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**MA Music Industry Entrepreneurship
Live Music and Event Management -
Portfolio 1**

Festival Overview

HypoFestival is a 2-day music festival hosted in the idyllic countryside of Hertfordshire, just outside Stevenage at Frogmore Farm. Across 3 stages, the festival will feature over 50 of the best live performers on a local and national scale. From Ska-Punk to Spoken Word, the festival celebrates the whole spectrum of genres.

2-day festival in Hertfordshire countryside. 3 stages – 1 outdoor, 2 covered and surrounded by sound insulating materials (e.g. hay etc) so that they can be used for late night entertainment without sound problems. This will also isolate the sounds from each stage to prevent bleeding and overlap.

Location: Frogmore Farm, Stevenage
Capacity: 3,000

Target audience: 16-30 years old. High Earners. Three Counties (Beds, Herts, Bucks) + London

Content: 3 stages of music, each with a theme related to a corporate sponsor. Moet Main Stage, Pioneer Stage and Penguin Random House Stage. Featuring over 50 acts. Additional activities are also being provided, including a Spa, Massage Parlour, DJ Experience and Yoga sessions.

The following portfolio of artefacts outlines certain elements of the organisation, project management and preparation for the festival. This is by no means an exhaustive outline but serves to highlight particular methods of putting the festival together.

Artefact 1 – Press Release

HypoFestival 2017 – Press Release

Contact:
Aaron Watts
Festival Director
07983 881 118
HypoFestival@gmail.com

FOR IMMEDIATE RELEASE

HYPOFESTIVAL 2017

A high-end, multi-genre weekend music festival coming to Hertfordshire for the first time in 2017.

Stevenage, Hertfordshire: 29th – 30th July 2017

In its debut year, HypoFestival is the most exciting multi-genre weekend festival in Hertfordshire. The festival features some of the best music in the UK across 3 stages, alongside luxury camping facilities that will offer visitors a comfortable and stylish festival experience.

HypoFestival will be hosted at Frogmore Farm near Stevenage on the 29th and 30th July. Visitors will be able to arrive on the 28th if they wish to camp over the night before the music starts on the Saturday. Live music will be performed on Saturday and Sunday across 3 stages:

Moet Main Stage: The main stage will feature some of the most exciting acts in the UK with a variation in genres from Ska-punk to Indie bands. Sponsored by our festival partner, Moet.

Pioneer Stage: Celebrating the integration of electronic music, the acts performing on this stage will have synth-heavy elements integrated with other styles. Sponsored by our festival partner, Pioneer.

Penguin Random House Stage: With a special focus on lyrical importance, this stage showcases some of the best lyricists in the UK with Rap, Acoustic and Spoken word performers. Sponsored by our festival partner, Penguin Random House publishers

This year's line-up includes The Skints and Monarchy, who will be headlining the Moet Main Stage, alongside local heroes Shikari Sound System and more than 50 other acts.

As well as the incredible music performances, various activities will also be available throughout the weekend, including a Massage Parlour, Yoga sessions, Pioneer DJ Experience and Moët Champagne bars.

Tickets are currently available from Music Glue for £80.00 for the whole weekend including camping. Car parking for the weekend is available for £10, payable on entrance.

We are currently recruiting for volunteers to help out at the festival in various capacities in exchange for free access to the festival when you aren't working. Roles may include working on the box office, looking after performers or lending a hand with setting up and packing down. If you are interested in gaining some experience in events and have a great time doing it, please get in touch by e-mailing HypoFestival@gmail.com

Social Media

Facebook: <https://www.facebook.com/HypoFestival>

Twitter: <https://www.twitter.com/HypoFestival>

Instagram: <https://www.instagram.com/HypoFestival>

Analysis of Artefact 1 – Press Release

The Press Release is an integral component of a Festival's marketing strategy as it can be sent to several types of media outlet that might be able to promote the event further. Along with traditional media like local newspapers and radio, the press release can also be sent to more obscure places such as online blogs and social media influencers. Having engaging information being sent out to several different sources increases the potential exposure of the festival, which may then convert into more ticket sales. Especially if the recipients of the press release start promoting the event through their own marketing channels. By increasing the exposure, and potential exposure, of the festival, the Press Release mitigates the primarily financial risk of having low ticket sales and poor attendance.

