even Marvin Gaye, Bill Withers and Ella Fitzgerald, however those genres and these artists are rarely showcased in festivals as they are less mainstream. Those artists, however, do have a very strong fan base, which largely includes a portion of young professional musicians who appreciate the subtleties of those genres and strive to play music they love for a living.

The festival also aims at giving a platform for emerging talents in those genres, as most of the opportunities for mainstream exposure (BBC introducing, Glastonbury Emerging Talent) are aimed towards more popular genres. As a lover of soul and funk who then became a trained jazz musician I am passionate about those genres and want to offer a platform to fellow artists

In London especially, over the past 10 years, we have seen a resurgence of the “jam culture”. Clubs like Troy Bar are at capacity for their neo-soul open mics, Ronnie Scott’s jazz jam is more popular than ever within the new generation of players and music collectives like Steamdown or the Ezra Collective are building recognition into mainstream genres, thanks to their background in jazz and funk. Furthermore, funk, soul and RnB are more and more blended with pop culture, thanks to artists like Dua Lipa, Bruno Mars,

Anderson . Paak, Charlie Puth. Unfortunately this trend has not inspired a rise in large scale specialists festivals yet, in the UK. 4/4 Fest is here to bridge this gap.

Combining vintage musical influences with 21st century technologies, the event is a blend between an in-person festival and a live streamed event in order to bring an international audience to the event, in the aftermath of the Covid-19 pandemic.

Without being a militant event, the 4/4 Fest will also have a dimension of raising awareness about issues related to under-representation and equality of opportunity in the music industry, which will be reflected in the lineup as well as some of the festival art in the Club and the Vinyl Bar. I would like to use this concentration of musicians to enable them to start conversations about the state of our industry and how we can collectively make it a better place for all.

C. Goals of the event

The festival has four aims:

- Showcase non-mainstream genres in the lineage of funk and soul
- Connect musicians together through jam sessions
- Start conversations about the future of the industry
- Build a team ready to champion the music I love and get some more experience as a project manager

D. The lineup

4/4 Fest is meant to showcase artists who are part of the jazz, soul and funk lineage. The criteria is that the headliners must have earned some level of acknowledgement in the music community, promote music that isn't fully mainstream and also have values that resonate with the ethos of the festival. I also want to include artists from the rest of Europe such as Electro Deluxe (France), Fish (Norway), Dirty Loops (Sweden), Dadi Freyr (Iceland) or Marti Fischer and Parcels (Germany).

The opening acts for the daytime must be UK based and emerging artists with a proven record of performance, although the festival could be their first "big stage"

1. Main Stage

Headliners:

Jacob Collier (UK)	Lianne La Havas (UK)	Electro Deluxe (FR)
Charlie Puth (US)	Alfa Mist (UK)	Fieh (NO)
Cory Wong (US)	Emmavie (UK)	Dirty Loops (SE)
Cody Fry (US)	Lawrence (US)	Dadi Freyr (IS)
Tom Misch (UK)	PBUG (UK)	Anomalie (CA)
PJ Morton (US)	Incognito (UK)	Marti Fischer (DE)
Mahalia (UK)	Blue Lab Beats (UK)	Parcels (DE)
H.E.R. (US)	Jordan Rakei (UK)	
Charlie Burg (US)	Bill Laurance (UK)	

The lineup is admittedly “muso-friendly” as the target audience is musicians and music lovers, and in the aftermath of the Covid-19 lockdown, it feels safer to aim for mostly UK and Europe based artists.

2. Opening acts

Tomorrow’s Warriors, NYJO, emerging funk and soul artists/bands - Ma’Grass, Phoebe Katis, Theon Cross, student bands from partners

3. Jam house bands

Steam Down, Higher Ground Collective, Troy Bar house band (Oscar Stieler, Joey Grant , Paul Murray & David Mrakpor)

About the Jam sessions:

The Club will host jam sessions throughout the day, giving the opportunity for organic networking for the audience A and some additional entertainment for audience B. The jam sessions are a big part of the culture in the genres showcased and this will be a big selling point for the festival.

We want to encourage the headliners to be part of the jams and to get involved in the community, giving artists the opportunity to meet their idols. Once the last act is finished, the Club’s stage will only be open to ticket holders with a Late Night Jam ticket. This is another incentive to upsell the tickets for the festival and could bring a lot of value to the attendees who decide to do so as well as help with crowd control, so the 3,000 attendees don’t rush in the Club after the main event.

I am considering doing a giveaway of 10 Late Night Jam tickets per day to extremely promising musicians, chosen by the Musical Director of the house band so that we can encourage participation in the jams and reward talent with the opportunity to play with the artists they love.

E. When?

The festival would take place on the last weekend of August 2022, on the 27th and 28th. This will be closing the typical festival season, and also allow for artists who may have been on tour during the summer to be back in the UK and available for this performance.

Key dates are:

Initial scouting	Jul 2021	Ensure the site is suitable
Site recon with Ops	Sep 2021	Once site is picked, site plan
Site set up	23 Aug 2022	Mark the site and different sections + deliveries of equipment and material
Infrastructure	24 Aug	Start building the stage, facilities
A/V Production & Camp site	25 Aug	Sound system, lights rig and camping site
Security, parking setup	26 Aug	Last checks for the site
SHOW DAY	27 Aug	
SHOW DAY	28 Aug	
Beginning of packdown	29 Aug	All users gone by midday
End of packdown	30 Aug	
Production meeting	2 Sep	Debrief on the festival
Delivery of digital content	19 Sep	Mixes and edits delivered after review by media team

Event:

11 am	Doors open	Site Wide
1pm-3pm	First performance (Youth music group)	The Neck
4pm-6pm	Opening acts - independent artists	The Neck & The Bridge
7pm-11pm	Headliners	The Neck & The Bridge
11pm-2am	Jam sessions	The Club

F. Partners

Due to its educational nature and the intent to connect musicians together, the festival would be a very good opportunity for youth music initiatives and music colleges to collaborate, and maybe sponsor a stage by providing students to perform - giving them the opportunity to be part of the festival and raising the organisation's profile.

