



Prifysgol Cymru
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Assignment Title:	Portfolio 2
Module:	Live Music & Event Management BMTY7005_LON
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Date:	10th January 2018

Introduction

In October 2017, Natalie Smith (Tileyard Education lecturer and Creative Producer of Boomtown Fairs and Harry Leckstein (Managing Director at Tileyard Education) announced to the MA Music Industry Entrepreneurship class that we have the opportunity to collectively plan and deliver a one day event on the grounds of Tileyard in March 2018.

This document accounts for the planning and development of the event as part of the assessment for the Live Music and Events Management module. The portfolio includes a range of artefacts including event proposals, branded business proposal, information for marketing plan, the event landing page, funding application form, draft programme, event funders list and meeting notes. These documents can be found in the Appendices section.

The brief given to us on the 9th October 2017 included the following elements:

- We will plan a one day cultural event to be held at Tileyard on 21st March 2018
- Time of operation: 12pm-10pm
- Tileyard would provide for us the PA & backline, stages and PA for the Gallery and a staging set up would be provided for for Courtyard
- We would have to apply for our own Temporary Events Notice (TEN)
- Steve Cole and Lucy Maiciera would be on hand to help us coordinate
- Event is scheduled during Give A Gig Week and nominated cause linked to our event would be Youth Music so we can raise awareness of their work and raise funds
- Capacity for the spaces are approx 1,000 people, splits by space allocated:
 - Gallery - 200 standing, 100 seated
 - Vinyl Cafe - 150 standing
 - Courtyard - 600

Our tasks will involve developing the budget, programme and marketing plan for the event. As there will be no cash funds allocated to us, we can seek funding and sponsorship to finance the event.

One limitation that was presented to us is that no amplified music could be played in the Courtyard before 6pm.

We were advised that our budgets should have a full breakdown and include industry rates. A couple of ideas were floated to perhaps run an online talent show in the run up to the event to create awareness and buzz, then the finalists would perform at the event. To manage costs we could also potentially recruit stewards from the Youth Music community.

At the time when we received the brief, I was very excited. Although I have organised music and professional events before, this was a different challenge. I did not fully understand the legal and regulatory complexities as those topics were yet to be covered in the module, however I could visualise the logistics, marketing and programming elements in my head. Additionally, I needed to collaborate and cooperate with my classmates who I did not know and had never worked with but I was optimistic that we could do a really good job.

As a class, we agreed to meet on Tuesday afternoons at the Oval site to plan the event.

Festival Concept

During our first meeting on the 10th October, we discussed our understanding of the brief and tried to identify the gaps with a view to prioritise the work. Although there are no official meeting notes from that first session, I do remember we discussed the date and worked backwards in terms of project planning. There was an initial discussion about the weather, however we felt we could manage the UK's variable climate by installing a marquee, gazebo or saddlespan tent, subject to the budget.

Prior to planning the detail of the event, we needed to decide on a theme. We discussed location related themes like Made in London to focus on artists born or based in our city and genre based themes so that we could focus on the promotion and elevation of a niche music community. Some of us felt that a much broader theme was needed to generate interest and attract 1k attendees, therefore we settled on producing a festival around music, arts and other cultural interests.

After exploring data clashes and significant national or international days, we discovered the 21st of March is on or near the Spring Equinox, and the majority immediately agreed there was a synergy between Give A Gig, Youth Music and what the season of Spring represents.

As a play on the word Spring, we checked if Sprung had any negative connotations colloquially and then ran online searches to see to ensure use of the word would not infringe on any intellectual property. There is a small scale music festival in Australia called Sprung Festival, however we felt from tone of voice and branding we would not be considered as passing off and they did not appear to have any trademarks on the name, so we decided to press ahead.

The idea behind Sprung is that it reflects the new season, new beginnings, and re-birth (as Easter weekend will start on the 30th of March) and will be positioned to celebrate embracing change and new starts.

In terms of programming, we agreed the day should have elements that appeals to a wide range of artistic interests and we talked about including art, wellbeing, food, spoken word, talks, film, cocktails, Q & A with artists and other talent, comedy and crafting.

On reflection, for me #Sprung will be important to our stakeholders and attendees because:

- It will shine a light on the Tileyard Community
- Raise awareness of the work done by Youth Week and hopefully generate funds
- Provide a platform and exposure for new and emerging talent
- Be a new best kept secret in terms of location (Tileyard is off the beaten track)
- There will be an opportunity to meet new people professionally and socially
- Enable people to discover entertainment, talent, locations, food at Tileyard
- People can create new memories in a unique setting

- Logistics: careful thought needs to go into power, toilets, licensing, site planning and noise planning
- Funding: PRS Foundation initially came to mind out of the arts funders but we will do research on other funding bodies
- Sponsorship: our shortlist included BBC Introducing, Melody VR, Tileyard Music, Bumble, Facebook Music & Twitter Music

In terms of roles, all the class members took on responsibilities without being asked and based on their strengths. I was nominated to be Project Manager and offered to share the role with whomever wanted to gain experience and get an overview of the entire project.

When discussing the schedule, the most time sensitive function was getting funding so we identified we needed a mini business plan, and an outline budget so that we could approach sponsors in early November to start conversations before the Christmas break.

Denis Simms, Jordan Lazurus and Jonathan Farmer wrote the copy for the proposal which is Appendix A.

Appendix B is a work in progress version of a branded template Jordan was developing to use for communications with stakeholders and potential sponsors.

We agreed that we would use the proposal copy in Appendix A as the master copy and then tailor it for our needs to engage with prospective sponsors, funders, business partners and local organisations with an interest in our event such as the local council.

One of my tasks was to adapt the master copy and develop a sponsorship deck to approach potential sponsors which required budget information to develop the packages. We discussed developing three tiered packages outlining benefits to the company such as access to Tileyard music professionals and potentially artists, exposure to an youthful creative community, opportunities to be featured on our social channels and branding plus we were going to plan more tangible benefits. We also plan to offer title sponsorship therefore it would be called '[Brand A] Sprung Festival' or '[Brand A] Presents Sprung or [Brand A] X Sprung.

Lastly, we will include a bespoke package that can mutually meet the needs of the potential sponsor and #Sprung but the cost will need to be negotiated. The criteria for that needs to be discussed as a team.

Current festival trends

Research shows that the festival goer is becoming more sophisticated and they have expectations that need to be met. Eventbrite (2013) stated in a white paper that festival goers want more choices, more personalised experiences, the option of having a VIP experience, convenience to purchase tickets and the ability to use their smartphones to make payments.

Therefore looking at this list, I intend do more research to explore the feasibility of adding more value to the #Sprung event via these means also suggested by Eventbrite:

- Enable fans to curate parts of the programme - the line up, food choices, playlist etc
- Create a VIP experience around music, lifestyle or another added value item
- Consider how to build a connection to the festival around activism
- Create Immersive theatrical experiences
- Give festival goers immersive selfie experiences

Examples of these are (Eventbrite, 2013, 2017a, 2017b):

- Delaware Fan Festival was totally curated by its fans who voted on merchandise, art installations, favourite restaurants and artist lineups via their website.
- Afropunk is a five-city global arts and lifestyle festival centred around alternative black lifestyles and thinking - activism in a safe space
- Museum of Ice Cream popups in New York, San Francisco, LA and Miami sell gourmet ice cream yet the main attraction is the Instagram-worthy decor which attract selfie lovers from near and far
- Housecore Horror Film Festival's VIP tickets gave holders first priority access to all film screenings, concerts as well as opening and closing night parties

Supporting a Cause

As mentioned above events with a cause or activism generates more traction. Youth Music is a charity that helps young people with their social issues by developing their skills in music. We have been advised we can support other charities. The shortlist to date include:

- Flinton Chalk
- Mind
- Nordoff Robbins
- Poet in the City
- RNIB (Camden)
- Musicians without Borders
- Macmillan Cancer Support
- Help Musicians UK
- Youth Redemption/Mission Inspire
- WAC Art

There has been an initial conversation with Youth Music and Help Musicians UK about the the project and partnering. Once the business proposals have been finalised, as a team we can determine our approach with the charitable organisations.