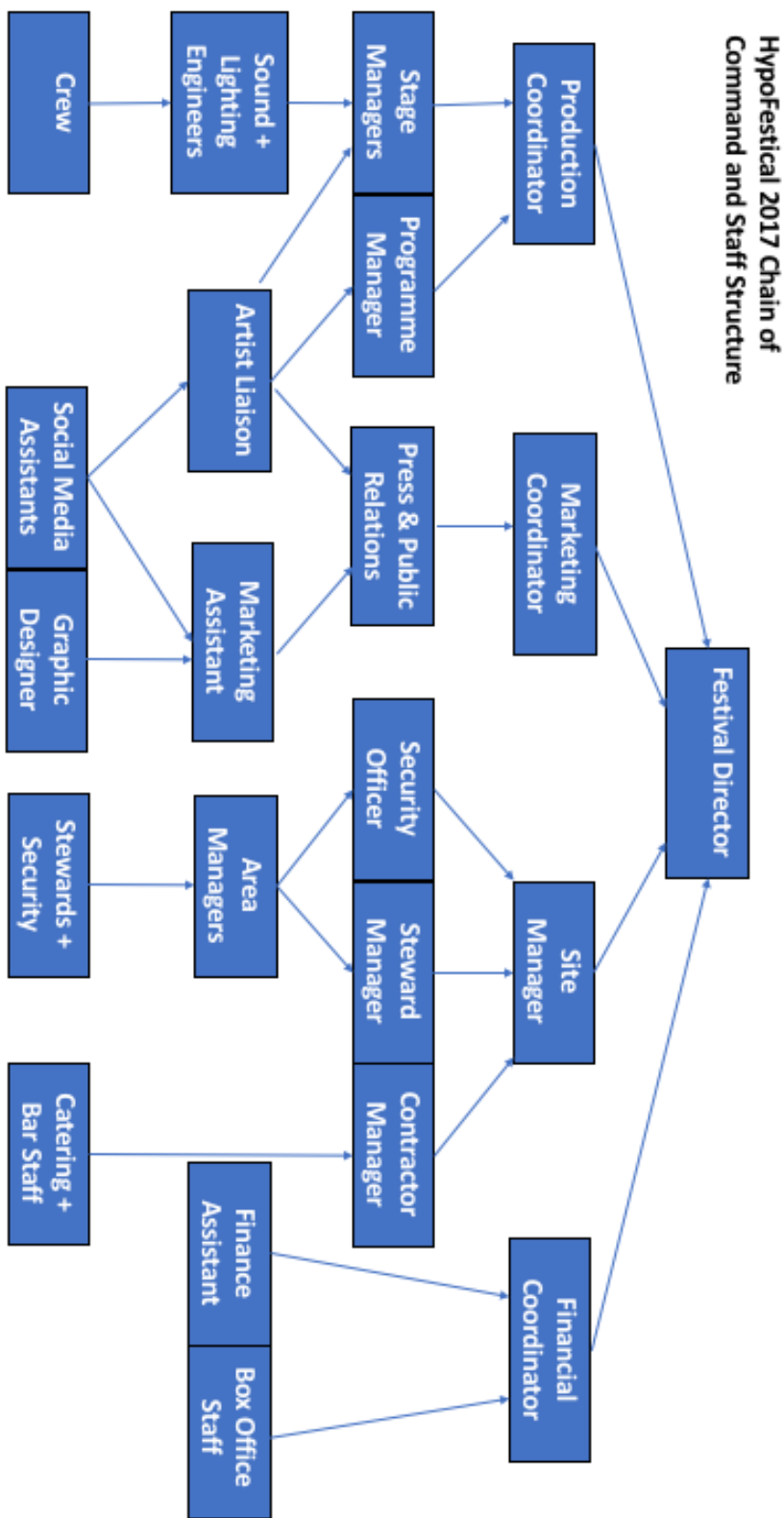
A Press Release for an event can also be useful internally as it helps to give more depth to the concept of the event and how it is going to be presented to the public. Having this context can be extremely beneficial to the people working on an event that they might not necessarily have been involved with from its conception.

In this Press Release, the intention was to be extremely clear about the basic details of the event and then move into the actual content of the festival. This is predominantly to ensure that the main details do not get confused and are instantly accessible when looking at the document. This makes it easier for anyone who might be writing their own content about the festival.

In relation to the Staff Structure of the festival (Artefact 2), the Press Release would have been written by the Marketing Co-ordinator in collaboration with the Press & PR Officer, with additional oversight from the Festival Director to ensure that everything is on brand. Once completed, it would have been made available to Marketing and Social Media Assistants for them to distribute or refer back to when needed.