Potential partners include LCCM College of Music, Tomorrow's Warriors, National Youth Jazz Orchestra.

To assist with the daytime lineup, we would be reaching out to collectives in the funk, soul and jazz universe, trying to find a variety of up and coming artists. Those rosters may include Women in Jazz, the Ezra Collective, High Ground and Steamdown, all also known for championing equality and diversity in the music industry and providing outstanding performers and bands, which is an important part of the ethos of the festival.

G. Sponsors

The GroundUP Festival, one of the references for this event, is sponsored by brands such as Yamaha, D'Addario, Mark Bass, Moog but also Sweetwater, the largest online music store in the US. In the case of 4/4 Fest, potential partners could be UK based brands like Focusrite, Aston Microphones, Barefaced Amps, Anaconda Basses and UK based shops such as Anderton's in Guildford, PMT or Phil Parker's in London. Those brands could potentially endorse the Club and put some equipment at the disposal to the jam sessions, in counterpart for advertising space on the digital and physical event.

H. Event references

Even though not common, there are a few festivals in the UK with a similar ethos, showcasing genres derived from jazz, those are:

Love Supreme (South Downs, East Sussex)
Mostly Jazz festival (Moseley Park, Birmingham)
Archéo-Jazz (Blainville-Crevon, France)
Jazz à la Villette (Paris, France)
North Sea Jazz (Rotterdam, Netherlands)
Ground Up Festival (Miami, USA)

The 4/4 festival won't be advertised as a jazz festival, but more so as a funk and neo soul event in order to empathise its festive aspect.

- Marketing

- A. Target audience

The 4/4 Fest has two main target audiences, outlined in the personas below:

Target A: 20-35yo professional musician or contemporary music student, passionate about funk, soul, RnB, jazz, Neo-soul. Interested in the networking opportunities and the jams as much as the festival.

Sahil is a 27 years old **music university graduate**, has been in the music industry for a few years and is slowly establishing himself as a **session player** for **soul** and **jazz** artists. He has all the technical **knowledge of music** but lacks the **network** required to reach the next step in his career. Sahil is also a **music lover** and has been raised with Chaka Khan, Bill Withers and is heavily influenced by **contemporary “muso” artists** such as Lettuce, Snarky Puppy or the songwriting of Lianne La Havas and H.E.R. He likes **pop music with a clever twist**, as much as straight ahead jazz and would want to **connect** with artists in the same genres or with musicians with similar influences to increase his network. This is what he will find at the 4/4 Fest

Target B: 20-35yo young professionals or students with ties to music but not professionally, people who love music, frequent gig-goers and “hip” audience members. Interested in discovering new artists and see their “Groovey Neo Soul-ish Funk” playlist be brought to life

Nicole is a **student** in London and has always been interested in music, **used to play** a bit at college but is now focused on studying digital marketing. However she still listens to **music on a daily basis** and feels very **connected** to the vibrant scene in London. She attends **jam nights** as an audience member and likes festivals for the music as much as for the **atmosphere**. She is looking for an **alternative to mainstream festivals** in order to **discover** more soulful acts, similar to artists she recently stumbled upon on **Tiny Desk** or on Spotify playlists thanks to the beginning of their global success such as Jacob Collier, Cory Wong or Lawrence. She can appreciate the complexity of this new wave of music which Michael League (Snarky Puppy) calls “for the brain and for the booty”. The 4/4 Fest will be showcasing acts of this calibre and also allow her to connect with like minded individuals who have a **deep appreciation** and connection to music even if **not their profession**.

The event will also be suitable for families and children to attend, and we will also expect a more mature audience, maybe more local to Dartford, who grew up while those genres were budding. Although this isn't our primary audience.

B. Visual identity

The 4/4 brand must be:

Bold, energetic, colorful, singular.

This will translate as using large font sizes, bold colours, a lot of contrast, visual elements reminiscent of live music and a somewhat vintage vibe (80s / 70s). I will be looking for a future proof brand, nothing too “trendy” in order to be able to reuse it for subsequent iterations of the festival. Find below a few visual influences.

C. Copy guidelines

The event is to be as artist friendly as possible and is directly aimed towards the musical community. Therefore it is important to convey this in every communication about the festival. However we also don't want to alienate any potential audience member.

Keywords for the copy include "celebration" "groove-based music" "musician-friendly" "jam sessions" "new generation of players" "discover new music" "heritage" "connect"

Terms to avoid: "funky" "jazzy" "obscure", any musical puns

It is crucial that the marketing director has a background in music performance in order to ensure that the tone of voice sounds musical and stays away from cliches

D. Merchandise

The festival will not be selling merchandise for its first edition, however we will give the option for people to pre-order some and we will consider creating the merch provided we receive enough pre-orders.

On one hand, this saves us the upfront cost of having to create merchandise but this approach also has a marketing argument. Sending a reminder of the event a few weeks after the festival, would also be used as an opportunity to sell the digital content that originated from the event once it has been collated - exclusive recordings of live performances, videos of the event, unique pictures of the artists.