Dealing with Challenges

Even though we are at the early stages of developing the plan for our festival, there are a number of challenges that I have observed we have to keep track of:

Managing momentum

Balancing classes, independent study, work, and life requires considerable effort and momentum dies especially when we get stuck. As project manager I believe I could have

been more assertive in following up with agreed actions from our meetings and motivating us all to keep moving along.

Stakeholder Management

Although Jon had regular Student Rep meetings with Tileyard Education in relation to the progress of the event, moving forward we will need to widen the update list to include Millie McGregor, Head of Operations at Tileyard, Antje Cockrill from University of Wales Trinity Saint David and any others with a future interest in the #Sprung event.

Managing a team with different creative opinions

There were a few times when there was a difference of creative opinions in relation to the lineup and how the day should run. As a group with wide and varying creative backgrounds and tastes, a fine balance needs to be managed to ensure that all efforts around the plan are geared towards an audience-first approach while retaining interest in the project.

Branding

To attract festival goers, funders and get active support from stakeholders, we need to actively build a brand. Not just a logo, colour palette, and font style, but a brand that communicates the mission of the event in a comprehensive way.

This is an area that as a group we still need to define with clarity. Based on the framework given by Natalie Smith during our lecture on the 2nd of October:

- Target audience: perhaps need to be a bit more targeted as it's quite broad
- Brand promise: to be discussed, but should focus on what experience or feeling someone experiences when they encounter our brand online or in real life
- Brand perception - to be aligned with the idea around Sprung: new beginnings, new starts
- Brand values: at present in my mind this is still loose and requires a consensus so that we can apply it to our messaging and branding
- Brand voice - in my opinion should be youthful, fun, sparky, optimistic yet realistic and down to earth. However, this needs to be agreed with the team.
- Brand positioning - we are likely to be competing with other events at the time, so we need to be clear how we position our brand in the busy London events calendar

Alternative branding approach

Although we have not discussed an anti-branding approach as a team, I genuinely do not think it would make sense for our event. Muji is Japanese lifestyle retailer which has built their brand in a very non-traditional way. Logos, colour palettes, in-store design are minimal with a huge sense of functionality and utility. However from a western point of view, aspects of Japanese culture is seen as minimal and perhaps sparse and this aligns with Muji's brand and simply designed but well constructed goods.

Sprung however as an artistic experience is expected to stimulate the senses and I believe it is advisable for us to use traditional branding approaches as we do not have the budget or time for an anti-brand which requires more investment.

Marketing

To build a solid marketing plan, effective market research must be conducted. As yet as a team we have not dived deeply into the following areas, but we will need to cover these points:

- Segmentation - as mentioned above, there is scope to identify niches within the core target audience pool. The segmentations of the audience group can be by gender, age, location, interests, education level, music genres, lifestyles and more using Facebook Audience Insights to provide indications on the size and potential reach
- Targeting and positioning - we would look at how we will engage with the different audience segments and messages to position our brand. What we say to a student should be different from what we say to young professionals
- Promotional tactics - although we have discussed using social media to attract and engage with our target audience, there are many other channels and tactics we can use like playlists, podcasts, newsletters, experiential, word of mouth, partnerships, pop-ups in high traffic areas and much more. This will be done after the market research is complete.
- Monitoring and evaluation - we have yet to decide how to track our success and failures and then evaluate the process at the end.
- Marketing plan - elements of this has been started, but needs to be completed in line with this framework

SWOT analysis

As a team, we have not developed a SWOT analysis for Sprung, but I thought I would capture some recent discussions in this framework for review and discussion with the team in January.

Strengths	Weaknesses
Tileyard Brand Tileyard Support Collective networks Space and equipment donated by Tileyard Expertise of the team Access to resources and frameworks to develop the event management plan Collaborative working practices	Balancing time to manage event Solid marketing or event management plan New brand - have to build credibility Raising finance
Opportunities	Threats
Relative freedom to create our own plan Wellbeing spa and Brewery opening up next to Tileyard Education Networks and contacts within Tileyard	Weather No financing Limitations imposed by the council Any changes at Tileyard schedule or infrastructure Delays to building renovations TEN Licence rejected by the council

	Unresolved creative differences
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Table 1. SWOT Analysis for #Sprung event

Appendix C relates to the information that we collated as a team during one of our earlier meetings in October. To summarise, we discussed the following topics:

- Event information: date, location and time
- Audience profile
- Causes to support
- Logistics issues
- Other ideas around the event as features or entertainment
- Wishlist of sponsors and partnerships to approach
- Event producer partnerships related to music and Tileyard
- Potential funders to contact
- Media Partnerships

The information collated in this appendix is the outcome of the initial brainstorm from October. It is solid information from which to develop the marketing plan using the above framework.

The second half of the list relates to companies we wish to approach for funding. At present I do not think we are in a position to do this until as a team we have a consensus on our branding and therefore are truly clear on what we can offer these large corporate organisations. We will need to conduct research to find out what type of initiatives have received money from them and ascertain where we can truly add value to these companies. Our message and presentation needs to be personalised for the optimal result. Also we will need to be clear on whether we are looking for cash or benefits in kind. For example, we may seek digital tools and assistance from Spotify, loan of equipment from Sonos or cash from ASOS. Once the budget is near completion we can build our sponsorship proposals tailored to each company.

Once the budget has been completed we can also approach funding organisations as listed for the cash needed to produce the event. Although we do not have final figures, we were advised that the marquees used by Key Productions and more recently Notting Hill Music for events in the courtyard cost upward of £5,000 to hire. We will have to explore whether we could receive some of the items we need for the event as gifts and therefore no exchange of cash is required.

An application form for local council funding commenced, but was not completed nor submitted due to lack of information on the budget. I believe this is due to the absence of a project timeline and as project manager is my responsibility. Once we restart the project in January 2018 after the Christmas break it will become one of my first tasks to prevent the project from stalling.

Appendix D is the branded landing page for Sprung. We purchased a domain name and the website is hosted on one of my servers. Designed and built by Jordan, it is designed to just capture email addresses for future marketing at present. We will build out a fully functional events website no later than February 2018.

Programming

This area is still under discussion. In our last meeting with Lucy and Harry on 6th December we asked if we could work with any artists signed to Tileyard Music, associated with Notting Hill Music and even secure Tiggy Hawkes, daughter of one of the co-founders of Tileyard, Paul Kemp. We will follow this up with the Tileyard Education team.