Please also see appendix 1

Artefact 2 – Staff Structure and Chain of Command



Analysis of Artefact 2 – Staff Structure and Chain of Command

In the lead up to the festival, having a clear organisation structure is an important feature of managing the project so that staff have clear roles and responsibilities, which ensure everyone is working to the same goal in an efficient way. The structure used here is a fairly traditional ‘top-down’ model which prevents too many people reporting to the same person, and similarly prevents one person being responsible for too many employees. By nominating ‘team co-ordinators’ in Production, Marketing and Finance, alongside a Manager for the festival Site, employees know exactly who they are closely working with.

The intention of this structure was to create teams that staff can have a place in and fully understand their position. Whilst it would be ideal to have every staff member only report to one Manager, there is an exception with the Artist Liaison position, where they are primarily working in the Production team but may need to work with the Marketing team as well so that they can understand any media responsibilities the performers need to fulfil during and in the lead up to the festival. Upon reflection, it could be more beneficial for the Artist Liaison position to report directly to the Production Co-ordinator whilst working collaboratively with the Stage Managers, Programme Manager and PR Officer, rather than underneath them in the structure.

An additional benefit of having a top-down structure is the ability to break compartmentalise timelines and deadlines. At the top-end, the Festival Director and the Core Team can decide on individual timelines for each of their teams, which then fits into an overall timeline for the festival. The individual timelines can then be broken down into the finer details with each team in accordance with staff responsibilities.

The chain of command during the festival is also in the same structure for the purposes of efficient management and control. The Purple Guide notes that “Establishing and maintaining control are central to all management functions.” (Events Industry Forum, 2014) and it is extremely easy for control to break down without clear lines of communication and an escalation process.

Using the structure above, all information being communicated is able to be localised and shared on a need-to-know basis. For example, if a Steward has a minor issue with a customer that they need to ask someone about, they can communicate directly with their Area Manager. If there is a situation where it needs to escalate further, it will be down to each person’s discretion whether they should communicate it up to the next level. This is a more effective method than having everyone on the ground level communicate directly with the Festival Director, for example, as there would quickly be too much to deal with. By avoiding an excess of information, it allows the Festival Director and Core Team to be more available to deal with any emergency if there is one. This structure also coincides with the need for the Core Team to be based at the Festival Control location so that their staff can locate them easily if needed.

Communication for the whole team at the Festival is done through radios, where the Core Team have a dedicated channel along with an additional frequency channel for each team.

One predominant problem with this particular chain of command is that it doesn't take into account external people such as Local Authorities and Medical Emergency Response. Whilst it was clear internally that these would be dealt with by the Site Manager, the chain of command graph doesn't reflect this which may have led to some confusion.

Artefact 3.1 – Festival Budget, Staff Wages

[illegible]

Artefact 3.3 – Festival Budget Overview

HypoFestival Budget Sheet									
Expenses			Revenue				Ticket Potential Rev.		
Land Hire	£	15,000	Conservative Ticket Sales	£	96,000	Capacity	3000		
Equipment Hire	£	27,235	Liberal Ticket Sales	£	144,000	Price	£	80	
Staging	£	5,000	Conservative Bar Takings	£	21,600	Total Potential	£	240,000	
Event License	£	154	Liberal Bar Takings	£	64,800	Conservative Estimate (40%)	£	96,000	
Insurance	£	10,000	Sponsorship	£	10,000	Liberal Estimate (60%)	£	144,000	
Staff Wages	£	48,330	Partnerships	£	10,000				
Staff Meals	£	5,165	Vendors	£	6,000				
Riders	£	3,000	Car Park Charge Estimate	£	15,000.00				
PRS License (3%)	£	7,494							
Marketing	£	8,000							
Performer + DJ Fees	£	24,080							
Toilets / Waste Disp	£	10,000							
Fencing	£	7,800							
Site Decoration	£	5,000							

Analysis of Artefact 3 – Budget

In creating the budget, the highest bulk costs of Staff Wages and Performer Booking Fees were broken down individually in order to get the most accurate figure possible. Because this was an initial pre-festival budget, many figures were estimated and were subject to approval or agreement from different parties.