Most of the merchandise will actually be digital content, which will allow us to keep the costs down as the reproduction of the content won't cost us any more, and I believe that those would be even more valuable for the audience we are targeting, as there is a dimension of exclusivity which also should keep people from sharing it illegally.

One more upsell is the 4/4 Book. The Book is a registry of instrumentalists, songwriters, singers and arrangers from the funk, soul and jazz circle where people could register, like a phone book for musicians. It will allow the attendees to stay in touch with one another between the different editions of the festival, will also allow for discounts at our partners shops and other benefits from the different actors involved in the project. It will also be a private Facebook group where the 4/4 Fest community will be able to find deps or band members and share performance opportunities and jam nights throughout the year.

- Ops

- A. The team

For this event, I will be looking for UK Based team members - ideally in London or the South East of England. The three main positions will be Creative Director (myself), an Ops director and a Marketing director. I have outlined below each individual's responsibilities and/or sub departments.

- Creative Director
 - Programmation
 - Partnerships
 - Education and Networking
 - Production - unusual but it's an aspect I would want to get involved in
 -
- Ops Director
 - Licensing
 - Finance
 - Security
 - Commercial operations
 - Site
 - Security
- Marketing Director
 - Branding
 - Press
 - Content creation
 - A/V production
 - Social media
 - Design

Those positions are the first three to fill, each director will then be able to find the next level of management and appropriate staffing to conduct the event.

- B. External stakeholders

In order to organise the event, we would need to liaise with: Dartford Borough Council, North Kent Police, Kent and Medway Fire and Rescue service, Kent Ambulance Trust. All the contact details will be listed at the end of this document.

C. Site and facilities

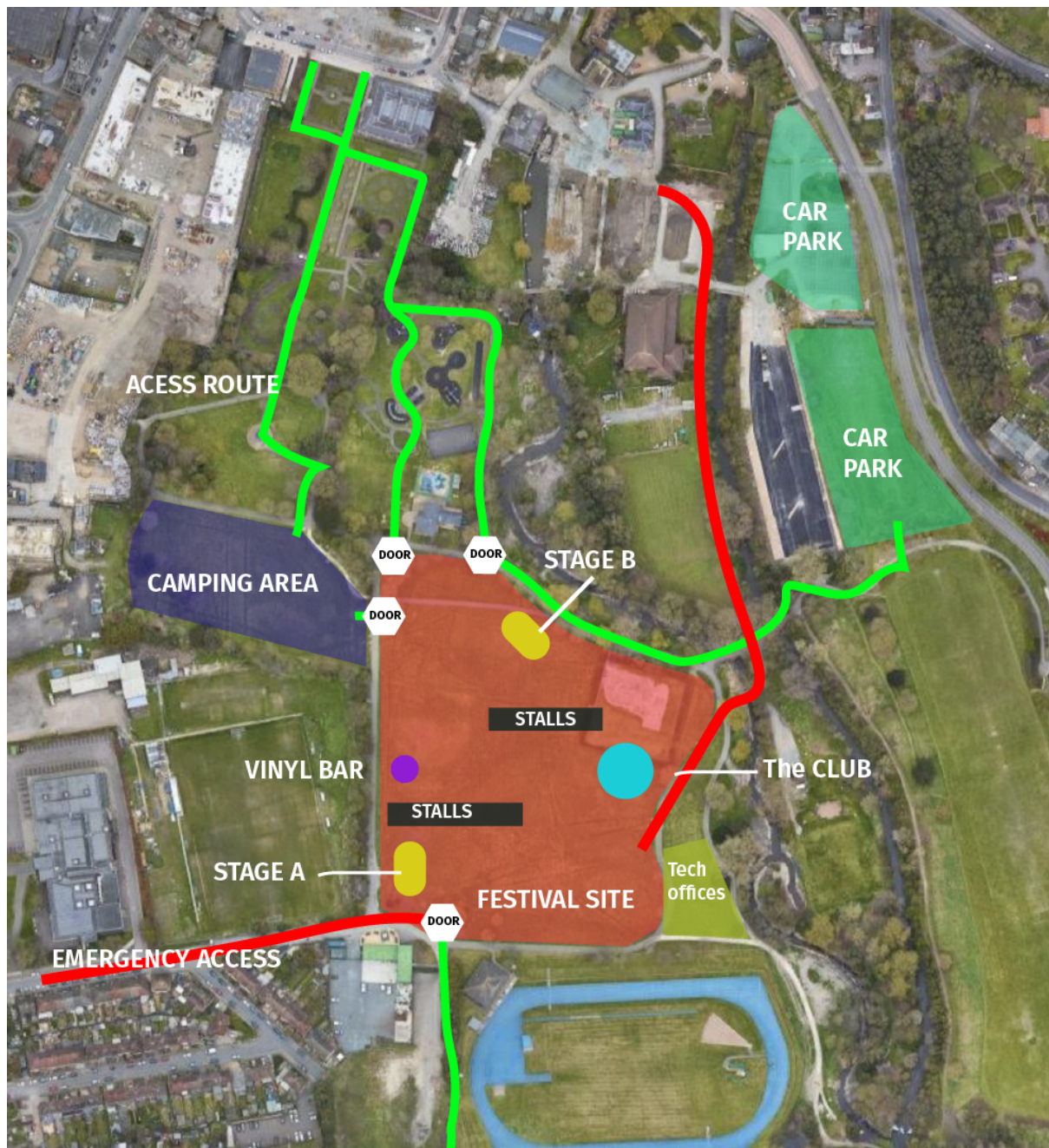


Fig. 1: site plan

The festival will take place in Central Park, Dartford, Kent, DA1 1EU. Dartford is 18 miles South-East of London. It is ideally located as it is outside of London but easily accessible by train, car or bus.