In one of our lectures, we received a suggestion to layout the programme in a table with slots of time against the space. For example:

	Courtyard	Vinyl	Gallery
12-2pm	Comedy	DJ Session	Talk
2-4pm	Food Court	Digital Innovation	Silent Disco
4-6pm	Prep time Food Court	Meet & Greet	Q & A
6-10pm	Live Showcase Food Court	Main Bar	Green Room & 2nd Bar

Table 2. Sample Draft Programme Grid for #Sprung

Looking at Appendix D, in my opinion, there is a fundamental question we need to answer as a team - what experience do we want the audience to have and what emotion or feelings do we want them to takeaway with them at the end of the night?

Currently, the schedule is based on delivering mostly a live experience. However with the rising number of events and festivals and the potential for another event to clash with ours, we need to deliver an immersive experience. I can only imagine that the cost may be higher, but if we can provide an installation that is buzz-worthy, then I think it would be worthwhile. The experience can be high or low-tech, as long as attendees feel they contributed actively to the event. Secret Cinema specialises in bringing film experiences to life around their guests. The about page on their website states, 'they create 360 degree participatory worlds where the boundaries between sets and reality are constantly shifting' (Secret Cinema, 2016). Our event should aim to create at least one feature which carries this type of element.

We also have to take into account other factors such:

- artist scheduling - do they have other commitments that day which may affect our schedule

- Talent contracts - using legally binding documentation outlining responsibilities and expectations including number of songs, payment if any and limitations
- Ambience programming - particularly the dusk programme. What music or activity aligns with the mood of the setting sun?
- Lineup release - when to announce lineup. Should we announce all of the artists in one go or drip feed the headliners followed by the support acts a few days or weeks later?

Talent Interest in #Sprung

Colin pitched #Sprung to 3 artists are interested in getting involved:

- Mega Man: formerly So Solid's producer. He is launch his high end jewellery line in 2018
- Sinitta: former X-Factor Judge and singer
- Carlton King: former MI6 agent who has now released a tell-all book

Once we have finalised the talent brief, we will do our research, ask our networks and go to see different artists and talent to scout them to be a part of the event.

Site planning

Although we have requested site and floor plans, we have been unable to acquire them from Tileyard or the local council. We have discussed the layout of the courtyard as a group and although we do not have actual measurement to put into the app Sketch Up, I've mocked up a layout of the courtyard using Google Maps.

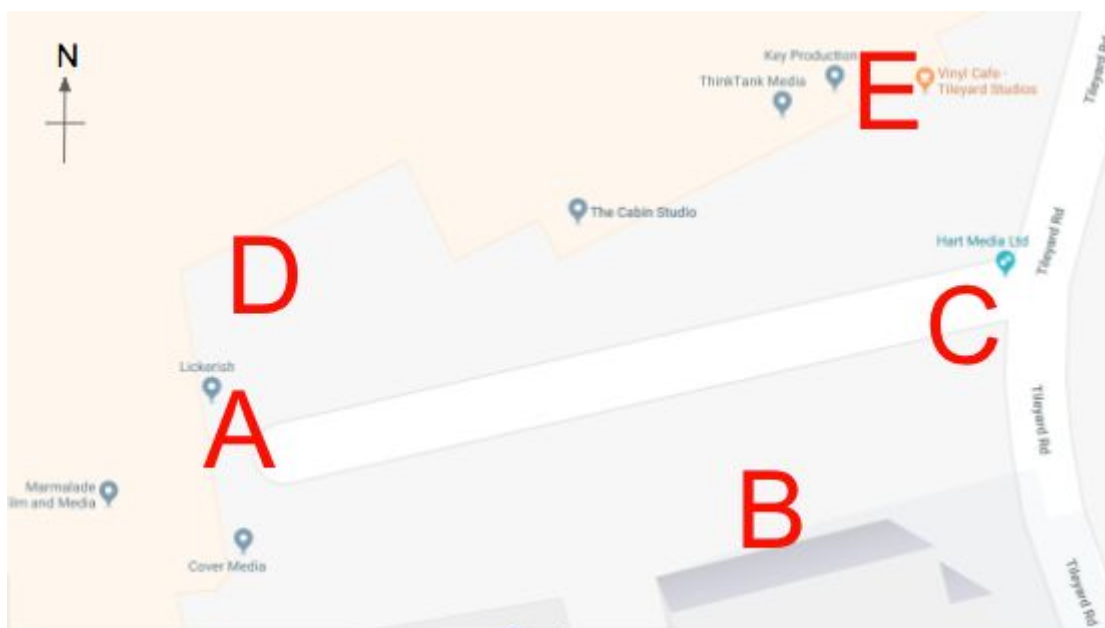


Fig. 2 Layout of the Tileyard Courtyard. Map Courtesy of Google

A represents the position of the stage when there is a live showcase in the courtyard. D is the entry to the Gallery, E is the entry point for the Vinyl Cafe and C is the vehicular and

pedestrian access to the Courtyard from Tileyard Road. As the Vinyl Cafe has a wide south facing window, we initially thought we could move the stage to position B therefore people in the cafe and look out directly to the stage.

On further examination, the building by B overhangs, plus there was a concern about the natural flow of traffic into the space as the vantage point from A and D to B will be eroded. We also had plans to invite food traders to serve their goods to the attendees. At one point we had hoped they could pitch on Tileyard Road, but as it is a highway that is not possible. So we now need to find a space for them with access to power and water in the Courtyard and then we can work out the best position for the food stalls.

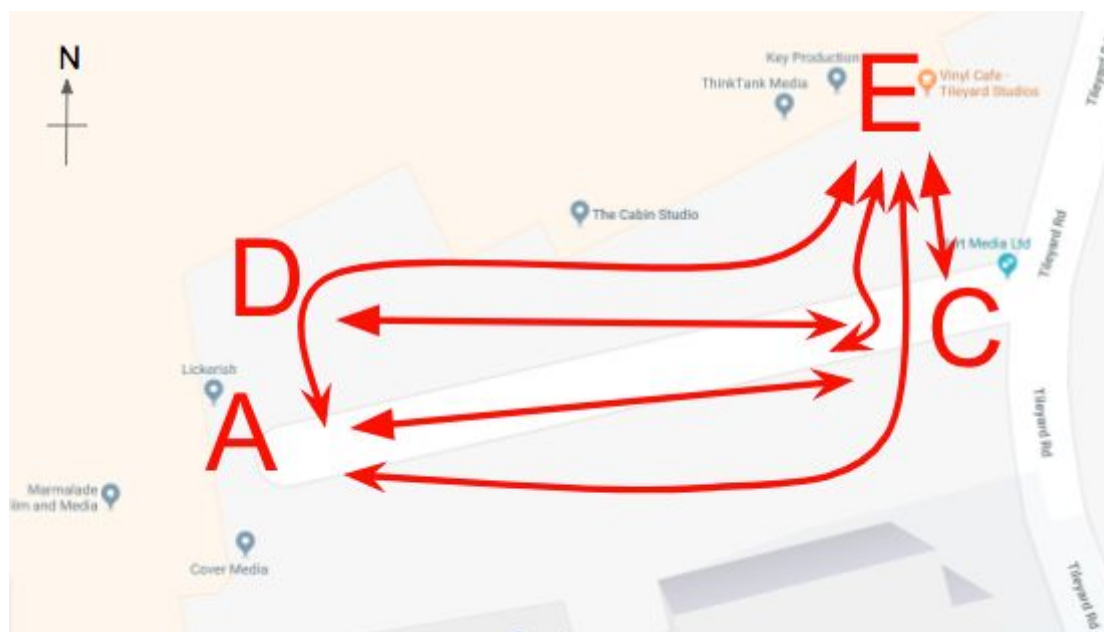


Fig. 3. Proposed Audience Flow in the Courtyard

This diagram displays the typical flow of the audience when the stage is position to the east of the Courtyard at point A. As team we will need to review and assess if this continues to be the best way to manage the flow or if there is a better alternative.