One of the main uses for a Budget is to assess the Financial Risk of the event. Like every other event of a similar nature in the music industry, the Financial Feasibility of the festival is very much dependent on how many tickets are sold as this affects everything from pre-festival ticket revenue to estimated drinks sales and how many staff are needed. Because of this, the budget includes a *Conservative* estimate of attendance at 40% of capacity and a *Liberal* estimate at 60% of capacity. The same idea is applied when it comes to the average number of drinks each attendee will purchase across the weekend, estimated at 8 on the lower end and 12 at the higher end. These figures are then matched with the conservative and liberal ticket estimates to get an optimistic and pessimistic revenue figures. Once the expenditure is taken off these revenues, the budget presents 2 Profit/Loss figures – one that anticipates low attendance, and the other that anticipates good attendance. In addition to the planned expenditure, the budget includes a 10% contingency cost to account for any unanticipated spending or “unforeseen costs” (Booker, 2017).

As shown on the budget, if the festival produces a revenue lower than expected, it's estimated that the event will make a loss of £35,000. On the other hand, the more optimistic calculation presents a profit of £55,000. The budget also includes the middle ground between these figures as an average that can be used to assess how much financial risk there is with the current expenditure. This figure is showing a profit of just over £10,000 and having a positive average figure here gives a good impression that the festival is not spending too much.

Because this is an initial budget, it will have been developed along the way to reflect more precise figures and/or better estimates. For example, the Land Hire cost has been overestimated to ensure it covers all costs and this may come down. On the other hand, the budgeted amount for the performer Riders is probably underestimated upon reflection, and this will likely increase after negotiations with each performer.

The secret act featured on the programme and the booking fees is featured as a reflection of the market's tendency to book a higher-profile act in 'secret set' capacity that can then be used as a marketing tool to either spread rumours about the identity of the act, release details of the act on the day of the festival to boost ticket sales, or leave it as a secret to then use as promotion for the festival next year. For example, Green Day at Reading 2012, A Blaze of Feather (Ben Howard) at various festivals in 2017 (Milton, 2017) and many examples of artists playing smaller stages at Glastonbury the day after a Main Stage performance