The Central Park site is 26 acres and includes the town's gardens as well as grass park land. The site has a history of events as it has hosted the Dartford Festival for the past 85 years. Its location in the town of Dartford allows easy links to the train station (920m) and has multiple options for parking.

The site itself will be far enough from residents to not be a nuisance, and the music on the main stages will finish at midnight in order to ensure the festival isn't a nuisance to the neighbours. Due to the genres showcased, I believe the residents should be favorable to the event, as the target audience is a fairly "low risk" population.

I believe the council is likely to endorse the proposal as the Dartford Festival is fully funded by the council and is one of the rarest free public festivals in the UK. In the words of Jeremy Kite, Council leader : "Some councils no longer support a major summer festival but we see it as a fundamental part of celebrating the great community spirit and bringing people together." (Kite, 2020)

Alternatively the area offers many other options for land, and based on the will of the council to keep culture accessible in Dartford, I believe they would be able to facilitate an alternative location if Central Park is not a viable option.

The festival will include two identical stages, the Neck and the Bridge (named after the two ends of a stringed instrument, due to their location East and West of the site - working title).

The Club is a large tent with 300 people capacity, a social space, with a central stage and two bars. It will allow for conversations between the attendees in the day as well as jam sessions throughout the day.

The Vinyl Bar is a smaller tent, with a more relaxed atmosphere and a more intimate setting, for the audience members to relax between two acts and enjoy some food, provided by our vendors. It will also feature a selection of vinyls to choose from, endorsed by a record store.

Access to the site:

On foot: There are entrances into Central Park in Market Street, Cranford Road, Darenth Road and from Acacia car park.

Via train: Less than an hour via direct train - the nearest access is 920m from the train station

By car: 45 minutes drive from Central London, on the A2.

An accessible, stewarded car park and drop off are located in Acacia Hall DA1 1DJ, located 280 metres to the entrance of the Festival

Acacia Park has 223 spaces which we will reserve for blue badge (disabled) parking

By taxi: All Night Cars fleet are a local taxi company and also include wheelchair compatible vehicles and can easily accommodate attendees who choose to sleep in a

hotel in town as opposed to the camping site. Uber and Ola are also available in Dartford if required by the attendees.

D. Vendors

The 4/4 Fest will be targeted towards musicians, either amateur or professional. Therefore, it would be an ideal shopfront for music manufacturers as well as music shops to showcase their products, especially as the online component of the festival will get their brand in front of a wide audience internationally.

There will be opportunities for vendors to hire a space to sell goods, food and drinks, provided it matches our ethos - we will be giving priority to sustainable businesses, instrument manufacturers or record stores. Cohesively with our will to broaden our audience's horizon and showcase different cultures, the food stalls will be as diverse as possible.

Vendors will be required to provide:

- A signed copy of the Terms and Conditions for trading at the 4/4 Festival.
- A signed Stall Application.
- A photocopy of their Insurance Certificate for your Public Liability Cover for a minimum £5 million pounds, valid for the period of the event
- Employers Liability Insurance (if applicable).
- Risk Assessment for their stall using a template we will provide.

Half the slots will be reserved for food providers, and food vendors will be open until midnight in order to ensure the festival stays fed until the last performance. .

E. Tech specs

The largest band in the provisional lineup would be PBUG, a british 11-piece funk band. I got in contact with their stage manager who provided me with their tech specs for a festival performance.

Fig. 2: PBUG stage plan

PBUG TECH RIDER

PLEASE NOTE: IF THIS SPEC IS SENT TO AN EVENT NOT HAVING PART IN
2018 PLEASE CONTACT

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INPUT	SOURCE	MICROPHONE	NOTES	MOUNT
1	Kick In	Shure b91	Riser 1	
2	Kick Out	Shure b52	Riser 1	Short Boom
3	Snare 1 Top	Shure beta57	Riser 1	Short Boom
4	Snare 1 Bottom	Shure sm57	Riser 1	Short Boom
5	Snare 1 Top	Shure beta57	Riser 1	Short Boom
6	Snare 1 Bottom	Shure sm57	Riser 1	Short Boom
7	Rack Tom 1	Sennheiser e604	Riser 1	Clip
8	Rack Tom 2	Sennheiser e604	Riser 1	Clip
9	Floor Tom 1	Sennheiser e604	Riser 1	Clip
10	Floor Tom 2	Sennheiser e604	Riser 1	Clip
11	OH L	Shure sm81	Riser 1	Tall Boom
12	OH R	Shure sm81	Riser 1	Tall Boom
13	Hats	Shure sm81	Riser 1	Short Boom
14	Ride	Shure sm81	Riser 1	Short Boom
15	Timballes 1	Shure beta56	Riser 1	Short Boom
16	Timballes 2	Shure beta56	Riser 1	Short Boom
17	Percussion	Shure sm81	Riser 1	Short Boom
18	Drum Talkback	Shure sm58	Riser 1	Straight Stand
19	Bass DI	DI Box	Riser 2	
20	Bass Mic	Beyer m88	Riser 2	Short Boom
21	Guitar L		Riser 2	
22	Guitar R		Riser 2	
23	Keys 1 L	DI Box	Riser 3	
24	Keys 1 R	DI Box	Riser 3	
25	Keys 2 L	DI Box	Riser 3	
26	Keys 2 R	DI Box	Riser 3	
27	Keys 3 L	DI Box	Riser 3	
28	Keys 3 R	DI Box	Riser 3	