The other factors we need to consider are:

- Ingress and Egress - what are the minimum limits for the one day event
- Emergency exits from all 3 spaces
- Signage for locations and fire exits - what signage is mandatory?
- Backstage areas
- Fire lanes
- Sound direction and isolation
- Lighting
- Backstage cover up
- The eyeline of the site

Team Roles

Once we had a better understanding of the work that is required, we split out the responsibilities based on our current skills and roles we wanted to undertake to learn more. The roles assigned and agreed are our primary responsibility, however we can get involved in other areas of the project to broaden our expertise and experience.

Project Management - Me

I was nominated to take this role which suits me as naturally I like the helicopter view of a project. It's a role I've done before professionally in my career and I particularly enjoy the people management side of it. There are a range of tasks and responsibilities that I have yet to take on and embrace fully like devising the project plan, creating systems for information sharing while being responsible and accountable,

Jordan instinctively created collaborative tools for us during the first meeting using project management tool Trello, and collaborative documentation tool Google Docs. This is just an example of roles crossing over to get the job done.

With regards to my project management role, I felt hampered to act fully in my role due to my commitments outside of the class particularly in November and December. The responsibility wears heavily on my shoulders so I will see if anyone in the team wishes to co-project manage with me to ensure that leadership is always in full swing.

In my role, I'm conscious of being collaborative and empathetic to inspire and encourage autonomy within the group. I am still learning about work ethic and commitment within the team, however fortunately the team is positive, energetic and collaborative.

Design & Production Coordinator - Colin Crook

Colin will manage the branding and marketing design and production as well as build and staging on the site. He will also be handling the sound, lighting, risers and sound management.

Curation - Jonathan Farmer

Jon will look after the programming to craft and shape an experience that reflects our vision and goals for the event

Charity Officer - Temuulen Khorloo

Temuulen expressed a strong affinity to find ways to support the associated causes with the project. She will act as the liaison between Youth Music and any other charitable organisation and ourselves

Event Operations - Elizabeth Hehn

Elizabeth will coordinate all deployments and activities related to the event. She will ensure in the run up to the day and on the day itself that everything runs smoothly. Her role also includes site management, ticketing, access, licensing, council relations, transport, health and safety, security, noise management

Finance & Administration - Jordan Lazarus

Jordan will provide a supportive role to the entire team administratively by managing our communication tools and also keep track of money coming in and money going out line with the budget i.e. management accounting.

Copywriter - Denis Simms

Denis' role is to take care of our external communications by shaping our messages to be succinct yet powerful and help to build our brand in words.

Social Media Manager - Aaron Watts

Aaron will be the interface between project and people who have an interest in Sprung on social media. Essentially, he will act as the community manager.

Looking at this list, it is clear to see there are many outstanding responsibilities that have to be assigned. Based on notes from the 16th October, this includes:

- Music office - responsibilities include booking acts, handling artist contracts, artist liaison, artist technical specification
- Marketing - tasks include developing and executing the marketing plan, managing the website, email marketing and social media
- Public Relations - developing the press release, outreach to media, bloggers and other tastemakers
- Licensing - to support Elizabeth to ensure the licence is in place and adhered to. All requests by the council need to be met to avoid any issues nearer the time.
- Commercial operations - this includes sponsorships, dealing with traders, vendors, bars and food
- Infrastructure - this function covers toilets, perimeters, groundwork, power and generators, waste and internet

In January we will review the roles and responsibilities to ensure all functions are covered within the core team. Then we have to ascertain who will be able to support us with resources on the day for roles such as stewards, set builders, litter pickers, stage hands, health, runners and safety crew,

On the Day Checklist

Elizabeth and her team will be responsible for the on the day checklist to ensure that we are compliant with legal requirements and regulations for a safe and well planned event that has thought of practically every eventuality.

- Power - is it on? Is there sufficient power for the entire day? Has everything been checked by a professional
- Food - it is safe to eat? Are there sufficient provisions to ensure food can be stored and prepared safely according to regulations?
- PAT Testing certificates - do all electrical goods comply
- Noise document - details of recommended levels for health and safety

- Food traders - details from each trader including details of their insurance and risk assessment
- Insurance: a copy of Tileyard's Public Liability Insurance Certificate
- Risk Assessment
- Fire Risk Assessment

These documents must be accessible and be able to be produced on demand if the authorities turn up to the event and request to see them.

Event Management Plan and Licensing

We have not yet reached the stage of developing the event management plan for #Sprung, however, we have had discussions regarding the plan and in particular applying for the licence to cover the activities at event

The Event Management Plan is the event bible which outlines how any event should be operated. Those with an interest in the event will come together to help develop the document just for this event. It is also a legal requirement to produce one prior to going live. It serves as a reference document for all parties involved. Also known as an EMP, it is also in the public domain so personal details can be redacted.

The EMP is for us and our stakeholders which could include clients or in this case Tileyard, the licensing committee (police, local council, environmental health, and NHS), suppliers, sponsors, funding bodies, Health and Safety Executive (HSE) and other relevant investigative bodies.

The plan should cover a wide range of factors such as waste management, noise, sanitation, emergency plan, site plan, risk assessment, crowd management, health and safety and more. The licensing Act of 2003 is of most concern to us as it stipulates it's objectives and defines licensable activities. The objectives are:

- Prevent crime and disorder
- Public safety
- Prevention of public nuisance
- And the protection of children from harm.

Licensable activities are therefore:

- The retail sale of alcohol
- The supply of alcohol in clubs
- The provision of late night refreshment
- And the provision of regulated entertainment which can include the performance of a play, the exhibition of a film, a performance dance (except Morris Dancing) and more

The act advises which licence is required:

- Temporary Event Notice for small events with 499 people or less
- Personal Licence for individuals allowing them to sell alcohol. 10 years duration
- Premises Licence is non transferable and tied to the premises. Duration in 3 years to in perpetuity

For #Sprung, a Temporary Event Notice (TENs) is appropriate for our event. Although it is a notification of the event we are planning, the Police and Environmental Health department can object it resulting in a refusal from the local council. Therefore we should work closely with Islington Council to get the best advice from the authorities. We can submit our notice no later than 10 days prior to the event.

Regarding the TENs licence we have to establish how we can get acceptance for a public event with a capacity of approximately 1,000 people when a TENs only covers up to 499. We have heard of case studies from Natalie when she ran Mischief festival (Lecture.) where the area held more than 499 people. To meet the requirements of the council, the area was split into two and separated by a cordon and each area had a TENs to cover it.

As a team we will need to start to develop the EMP and work our way through it. As project manager I will ask whomever takes on the Licensing function to lead in delivering it by a set time and then assign tasks to people to support them.

Looking at one aspect of the EMP, Risk Assessment, we can easily assess the possible risks and look for ways to minimise or eliminate them. Firstly I would use a risk matrix like the one in Fig. 4.