Please also see Appendix 2

Artefact 4 – Festival Programme

HypoFestival Line-Up & Scheduling									
Day 1									
Moet Main Stage		Pioneer Stage	Penguin Random House Stage		Moet Main Stage	Pioneer Stage	Penguin Random House Stage		
08:00	Load In	08:00	08:00	08:00	08:00	08:00	08:00	08:00	
08:30	Secret Act Soundcheck	08:30	08:30	08:30	08:30	08:30	08:30	08:30	
09:00	The Skins Soundcheck	09:00	09:00	09:00	09:00	09:00	09:00	09:00	
09:30	Imperial Leisure Soundcheck	09:30	09:30	09:30	09:30	09:30	09:30	09:30	
10:00	Missing Andy Soundcheck	10:00	10:00	10:00	10:00	10:00	10:00	10:00	
10:30	Dat Brass Soundcheck	10:30	10:30	10:30	10:30	10:30	10:30	10:30	
11:00	Flende Fatale Soundcheck	11:00	11:00	11:00	11:00	11:00	11:00	11:00	
11:30	Jonny & the Snipers Soundcheck	11:30	11:30	11:30	11:30	11:30	11:30	11:30	
12:00	Laced Soundcheck	12:00	12:00	12:00	12:00	12:00	12:00	12:00	
12:30	Gates open to arena	12:30	12:30	12:30	12:30	12:30	12:30	12:30	
13:30	Laced - 30 min set	13:30	13:30	13:30	13:30	13:30	13:30	13:30	
14:20	Jonny & the Snipers - 30 min	14:00	14:00	14:00	14:20	14:00	14:00	14:20	
15:10	Flende Fatale - 30 min	14:50	14:50	14:50	15:10	14:50	14:50	15:10	
16:00	Secret Act - 40 min	15:40	15:30	15:30	16:00	15:40	15:30	16:00	
17:40	Dat Brass - 40 min	16:30	16:30	16:30	17:40	16:30	16:30	17:40	
18:40	Missing Andy - 50 minutes	17:40	17:30	17:30	18:40	17:40	17:30	18:40	
20:00	The Skins - 1 hour	18:50	18:50	18:50	20:00	18:50	18:50	20:00	
21:30	Imperial Leisure - 1 hour	19:10	19:30	19:30	21:30	19:10	19:30	21:30	
23:00	Curfew	22:00	22:00	22:00	23:00	22:00	22:00	23:00	
		23:30	23:30	23:30		23:30	23:30		
		01:15	01:15	01:15		01:15	01:15		
		03:00	03:00	03:00		03:00	03:00		
Day 2									
Moet Main Stage		Pioneer Stage	Penguin Random House Stage		Moet Main Stage	Pioneer Stage	Penguin Random House Stage		
08:00	Load In	08:00	08:00	08:00	08:00	08:00	08:00	08:00	
08:30	Monarchy Soundcheck	08:30	08:30	08:30	08:30	08:30	08:30	08:30	
09:00	Haux Soundcheck	09:00	09:00	09:00	09:00	09:00	09:00	09:00	
09:30	S.A.A Soundcheck	09:30	09:30	09:30	09:30	09:30	09:30	09:30	
10:00	TWOK Soundcheck	10:00	10:00	10:00	10:00	10:00	10:00	10:00	
10:30	Ina Shai Soundcheck	10:30	10:30	10:30	10:30	10:30	10:30	10:30	
11:00	The 924's Soundcheck	11:00	11:00	11:00	11:00	11:00	11:00	11:00	
11:30	Searis Soundcheck	11:30	11:30	11:30	11:30	11:30	11:30	11:30	
12:00	Yasmin Soundcheck	12:00	12:00	12:00	12:00	12:00	12:00	12:00	
12:30	Gates open to arena	12:30	12:30	12:30	12:30	12:30	12:30	12:30	
13:30	Yasmin - 30 mins	13:30	13:30	13:30	13:30	13:30	13:30	13:30	
14:20	Searis - 30 mins	14:00	14:00	14:00	14:20	14:00	14:00	14:20	
15:10	The 924's - 30 mins	14:50	14:50	14:50	15:10	14:50	14:50	15:10	
16:00	Ina Shai - 40 mins	15:40	15:40	15:40	16:00	15:40	15:30	16:00	
17:40	Mighty Orchid King - 40 mins	16:30	16:30	16:30	17:40	16:30	16:30	17:40	
18:40	Something About Animals - 50 mins	17:40	17:40	17:40	18:40	17:40	17:30	18:40	
20:00	Haux - 1 hour	18:50	18:50	18:50	20:00	18:50	18:30	20:00	
21:30	Monarchy - 1 hour	19:10	19:30	19:30	21:30	19:10	19:30	21:30	
23:00	Curfew	22:00	22:00	22:00	23:00	22:00	22:00	23:00	
		23:30	23:30	23:30		23:30	23:30		
		01:15	01:15	01:15		01:15	01:15		
		03:00	03:00	03:00		03:00	03:00		

Analysis of Artefact 4 – Festival Programme

The Festival line-up along with stage times is used internally by the Production Team, primarily Stage Managers, Engineers and Artist Liaison. It is of particular importance for Artist Liaison roles as they are responsible for making sure the performers are in the right place at the right time, including their sound check and any press commitments they might have as well as their actual set. Having accessible information of where everyone is supposed to be at one time is extremely helpful.

As well as being used internally, stage times can be released to people attending the festival as marketing material so that they can plan which acts they want to see on each day. For this purpose, the stage times will have been made available to the Marketing Team in advance of the festival. Marketing would then have been responsible to create a layout that is in alignment with festival branding whilst also ensuring the information is easy to understand. Sound check times would not be released externally.

Please also see Appendix 3

Artefact 5 – Letter to Local Residents

Aaron Watts
HypoFestical
Festival Director
07983 881 118

Dear Local Resident,

HypoFestical – 28th -31st July

In consideration of the neighbours in the area, we would like to advise people in the local area that the event will be taking place at Frogmore Farm on the last weekend of July: 28th – 30th.

In preparation for the festival, we have been working closely with Hertfordshire County Council to make sure any potential disruption to local residents is minimised whilst the event is happening.

For your information, here is a brief overview of the event:

- HypoFestical, a multi-genre, weekend music festival
- Friday 28th July, 09:00 – Monday 31st July, 16:00 2017
- Estimated attendance: 2,000 – 3,000 people

If you have any questions or concerns regarding the event, please do not hesitate to contact us with the details on the bottom of this letter.

Yours Sincerely,

Aaron Watts
Festival Director
HypoFestical
HypoFestical@gmail.com
07983 881 118

Analysis of Artefact 5 – Letter to Local Residents

To put on an event of this scale in a rural area may clearly cause some element of disruption to the local neighbourhood when up to 3000 people are potentially going to be travelling into a field for a weekend of music and entertainment. This situation has the potential to affect the lives of local residents from heavier congestion than usual, festival noise heard at their house and a generally busier area.