29	Baritone SAX	Electro Voice RE20	Riser 4	Short Boom
30	Tenor SAX	Sennheiser MD441	Riser 4	Short Boom
31	Trumpet	Shure sm57	Riser 4	Tall Boom
32	Trombone	Shure sm58	Riser 4	Tall Boom
33	Conga 1	Shure beta56	Front of Stage	Short Boom
34	Conga 2	Shure beta56	Front of Stage	Short Boom
35	Conga 3	Shure beta56	Front of Stage	Short Boom
36	Bongos	Shure beta56	Front of Stage	Short Boom
37	OH L	Shure sm81	Front of Stage	Tall Boom
38	OH R	Shure sm81	Front of Stage	Tall Boom
39	Lead Vocals 1	Shure Axient	SE V7 Capsule or KSM9	Tall Boom
40	Lead Vocals 2	Shure Axient	SE V7 Capsule or KSM9	Straight Stand
41	Backing Vocals	Shure Axient	SE V7 Capsule or KSM9	Straight Stand
42	Host Mic	Shure sm58S	ON/OFF Switch	Tall Boom
43	Playback 1		Riser 1	
44	Playback 2		Riser 1	
45	Playback 3		Riser 1	
46	Playback 4		Riser 1	
47	Playback 5		Riser 1	
48	Playback 6		Riser 1	

NOTE: all the microphones listed with exception for the vocal microphones are the minimum required. Vocal microphones MUST meet the required brand, model and capsule

EQUIPMENT ON STAGE TO BE PROVIDED BY PROMOTER:

8 x tall boom stand (similar to K&M 210)

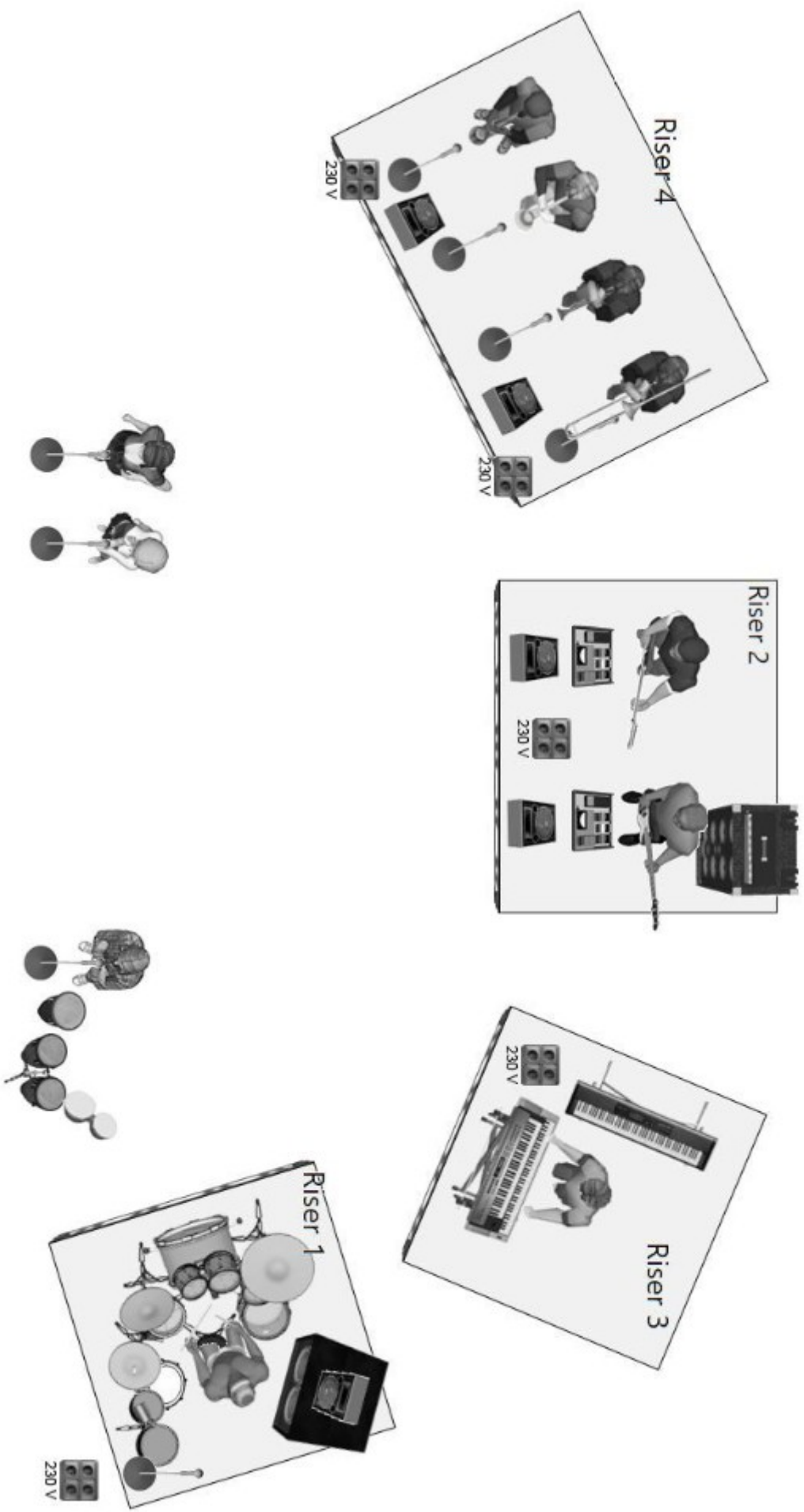
17 x short boom stand (similar to K&M 25905)

2 x straight stand (similar to K&M 260)

7 x DI Boxes

3x Shure PSM1000 Wireless IEM systems with licence (please provide an expert technician to monitor radio spectrum on the day and operate the PSM1000)

HERE BELOW THE STAGEPLOT FOR PBUG'S SHOW



A band this size requires a 48 channel desk and all the industry standard equipment, which I would hire from a specialised company. I have recently started working with Danny from [Serenity Audio](#) on an installation, and his company also provides equipment for live music and festivals, alternatively I also have experience treating with [SFL Live](#) through my internship at the Royal Albert Hall. This company provides audio visual equipment for arenas and venues alike and is another viable option.