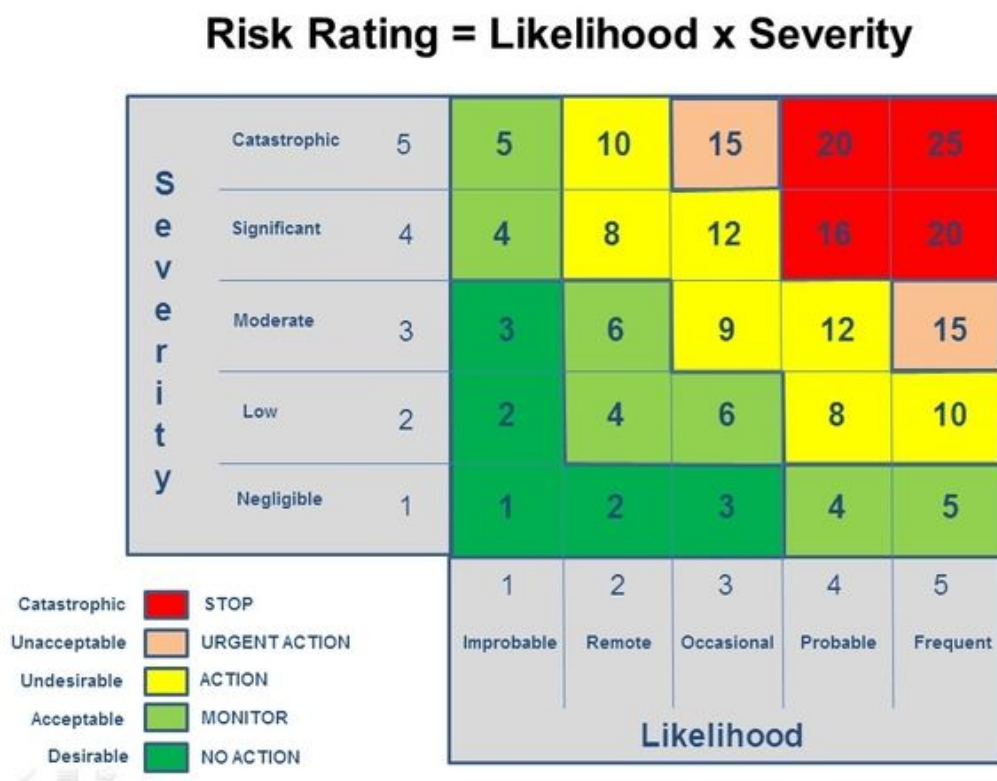


Fig. 4 Risk Matrix (Lecture, 2017)

Example Risk assessment #Sprung by Desiree Banugo 10th January 2018							
Hazard Identified	Who is at risk?	Hazard severity	Likelihood of occurrence	Risk Rating	Control Measures in Place	Are these sufficient ?	Additional control measures required
Slipping on the courtyard	Public Crew Performers	3	1	3	Dry area at regular intervals or cordon off	Yes	No
Noise	Public Crew Performers	3	1	4	None	Provide noise protection measure and determine safe levels	No
Violence	Public Crew Performers	3	2	6	None	No	Work with security to devise anti-violence measures

Table 3. Example Risk Assessment for #Sprung (reference assignment?)

A full scale assessment will be required for the event and this is just an example with three hazards. Quite clearly as a tool, it can help us determine further actions that may be required to reduce the risk. In my mind it is a very subjective tool and therefore someone else who may have a different perception to risk may score the assessment more conservatively or without sufficient sensitivity skewing the results. To make it more robust, I think it is advisable to consult a professional to validate or verify the scores until there is more confidence or experience with the assessment.

Budgets

Currently, the budgets for this project is incomplete. Further discussions need to be held with different parties to understand full costs that we can put against the project plan.

So far we know:

Use of Tileyard Premises and equipment for one day	= £6,000 value
TENs application	= £21
Web hosting for 1 year	= £11 value
Domain name registration for 1 year	= £6.00

Our budget follows the category or item, projected budget, actual spend and detailed information format. The finance lead will work with a selected number of people to network and research and get the quotes in for the budget.

I believe this is our initial list of costs we need to get quotes for. There will be some lines missing as I don't currently have the brief or the breakdowns for certain functions such as technical or production.

Fixed Costs	Variable Costs
Taxes Licences Accountants/Professionals - Police bill Insurance	Marketing Security Freelance staff Artists/talent Infrastructure Marketing and event production costs Site art/design Lighting Hospitality Staging Technical production Production costs

Table 4. Line Items for Fixed and Variable Costs for #Sprung

We look at setting a realistic estimated spend for each category but must also remember smaller costs such as VAT, site visits (food, travel, entertainment), and small tools such as nails, gaffa tape, marker pen etc. To manage our finances appropriately we will add contingency at levels - 10% and 15% so that we understand what the best and the worst case budget scenarios could be.

We will need to watch out for scaling costs such as Police bill, toilets, council requirements which can eat into our budget.

Going back to the discussion around branding, the budget should align with what we want in terms of our brand what the audience expects and needs to experience and we will be ruthless with our budget to drop items that are not needed.

Event Financing

There is no budget allocated for this event which is an uncomfortable situation for me as I've never had to raise finance in this way. As the management of Tileyard are confident that we can secure sponsorship in kind within the timeframe and some of my colleagues have raised funds before, I am more at ease.

We are looking at three methods of event financing: sponsorship funds, benefits in kind, direct sales:

Event Financing		
Cash	Benefits in Kind	Direct Sales
Sponsors Funding bodies Commission from vendors Pitch fee Fundraising events Investors/business angels Trusts Grants Local business	Partners	Merchandise Pourage

Table 5. Event Financing Options for #Sprung

Elizabeth and Colin did some research on potential funding bodies for this project by analysing eligibility criteria, deadlines and requirements. This information can be found in Appendix G. They were challenged from moving forward as the project stalled and we did not have sufficient budgetary information to help with the application.

I was not involved in the process, but we will review it again in January as we re-examine the strategy which could change our eligibility to apply and some deadlines have already expired.

Meeting Notes

We held a weekly meetings until the end of November to progress the project and keep a record of new ideas and agreed tasks. The meeting notes can be found in Appendix H.

The meetings that were most effective were the one which were not treated as a working session. Usually I would try to set the meeting to just 30 minutes where we report back on our findings and set or re-set tasks for the following week. I plan to stick to this structure as it works for us and I had positive feedback from the team.

I think the meeting notes were highly effective and helped us to keep a record of where more attention is required. There are varying formats which I'm currently fine with. But I think as long as the information is captured within, that is what counts.

Change of Plan

On the 4th December, collectively had a meeting with Millie, the Head of Operations of Tileyard (see the meeting notes in Appendix H). What transpired from that meeting was that it was likely that we will not be able to play amplified music after 6pm due to a complaint filed to the council from a neighbour a few months before. Millie was apprehensive whether we would get the TENs on that basis. So after brainstorming a few other venues and options, as a class, we discussed our options with Harry and Lucy in light of the situation.

As part of Tileyard's development, there will be new buildings opening up such as Three Tribes brewery and event space next to Tileyard Education and the Gallery will have undergone refurbishment with a better equipped space for performances. Harry suggested that we move the event back to May to give us more time and unanimously we all agreed.

Next Steps

To regroup and assess how we want to move forward with the brand given that the event is no longer tied to the Spring Equinox but will still officially be in the spring season. First action will be to deliver to Harry and Lucy and Millie and business plan of the event and then develop a project timeline to deliver the project within 5 months.