While it isn't required by law to send an event notice to Local Residents, it is seen as a courtesy to do so because it shows that the festival is not snubbing the local area. It also mitigates the risk of people complaining about the event if they were made aware of it with reasonable notice beforehand. In addition to this, by reaching out and providing a method of offering feedback, the festival organisers can contain any complaints internally and lessen the risk of it becoming an issue externally. For example, if a mistake is made at the festival and noise levels are unintentionally too high, a local resident who wants to complain can communicate directly with the festival. If this situation occurs and they haven't received an event notice, their complaint will likely go to the police and/or local press which could then become an issue if the event is aiming to become a regular occurrence.

Another benefit of sending this notice out is that it can be used as a marketing tool. If the Marketing Co-ordinator was concerned that the festival hadn't sold as many tickets in the local area as expected, a paragraph could be added to the letter that heavily sells the event and offers a method of purchasing tickets. It could even be possible to offer discounted tickets to those in the local area. This would be a win-win situation as the festival gains additional audience members and revenue and the residents get to enjoy a music festival close to their home for a reduced price.

Artefact 6 – Personal License Application

Application for a personal licence

Before completing this form please read the guidance notes at the end of the form.
If you are completing this form by hand please write legibly in block capitals. In all cases ensure that your answers are inside the boxes and written or typed in black ink. Use additional sheets if necessary.
You may wish to keep a copy of the completed form for your records.

1. Your personal details						
TITLE Mr ☒ Mrs ☐ Miss ☐ Ms ☐ Other (please state)						
Surname	Watts					
Forenames	Aaron					
PREVIOUS NAMES (if relevant) please enter details of any previous names or maiden names. Please continue on a separate sheet if necessary.						
TITLE Please tick Mr ☐ Mrs ☐ Miss ☐ Ms ☐ Other (please state)						
Surname						
Forenames						
Date of Birth	27/10/1993					
Nationality	British					
I am 18 years old or over. Please tick		Yes ☒	No ☐			
ADDRESS WHERE ORDINARILY RESIDENT (We will use this address to correspond with you unless you complete the separate correspondence box below).						
147 Colney Heath Lane St Albans Herts AL4 0TN						
Post town St Albans		Post code AL4 0TN				
TELEPHONE NUMBERS						
Daytime						
Evening						
Mobile	07983881118					

FAX NUMBER	
E-MAIL ADDRESS (if you would prefer us to correspond with you by e-mail)	
Aaronwatts147@hotmail.co.uk	

Address for correspondence associated with this application (if different to the address above)	
Post town	Post code
TELEPHONE NUMBERS	
Daytime	
Evening	
Mobile	
E-MAIL ADDRESS (if you would prefer us to correspond with you by e-mail)	

2. Your licensing qualifications	
Read Note 1	Please tick yes
Please indicate below which one of these statements applies to you:	
1. I hold an accredited licensing qualification	☐
2. I hold a certified qualification	☒
3. I hold an equivalent qualification	☐
4. I am a person of prescribed description	☐
If you have ticked either of statements 1, 2 or 3 please provide details of your qualification in the box below (name of qualification, date of issue, issuing body) and please enclose your qualification with your application. If you have ticked statement 4, please provide evidence that you are a person of prescribed description.	
BIAB Level 2 Award for Personal Licence Holders Qualification Certificate Watford 12/12/2017	

3. Previous or outstanding applications for a personal licence		
Note: You may only hold one personal licence at a time.	Please tick	
Do you currently hold a personal licence?	Yes ☐	No ☒

Do you currently have any outstanding applications for a personal licence, with this or any other licensing authority?	Yes ☐	No ☒
Has any personal licence held by you been forfeited in the last 5 years?	Yes ☐	No ☒
Licensing Authority		
Licence number		
Date of issue		
Any further details		

4. CHECKLIST:		
I have	Please tick yes	
- enclosed two photographs of myself, one of which is endorsed as a true likeness of me by a solicitor or notary, a person of standing in the community or any individual with a professional qualification - enclosed any licensing qualification I hold or proof that I am a person of prescribed description - enclosed a criminal conviction certificate or a criminal record certificate or the results of a subject access search of the police national computer by the National Identification Service - enclosed a completed disclosure of criminal convictions and declaration form (Schedule 2) - included a proof of my right to work in the United Kingdom (see note 2) - made or enclosed payment of the fee for the application	☒	☒