F. Event design

The design of the event will be very close to a traditional summer festival, without any specific set design. The reason for this is to save costs in order to keep the ticket prices low, increase the content creation budget and be able to afford a wide range of artists who more likely will perform with large bands due to the genres they evolve in.

In the different bars, I envision some art celebrating funk and soul and also showing facts around representation in the music industry, showing how much these genres have influenced the shape of contemporary music, and to inspire musicians to pursue a career in those genres.

G. Income

Ticket sales

The main source of income will be via ticket sales. There will be four tiers of tickets with a corresponding wristband colour. Staff wristbands will be black.

Tier 1 (Green & Yellow)	One day pass	£55	500 tix
Tier 2 (Blue)	Two day pass + day jams	£90	1500 tix
Tier 3 (Pink)	Above + camping	£110	250 tix
Tier 3b - Early bird (Pink)	///	£85	250 tix
Tier 4 (Red)	Above + Late Night Jam	£150	500 tix

The early bird tickets will only be available to our partners in music education and/or retail, in order to secure an initial intake of active musicians who will be able to talk about the festival to their friends and therefore hitting our target audience in a much more effective manner than just releasing tickets publically and use targeted ads. This way, we can tailor our first batch of attendees and let it snowball from there using organic marketing techniques.

The marketing campaign will strongly incentivise the networking aspect of the festival in order to encourage people to take the extra step and join the tier 4 - which will only

represent added revenue for us as the jam sessions won't be costing us anything and are a way for our partners to showcase their products and for our audience to connect, while adding the "wow" factor to the event.

The festival being aimed at young professionals as well as students, there won't be a family rate. I would like to keep the camping site as small as possible (maximum 500 people) in order to mitigate the noise, minimise the space we require and allow local hotels and camping sites to benefit from the event.

Bar

The main bars - the Vinyl Bar and the different bars in the Club will be commissioned to an external company, such as Peppermint Bars or Event Bars. The festival would take a 15% cut on the profits of the bar, while the company will be liable for staffing costs, infrastructure and any costs related to their activity.

In order to control the volumes and maximise the intake on the bars, no alcohol will be allowed on site, and the bars will operate a Think 25 policy. The event is supposed to be for a considerate audience, therefore all precautions must be taken in order to keep the event as peaceful as possible.

Vendors and stalls

10 commercial pitches of 6x3 meters will be made available for manufacturers, vendors and music education providers to showcase their products and services throughout the day. Another 10 will be made available for food vendors. Those rates are for the full weekend

Commercial Stall £400.00

Early Bird Commercial Stall (only one per applicant) £250

Education Stall £300.00

Arts Council grant

The 4/4 Festival seems like the type of project that could be eligible for a grant by the ACE since it ticks a lot of their boxes - it engages a wide community of artists, young musicians, is based out of London and utilises new technologies to spread non-mainstream genres of music.

I would apply to a £12,000 grant to assist with the development of the digital side of the festival, that way the ACE will know the festival itself is sustainable and will happen, however some financial support to increase its reach through live streaming of both days of performances would be very helpful. One of the reasons why it was so crucial that the event is beneficial on paper is so that I can pitch it to the Arts Council and show proof of concept before applying to funding.