Conclusion

For me, I believe the mix of skill sets and personas within the team is incredibly complimentary. The ways we worked together were good and productive, but I think they could have been more efficient and as project manager this is something I will have to figure out by looking at different models and consulting Harry and the team for advice.

What did not work for me was my own personal scheduling to prioritise work and get the right balance. Although the stalling of the project was not entirely on my shoulders I do accept some responsibility.

I have learned many valuable lessons this past terms also in terms of stretching my own abilities, that I endeavour taking them into the new term armed with knowledge of what does not work for me so that I can keep finding what does.

References

Eventbrite. (2013). *New trends impacting festival and consumer events*. Available: https://eventbrite-s3.s3.amazonaws.com/marketing/britepapers/Britepaper_6newtrends_webVersion.pdf. Last accessed 9 January 2018.

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Eventbrite. (2017). *Music festival season 2017; 3 trends that will dominate*. Available: <https://www.eventbrite.com/blog/music-festival-season-2017-trends-ds00/>. Last accessed 9 January 2018.

Secret Cinema. (2016). *About*. Available: <https://www.secretcinema.org/about>. Last accessed 9 January 2018.

Appendices

Appendix A: Master Copy for #Sprung Proposals

What?

SPRUNG is a free all-dayer focused on experiences rooted in creativity, culture and lifestyle.

Based at **Tileyard Studios** in Kings Cross, London, the event will span the entire day and evening on **Wednesday 21st March 2018**. The programme will see up to 1000 guests spread across three purpose-built event spaces, including a spacious outdoor courtyard with full backline (...spacious courtyard and outdoor main stage. JL Don't think backline is important to anyone viewing this doc).

While thrilling live performances will be at the heart of the event, with both the best of Tileyard's emerging talent on show and a surprise headline act, we will showcase everything from pioneering virtual and social experiences to fresh comedy, street fashion, and cross-cultural culinary experiences.

Who?

SPRUNG is devoted to developing an inspiring and creatively rich experience for young people through a variety of multi-disciplinary cultural and innovative experiences. The team is comprised of eight Master's students, each with several years of experience across all aspects of the creative sector.

Why?

We believe in showcasing creativity and music in a fun, engaging and socially responsible manner. **SPRUNG** is a non-profit event held in support of Youth Music's *Give a Gig Week*, with all of our proceeds going to our partner charities.

Audience

SPRUNG aims to nurture a welcoming and inclusive environment that is free and open to all. Our primary audience are students and young professionals taking the next step in their lives and careers. We are carefully selecting our sponsors and partners in order to ensure that their brand, vision and company direction aligns with our own.

Insert insight figures here.

Social media analytics.

Similar events audience.

Tileyard Studios combined following (Twitter, Facebook, Instagram) - 7153 (as of 23/10/17)

Sponsorship / vendors / artists / etc

Team

Desirée Banugo - Marketing & Sponsorships Manager

Colin Crook - Design & Production Coordinator

Jonathan Farmer - Curation

Temulen Guile - Charity Officer

Elizabeth Hehn - Event Operations

Jordan Lazarus - Finance & Administration

Denis Simms - Copywriter

Aaron Watts - Social Media Manager

Links

Social Media: @sprunglife

Website: <http://sprung.life>

Spotify/Apple Music Playlist: 100&90

Job Roles:

Website/Email Administrator/Finance:

Jordan

Sponsorship:

Desiree - Packages

Jon - Package Pitch

Aaron

(Denis)

Deck Copy:

Denis

Jon

Aaron (Insights)

Design:

Colin

Jordan

Playlist Curator:

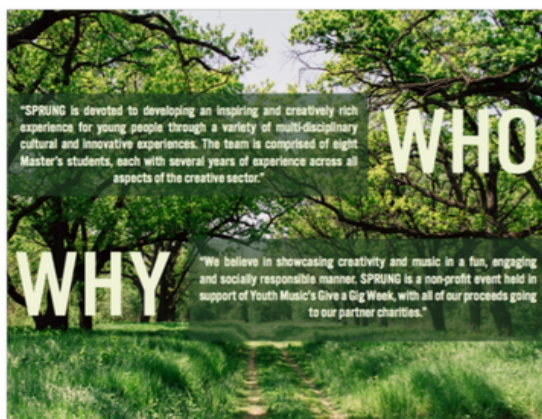
Jon

Social Media Manager:

Aaron

Charity Coordinator:
Temulen

Appendix B - Work In Progress Branded Sprung Business Proposal



Appendix C - Information for Marketing Plan

Event information:

Name: SPRUNG

Date: Wednesday 21st March 2018

Time: 1200 – 2200

Theme(s): Spring equinox, new beginnings, London, nostalgia, hump-day, wellness

Audience: Tileyard community, students, 18-24, young professionals, personal networks

Cause(s): Youth Music, Give a Gig Week, Help Musicians?

Logistic Issues: Capacity, Licensing (TEN), Site planning, Neighbours (noise)

Other Ideas: Musical evolution, relaxed lunch, smoothies, nap chairs, bean bags, classic movies, popcorn, yoga

Partnerships and Sponsors:

Tileyard

- Breaking Forth
- Key Productions – Merch/Event production
- Marshall
- Melody VR
- Muscian
- Platoon?
- Ticket Fairy
- Tileyard Music – Headline act (Single/Album promo in exchange for performance)
- Urban Development
- Vinyl Café

Brands

- Adidas
- Ancient & Brave
- ASOS
- AWAL
- Beats
- Bumble
- Clash Magazine
- Complex Magazine
- Crep Protect
- Innocent Smoothies
- MTV
- Nike
- Radar Radio
- Red Bull / Red Stripe / Desperados (Natalie/Boomtown)
- SBTv
- Shazam
- Sonos
- Spotify

- Vice Network
- Wray & Nephew

Events

- BBC Introducing/Amplify
- Boomtown Festival
- Floor Sixx
- Mercury Music Prize
- MOBO
- Strawberries & Cream Festival

Charities/Funding

- **Islington Local Initiatives Fund? – See below**
- BRIT Trust
- Flinton Chalk (111 hz) / Asperger's Society
- Mind
- Musicians Union
- Nordoff Robbins
- Nottingham Trent University
- Poet In The City
- PRS Foundation
- PRS grant
- RNIB (Camden)
- Section 106 funding
- University of Wales TSD

Companies

- BPI
- Facebook/Twitter (Desiree)
- MusicWeek

Islington Local Initiatives Fund

- More info:
https://www.islington.gov.uk/advice/vcs-organisations/funding-and-grants/local_initiatives_fund
- Deadline: 11th December 2017
 - Caledonian Ward funding nearing the end of budget
 - Contact councillors before applying
 - <https://callylabourcouncillors.org.uk/about/>
 - See application form and guidelines

Appendix D Sprung.Life Landing Page



**Appendix E - Application form for funding from Islington Local Initiatives Fund
2017-2018**

www.islington.gov.uk


LOCAL INITIATIVES FUND APPLICATION FORM 2017-18

All applications for funding need to demonstrate a clear benefit to the local community and have a clear set of objectives that can be measured. Please see the LIF Guidance Notes.