5. Declaration			
I am entitled to work in the UK and am not subject to a condition preventing me from doing work relating to the carrying on of a licensable activity. I understand that my licence will become invalid if I cease to be entitled to live and work in the UK. The information contained in this form is correct to the best of my knowledge and belief. It is an offence knowingly or recklessly to make a false statement in or in connection with an application for the grant of a personal licence. (A person is to be treated as making a false statement if he produces, furnishes, signs or otherwise makes use of a document that contains a false statement). To do so could result in prosecution and a fine of any amount. It is an offence under section 24B of the Immigration Act 1971 to work illegally.			
SIGNATURE	AWatts	DATE	02/01/2018

Analysis of Artefact 6 – Personal License Application

A Personal License permits the holder to “sell alcohol on behalf of any business that has a premises licence” permits the holder to “act as the designated premises supervisor for any business that sells or supplies alcohol” (Home Office). It is required by law to have a designated premises supervisor for the event, who will be ultimately responsible for the sale of all alcohol across the weekend. Whilst the venue holds a Premises Licence and holds several festivals each year, the Festival Director did not have the need for a Licence before running this festival. With the licence, the Festival is able to employ bar staff who are then authorised to sell alcoholic drinks under the umbrella of the Designated Premises Supervisor who holds this license.

Whilst the application and qualifying course are not overly complicated, by acquiring the licence the Festival Director is opening up the revenue potential of selling alcoholic drinks. A revenue that the budget estimates could be more than £60,000. This is a large portion of the total income and cannot be overlooked so the licence must not be taken casually. Complying with the law in relation to alcohol sales will be extremely important - if there is some form of mistake, it risks the licence being revoked and the festival will lose out on that revenue.

Appendices

Appendix 1 – Press Release

Disclaimer: the businesses used as festival partners and stage sponsors in this press release (and throughout this document) are purely being used as examples and are not associated with the festival. The festival has not entered into any agreement or contract with these companies.

Appendix 2 - Budget

Car Park revenue estimated as 1,500 cars travelling to the festival and needing to park. £10.00 charge per car for the weekend.

Performer payments are estimated based on market rates in relation to the performer's slot at the festival. In many cases, real performer names have been used for the purpose of this example. The booking fees are not based on a direct quote from these performers and may not be reflective of their actual performance fees. In addition to this, the initial budget would be used as a suggested payment to each act that would then be negotiated individually with each party.

Disclaimer: none of the real-world performers listed in the programme have entered into any agreement or contract to perform at this festival. Their names have purely been used for example purposes.

Appendix 3 – Festival Programming

The line-up was drawn out by working backwards from each stage's curfew time. I included a buffer of 30 minutes for the Main Stage curfew to account for any delays that may have occurred during the day.

Set lengths were organised in a progressive structure between 30 and 60 minutes per set. Initially changeover times are 20 minutes but this progresses to 30 minutes towards the end of the day – partly to mitigate any previous delays but also because headliners will typically have a more complicated set up and require more time.

Sound checks also have a contingency buffer where there is a time gap between a stage opening and the first act playing. If needed, the opening time for a stage can be pushed back to allow more time for sound checks without causing a delay to set times.

Appendix 4

For confidentiality reasons, I have not attached the documentation outlined in Section 4 of the application to this document.

References

Events Industry Forum (2014). *The Purple Guide*

LACORS' Guide to Managing Large Events

Home Office. *Guidance – Alcohol Licensing* [online]. Gov.UK. Available at <https://www.gov.uk/guidance/alcohol-licensing#personal-licence> [Accessed 2nd January 2018]

Booker, B (2017). *How to Get Your Event Budget Planning Right* [online]. Eventbrite. Available at <https://www.eventbrite.co.uk/blog/event-budget-planning/> [Accessed 2nd January 2018].

Milton, J (2017). *Who are A Blaze of Feather?* [online]. NME. Available at <http://www.nme.com/blogs/mysterious-band-appearing-festival-bills-blaze-feather-2025332> [Accessed 3rd January 2018]

Get Reading (2013). *Green Day Play 'Secret' Reading Festival Set* [online]. Available at <http://www.getreading.co.uk/news/local-news/green-day-play-secret-reading-4198066> [Accessed 3rd January 2018]