H. Provisional budget

Budget ID	Item	Projected Expenditure	Projected Income	Remaining amount	Comment	Actual Expenditure	Actual Income	Actual Loss
001	Site & Facilities	£100,000.00	£0.00	-£100,000.00				
	Venue hire	£30,000.00	£0.00	-£30,000.00				
	Tent (the Club)	£3,000.00	£0.00	-£3,000.00				
	Tent (Vinyl Bar)	£2,000.00	£0.00	-£2,000.00				
	Tent (Backstage/offices)	£2,000.00	£0.00	-£2,000.00				
	Barriers	£15,000.00	£0.00	-£15,000.00				
	Cable gutters/protection	£5,000.00	£0.00	-£5,000.00				
	Toilets + delivery	£3,500.00	£0.00	-£3,500.00	https://www.checkatrade.com/blog/cost-guides/portable-toilet-hire-cost/			
	Generator + delivery	£7,500.00	£0.00	-£7,500.00				
	Water	£20,000.00	£0.00	-£20,000.00	https://www.agreenerfestival.com/wp-content/uploads/pdfs/StewDennyWater.pdf			
	Hire of construction vehicles	£2,000.00	£0.00	-£2,000.00				
	Electricity	£7,000.00	£0.00	-£7,000.00				
	Signage	£3,000.00	£0.00	-£3,000.00				
002	Production	£100,000.00	£0.00	-£100,000.00	<i>Doesn't include the Club and the Vinyl Bar as sponsored by our partners</i>			
	Staging	£30,000.00	£0.00	-£30,000.00				
	Lights	£30,000.00	£0.00	-£30,000.00				
	Sound	£40,000.00	£0.00	-£40,000.00				
003	Entertainment	£77,000.00	£0.00	-£77,000.00				
	Artist fees	£75,000.00	£0.00	-£75,000.00				
	Festival art	£2,000.00	£0.00	-£2,000.00				
004	Food and Drinks	£0.00	£157,250.00	£157,250.00				
	Vendors stalls	£0.00	7250	£7,250.00	<i>14 commercial, 3 education, 3 early birds</i>			
	Bars	£0.00	150000	£150,000.00	<i>Comission after licence - 5 drinks per capita per day</i>			
005	Staffing	£72,500.00	£0.00	-£72,500.00	<i>Largely estimated</i>			
	Security	£12,000.00	£0.00	-£12,000.00				
	Event staff	£15,000.00	£0.00	-£15,000.00				
	Virtual event crew (livestreaming)	£500.00	£0.00	-£500.00				
	Stage crew	£25,000.00	£0.00	-£25,000.00				
	Videographers	£15,000.00	£0.00	-£15,000.00				
	Emergency services	£5,000.00	£0.00	-£5,000.00				
006	Box office	£18,606.25	£286,250.00	£267,643.75	<i>Ependiture - Eventbite 6.5% commission</i>			
	Early bird	£1,381.25	£21,250.00	£19,868.75	<i>250 x £85</i>			
	Tier 1	£1,787.50	£27,500.00	£25,712.50	<i>500 x £55</i>			
	Tier 2	£8,775.00	£135,000.00	£126,225.00	<i>1500 x £90</i>			
	Tier 3	£1,787.50	£27,500.00	£25,712.50	<i>250 x £110</i>			
	Tier 4	£4,875.00	£75,000.00	£70,125.00	<i>500 x £150</i>			
007	Misc	£66,225.00	£10,000.00	-£56,225.00				
	Marketing	£30,000.00	£0.00	-£20,000.00				
	Subscription to the 4/4 Book	£0.00	£10,000.00	£10,000.00	<i>£10 subscription - estimate of a third of attendees</i>			
	Content creation (mixes and edits)	£10,000.00	£0.00	-£10,000.00	<i>Ideally funded by Arts Council grant</i>			
	4G (5G?) routers (public WiFi)	£500.00	£0.00	-£500.00				
	T-shirts for organisers & Staff	£1,000.00	£0.00	-£1,000.00				
	The Music License (PRS/PPL)	£14,725.00	£0.00	-£14,725.00	<i>PRS's charge per event for a licence under this tariff is 4.2% of gross revenue</i>			
	Petty cash	£10,000.00	£0.00	-£10,000.00				
GRAND TOTAL		£434,331.25	£453,500.00	£19,168.75				

I. Other considerations

H&S: There will be trained medics on site for the whole duration of the event and the setup and we will be linking with the local fire brigade and EMTs to ensure that all risks are being mitigated.

The nearest hospital is the Darent Valley Hospital, three miles east from the site. The location of our emergency access would allow personnel to drive a straight line from the hospital to the south gate in approximately nine minutes.

The core festival staff will be assisted by volunteers on matters such as stewarding on site or on the car park, catering, artist liaisons as well as creating social media content and community management on the day.

The car park will be able to host up to a thousand vehicles and will be guarded by security overnight, wearing high visibility vests at all times.

The initial risk assessment form would include all the usual hazards for festivals this side, a non inclusive list of categories includes:

- | | |
|----------------------|--------------------|
| - Manual labour | - Fire |
| - Working at height | - Vehicles |
| - Rigging incidents | - Illness |
| - Electrical hazards | - Crowd management |

J. Contact details for stakeholders

North Kent Police:
PC Vincent Mott,
Gravesend Police Station,
133 Windmill Street,
Gravesend,
DA12 1DB.
Tel: 01474 565202
Regarding Local Policing, Public Safety,
Traffic Control and Parking.

Kent and Medway Fire and Rescue
Service:
ADO Mark Duly, Fire Safety Office,
Dartford Fire Station,
Watling Street,
Dartford,
Kent.
DA2 0EG.
Tel: 01322 278729
Regarding Fire Prevention, Fire Fighting,
Public Safety.

Kent Ambulance NHS Trust,
Ambulance Headquarters,
Heath Road, Coxheath,
Maidstone,
Kent.
ME17 4BG.
Tel: 01622 747010
Regarding First Aid and Medical, Public
Safety.

Kent County Council:
Kent Highway Services,
Kent County Council,
Invicta House,
County Hall,
Maidstone,
Kent.
ME14 1XX.
Tel: 03000 418181
Regarding Highway Closures, Traffic
Management, Transport.

Dartford Borough Council:
Civic Centre,
Home Gardens,
Dartford,
Kent.
DA1 1DR.

K. Follow up documents

In the lead up to the event, here is a non inclusive list of information I will need to provide to the different teams:

ESMP - Environmental and Social management plan
Full Risk Assessment form
TMP - Traffic Management Plan
NMP - Noise Management Plan
Detailed budget per department
Production schedule for the ops director
Tech specs from artists for the technical manager
Copy for the programme so the marketing director can build it
Crew requirements with the ops director

L. Bibliography and document references

Council, D., 2021. [online] Dartford.gov.uk. Available at:
<https://www.dartford.gov.uk/__data/assets/pdf_file/0008/46574/Statement-of-Licensing-Policy-2019-2024.pdf> [Accessed 2 April 2021].

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<https://www.dartford.gov.uk/__data/assets/pdf_file/0008/46574/Statement-of-Licensing-Policy-2019-2024.pdf> [Accessed 2 April 2021].