1. Your Organisation

Name of organisation	SPRUNG	
Main contact person	Desirée Banugo	
Position in organisation	Marketing & Sponsorships Manager	
Charity Number (if applicable)		
Company Number (if applicable)		
Organisation's registered address	Tileyard Education, Tileyard Studios, Tileyard Road, London N7 9AH	
Correspondence address (if different to registered address)		
Telephone		
Email address	info@sprung.life	
Website (if available)	http://sprung.life/	
Are there any Islington councillors connected to your organisation? (e.g. trustee/ board member, employee or volunteer)	Yes ☐ No ☒	
If 'Yes' please provide the name(s) of the councillor(s)		

2. Pre-Application Questions

Which ward would you like to deliver your project in?	Caledonian	
Have you contacted the ward councillor(s) to discuss your project?	Yes ☐ No ☐	
If 'Yes' which ward councillor(s) did you contact?	▪ Paul Convery, Una O'Halloran and Rupert Perry	
Has your organisation previously received a Local Initiatives Fund award?	Yes ☐ No ☒	
Is the project still running?	Yes ☐ No ☒	
If 'Yes' when is the expected end date?		
If 'No' have you returned your monitoring?	Yes ☐ No ☐	
Does your organisation currently receive any Islington Council funding or have contact with any other Islington Council department(s)?	Yes ☐ No ☒	
If 'Yes' please provide the name of the council officer(s) and the department.	▪	

1

3. Your Project

3a. What is the name of your project?

SPRUNG

3b. Please provide an overview of the project/event that you want to deliver: (Maximum 300 words)

SPRUNG is a free all-dayer focused on experiences rooted in creativity, culture and lifestyle. Based at **Tileyard Studios** in Kings Cross, London, the event will span the entire day and evening on **Wednesday 21st March 2018**.

While thrilling live performances will be at the heart of the event, with both the best of Tileyard's emerging talent on show and a surprise headline act, we will showcase everything from pioneering virtual and social experiences to fresh comedy, street fashion, and cross-cultural culinary experiences.

SPRUNG is devoted to developing an inspiring and creatively rich experience for young people through a variety of multi-disciplinary cultural and innovative experiences. The team is comprised of eight Master's students, each with several years of experience across all aspects of the creative sector.

We believe in showcasing creativity and music in a fun, engaging and socially responsible manner. **SPRUNG** is a non-profit event held in support of Youth Music's *Give a Gig Week*, with all of our proceeds going to our partner charities.

Project/Event Venue:

Tileyard Studios, Tileyard Road, London N7 9AH

3c. Which sections of the community will benefit from this project/ event? e.g. women, older people, young people, BME communities: (Maximum 200 words)

SPRUNG aims to nurture a welcoming and inclusive environment that is free and open to all. Our primary audience are students and young professionals taking the next step in their lives and careers. We are carefully selecting our sponsors and partners in order to ensure that their brand, vision and company direction aligns with our own.

How many Islington residents will benefit?

(If applying for more than one ward, please provide the number of beneficiaries for each ward)

200-300

3d. Please tell us what your project's objectives are and how will you know these have been met. e.g. how you will monitor your project: (Maximum 200 words)

3e. Delivery period:			
What is the start date?	21/03/18	What is the end date?	21/03/18
Additional information about the project/event timetable:			
Do you see any issues/ problems with starting and ending on these dates?		N/A	

3f. Does your project focus on any particular themes? (select all those that apply):					
Children and Young People	☒	Community Cohesion	☒	Employment	☐
Environment/ Greenspace	☐	Health and Wellbeing	☐	Mental Health	☐
Training and Development	☒				
Other (Please specify):					

3g. Project Costs		
What will be the total cost of this project/event?	£	
How much funding are you requesting?	£	
Please provide a detailed breakdown of what the Local Initiatives Fund will pay for: (This may include for example, room hire, staffing costs, equipment costs. Please ensure that you show how you have calculated the costs for each item e.g. Room Hire, £20/week x 50 weeks = £1,000)		
Item (e.g. volunteers' reimbursement - travel expenses and refreshments)	Amount (£)	
	£	
	£	
	£	
	£	
	£	
	£	
	£	
	£	
	£	
	£	
	£	
	£	
	£	
	£	
	£	
Total amount of Local Initiatives Funding requested:	£	
If you have secured or are seeking additional source(s) of funding, please provide details here:		
Income/Match Funding Source	Amount	Secured?
	£	Yes ☐ No ☐
	£	Yes ☐ No ☐
	£	Yes ☐ No ☐
	£	Yes ☐ No ☐
	£	Yes ☐ No ☐
	£	Yes ☐ No ☐
	£	Yes ☐ No ☐
Total amount of match funding:	£	

4. Supporting Documents

Please provide electronic copies of the following documents along with your application form.

Governance documents:	Previously Provided up-to-date document?	Attached?	Unable to provide?	Please explain if you are unable to provide this document.
Copy of Constitution (Essential)	☐	☐	☐	
Copy of Insurance Documents - e.g. Public Liability Insurance, Employers Liability Insurance and Professional Indemnity Insurance (Essential)	☐	☐	☐	
Key policy documents:				
Equal Opportunities Policy (Essential)	☐	☐	☐	
Data Protection Policy (If applicable)	☐	☐	☐	
Safeguarding documents: (Essential if your project will involve working with children or vulnerable adults)				
Safeguarding Children Policy (If applicable)	☐	☐	☐	
Safeguarding Vulnerable Adults Policy (If applicable)	☐	☐	☐	
Finance and accounting documents:				
Annual Audited Accounts or Accounts signed by Chair or Treasurer (Essential)	☐	☐	☐	
Copy of most recent Bank Statement (Essential)	☐	☐	☐	

Please email the form and supporting documents before the Local Initiatives Fund deadlines listed on the Council's webpages to:
LocalInitiativesFund@islington.gov.uk

Patricia Keating, Voluntary and Community Sector Development Team, Room G11-G12, Islington Town Hall, Upper Street, London, N1 2UD

Office / Councillor Use:

Should this proposal be awarded a Local Initiatives Fund grant?	Yes ☐ No ☐
Should this proposal be fully funded?	Yes ☐ No ☐
If 'No', how much funding would you recommend be awarded to this group?	£
Councillor's comments on their decision:	

Councillor(s) signature to confirm that this project should be awarded Local Initiatives Funding:

Name(s):	Date:
Councillor's signature(s):	

Declaration of interest: Councillors should declare their interest if they have any connection with an organisation that they are recommending funding for.	
I am declaring an interest in this submission as detailed below:	
Name(s):	Date:
Councillor's signature(s):	

Appendix F: #Sprung Programme Draft

Programme:

The Courtyard (600 capacity)

Main:

- 1200-1800 – No amplified music
 - Acoustic music, mood music, buskers
- 1800-0000 – Live music
 - 1800-2000 – 8 live acts (10 min sets, 4 per hour, opened by comp winner)
 - 2000-2315 – Comedic host between sets+2000-2130 – 4 live acts (15 min sets, 3 per hour)
 - 2130-2200 – Second headliner (20-25 min set)
 - 2200-2210 – Announce raffle winner
 - 2215-2245 – Headliner (30 min set)
 - 2250-0000 – DJ closing

Other:

- 1800-2200 – Food (4-5 stalls)
 1. Grilled
 2. Wraps
 3. Vegan
 4. Dessert
- 1800-2200 – Fashion/merchandise (1 stall)
 - T-shirts
 - Hoodies
 - Caps
 - Wrist bands
- Raffle tickets / collection bucket