Dartford, F., 2021. [online] Dartford.gov.uk. Available at:
<https://www.dartford.gov.uk/__data/assets/pdf_file/0005/925898/Dartford-Festival-stall-holders-pack-2020.pdf> [Accessed 2 April 2021].

Democracy.tunbridgewells.gov.uk. 2021. [online] Available at:
<<https://democracy.tunbridgewells.gov.uk/documents/s49799/Appendix%20D%20Colebrook%20Park%20NMP%20and%20noise%20impact%20model%20002.pdf>> [Accessed 2 April 2021].

Iucn.org. 2021. [online] Available at:
<https://www.iucn.org/sites/dev/files/esms_esmp_guidance_note_and_template.pdf> [Accessed 2 April 2021].

Mostly Jazz, F., 2021. Tickets - Mostly Jazz, Funk and Soul Festival. [online] Mostly Jazz, Funk and Soul Festival. Available at: <<https://mostlyjazz.co.uk/tickets/>> [Accessed 2 April 2021].

Thepurpleguide.co.uk. 2021. The Purple Guide. [online] Available at:
<<https://www.thepurpleguide.co.uk/>> [Accessed 2 April 2021].

Event Notification Form

Version 2.0

What happens to my information?

Your event notification form, event management plan, site plan, risk assessment and public liability certificate will be sent to the Events Safety Advisory Group for review and any advice and guidance referred back to you. The Events Safety Advisory Group consists of representatives from various departments at your local authority, Kent Police, Kent Fire and Rescue Service, SECAMB, NHS and KCC Highways. Your information will not be passed on to any other party without your prior consent.

Time Limits – The time limit for submitting draft event documentation to the Safety Advisory Group is 14 weeks in advance of your event and all final event documentation 4 weeks in advance of your event. Any delays to these timescales may affect the advice and guidance given by the agencies listed above.

1. Contact Information

Name of event organiser	Florian Philippe Bel		
Organisation	Four Four Entertainment		
Registered charity	☐ Yes ☒ No	If yes please provide number:	
Street Address			
Postcode	AB1 3DF		
Telephone Number	xxxxxxxxxxxx		
Mobile Number	xxxxxxxxxxxx		
E-Mail Address	xxxxxxxxxxxx@gmail.co		

2. Your Proposed Event

Event Name	The Four Four Festival aka 4/4 Fest			
Date(s) of event	Start date	27/08/2022	End date	28/08/2022
Proposed times of event	Start time	11am	End time	2am
Location of event	Dartford Central Park			
May the details supplied in 2 above be used for publicity purposes or given to interested parties?				
a) ☒ Yes ☐ No b) If yes, which name and contact details can we release?				
Who owns the land?	☒ Local Authority ☐ Parish Council ☐ KCC ☐ Privately Owned ☐ Other.....			
Has the event taken place before?	☐ Yes ☒ No	If yes, please state when:		
Description of Event	A two day festival showcasing jazz, funk, soul and RnB, connecting artists and their fans as well as musicians with each other through jam sessions.			
What is the anticipated maximum number of people attending the event at any one time (include all staff and performers)?				3500 pax

Safety inspection checklist F4(1) Before the event

Location

Prior to Event
Yes No

Site access/egress

Are entrances/exits clear?

☐☐

Are staff/stewards in place?

☐☐

Can emergency vehicles gain access?

☐☐

Are pedestrians segregated from vehicles?

☐☐

Are security precautions in place?

☐☐

Have adequate signs been provided?

☐☐

Site condition

Is site free from tripping hazards eg cables, potholes, footpath defects etc?

☐☐

Are permanent fixtures in good condition eg seats, fencing, signage etc?

☐☐

Has vegetation been cut back, debris removed and the area made safe?

☐☐

Have current weather conditions created new hazards to be addressed?

☐☐

Attractions/activities/structures

Have all structures been completed?

☐☐

Have all structures been inspected and approved by a competent person where required?

☐☐

Are all activities/attractions sited correctly and checked?

☐☐

Have all activities/attractions supplied evidence of insurance and health and safety requirements?

☐☐

Are all potentially hazardous activities segregated and/or fenced as required?

☐☐

Have temporary flags/decorations been installed correctly and checked?

☐☐

Have any unanticipated hazards been introduced?

☐☐

Safety inspection checklist F4(2) During the event

Location

Event provisions

Is fire fighting equipment in place?	☐	☐
Is lighting in place where required?	☐	☐
Have electrical supplies/equipment been checked/certified?	☐	☐
Have toilets been provided where required?	☐	☐
Are first aid facilities in place?	☐	☐
Is control centre in place and public address system working?	☐	☐
Are adequate waste bins in place?	☐	☐
Are stewards in place?	☐	☐

Defects noted:

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Safety inspection checklist F4(3) After the event

Location

Exhibitors/attractions	Yes	No
Have all attractions been dismantled and removed?	☐	☐
Have all exhibitors vacated the venue?	☐	☐
Have all vehicles left the venue?	☐	☐
Temporary facilities		
Has all equipment been dismantled and removed?	☐	☐
Have all structures been dismantled and removed?	☐	☐
Have temporary markers such as stakes, ropes, flags etc been removed?	☐	☐
Have any holes/trenches etc been made good?	☐	☐
Have all temporary electric installations been isolated and made safe?	☐	☐
Waste collection		
Has all waste been collected satisfactorily?	☐	☐
Has all waste been removed from the site?	☐	☐
Have all residue fire hazards been checked e.g. fireworks, bonfires?	☐	☐
Venue condition		
Has any damage to permanent facilities, buildings or the ground been reported?	☐	☐
Has any damage been found during inspection?	☐	☐

If the answer to either of the above is yes then describe briefly below

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