The Gallery (150 capacity)

- Virtual reality (VR) headsets
- Art show (UAL students?)
- Film (in The Gallery)
- Industry talks

The Vinyl Cafe (100 capacity)

- Speed dating
- Drinks / Bar

Appendix G - Event Funders List

Name	Website	Type of fund	Deadline	Amount	Assigned to	Contact name
Arts Council	http://www.artscouncil.org.uk/funding/funding-finder	Grants for the art	None	?		Chris Bye
PRS	http://prsfoundation.com/funding/	???				Bhavesh Patel
Big Lottery Fund	https://www.biglotteryfund.org.uk/funding/funding-finder					
BRIT Trust Funding	http://www.brittrust.co.uk/funding/		None			Maggie Crowle
Children in need	http://www.bbc.co.uk/programmes/articles/1N4ddmFms8VPKyp3PYVwn/appl-fo-a-grant#or-p-footer					
Islington Council	https://www.islington.gov.uk/advice/vcs-organisations/funding-and-grants		Monday 11 December 2017 Wednesday 31 January 2018			Segun.Lee-French@is
King's Cross	https://www.kingscross.co.uk/whos-developing-kings-cross					
Section 106 funding	https://www.eastcambs.gov.uk/finance/s106-grant-eligibility					
University of Wales TSD	N/A	N/A	None	prob max £3-500	Elizabeth	Antje Crockrill
Youth Music	http://network.youthmusic.org.uk/funding/about-youth-musics-grants-programme	Found A	Friday 8 December 2017 5pm	£2,000 to £30,000		Mark Pierce
Musicians Union	https://www.musiciansunion.org.uk/					
Nottingham Trent University	https://www.ntu.ac.uk/					Humfrey, Nick
Camden Council						Ellie Beedham
Argent	https://www.argentlip.co.uk/					

[illegible]

Email	Address	form	Comment
Chris.Bye@artscouncil.org.uk		Applicant number 50823748	bank?
Bhaves@prsfoundation.com		email to ask what fund can we apply for? check contact from Harry, check who was at the class	amount? need br
maggie.crowe@bpi.co.uk	The BRIT Trust, c/o BPI, Riverside Building, County Hall, Westminster Bridge Road, London, SE1 7JA	http://www.brittrust.co.uk/wp-content/uploads/2016/08/The_BRIT_Trust-Application_for_Funding.pdf	
localinitiativesfund@islington.gov.uk			
Antje.cockrill@uwtsd.ac.uk			
mark.pierce@youthmusic.org.uk			
Nick.Humfrey@camden.gov.uk			ask Ed student re
Ellie.Beedham@argenllp.co.uk			

Appendix H - Meeting Notes

Meeting Minutes Week 6	Subject	SPRUNG
	Date/Venue/Time	Tuesday 7 th November UWTSD London Campus
	Attended:	Jordan, Colin, John, Denis, Aaron, Desiree, Temuulen, Elizabeth
	Apologies:	
	Next meeting:	Tuesday 14 th Nov UWTSD London Campus after class

Agenda:

1. Deck design and layout
2. Deck content
3. Sponsorship
4. Funding
5. Budget
6. Charities
7. AOB

No	Agenda Item	Discussion	Action	Deadline
1	Deck design and layout	Jordan WO	Jordan to finalize and send a screenshot to fbook group	Fri 10 th Nov
2	Deck Content	We are going to need 3 decks- same info throughout except the last slide is different • 1 for artists/talents • 1 for sponsors focus on sponsorship packages • 1 for partners focus on values	everyone to look through the doc and annotate https://drive.google.com/open?id=1R62aKlwRRRI0ag_Kl9oxFkqMIKEQv6hv9XgRj8BVa4	Fri 10 th Nov
3	Sponsorship	Lead by Denis and Desiree and John assists • Where we send it to • Template email • Personalize to connections • Initial point of contacts at TY suggested by Harry — contact first and see what we can get	everyone to go over the list and add 1 st and 2 nd degree contacts https://drive.google.com/open?id=1ShASbXWyaI2pdAaVaX3RN9n_EuiQWUSO0bTm95ePZZY	Sun 12 th Nov

No	Item	Comment	Action
		• Bigger brands might need more time – depends on what we ask for	
4	Funding	• Go through the list and prioritize by deadlines, spec recruitments, etc.	Colin, Eli and to create a list and send status update Fri 10 th Nov
5	Budget	• Aaron and Desiree have templates for festivals	Aaron to upload the online template and WO the budget accordingly Desiree to share a template version Fri 10 th Nov
6	Charities	• How to get them involved • Fundraising team like to be part of our fest by exchange of promotion	Temuulen and Eli to work on a list of charities WO
7	AOB	• Individual pictures to be taken this week • Sprung business cards?	Jordan take pics

SPRUNG
Meeting Minutes

October 24, 2017

I. Call to order

Desirée Banugo called to order the regular meeting of the SPRUNG Events at 13:00 on October 24, 2017 at UWTSD.

II. Roll call

Jonathan Farmer conducted a roll call. The following persons were present: Desirée Banugo, Colin Crook, Jonathan Farmer and Denis Simms

III. Approval of minutes from last meeting

Jonathan Farmer read the minutes from the last meeting. The minutes were approved as read.

IV. Open issues

- a) Email to Harry and Steve regarding clarification of student needs for economics class.
- b) Email to Harry regarding meeting in relation to student support, needs and assessment criteria. Expectation of achievements and learning outcomes.
- c) SPRUNG event logistics

V. New business

- a) Draft e-mail to Harry and Steve:

Hey guys,

I'm the student rep for the **MA Music Industry Entrepreneurship** course.

In advance of your meeting tomorrow, Dr Jia Miao has passed on a message to us about the level of student support currently being received. From what we understand, there was a misconception that students needed additional support and extra classes in the mathematics elements. The message from the group is that this is not the case.

Students have however expressed concern in relation to the slides lacking context and explanation. The delivery of the content has been also been unclear at times. Students have suggested further annotation for each lesson in the form of a more in-depth module guide.

There are a few other issues that have been communicated to me by the group. These include:

- 1. Moodle upload of slides from all the classes**
 - a. At present, only a selection of the classes across all modules offer downloadable slides on Moodle.
- 2. Clarification of the expected learning outcomes across the entire curriculum**
 - a. More direction in relation to independent learning such as homework, recommending reading and other sources pertaining the relevant topics.
- 3. Support with the organisation of the festival in March 2018**
 - a. A detailed list of services and resources that Tileyard can provide.
- 4. Creative Music Management**
 - a. A number of students have expressed concerns with the nature and format of the teaching on this module. The course content hasn't been directly geared towards the assessment and has, at times, been more conversational than academic.
 - b. Some students have suggested a split in the group (MA Industry Entrepreneurship vs. MA Songwriting and Production with Music Business School students) due to differing levels of knowledge and experience.
 - c. Much of the content has been delivered with a view to the artist's perspective. This has had a negative effect on the engagement of the Entrepreneurship students.
 - d. A possible solution would be to gear guest speakers between

10am-12pm towards entrepreneurs and forward-thinking specialists on the business side of the industry.

5. Scheduling issues

- a. The weekly Tuesday night event at The Vinyl Café has proved to be logistically difficult for the majority of students on the Entrepreneurship course. Students have found it difficult to manage independent learning time and the addition of the Tuesday night has heightened this problem.
- b. Some students have suggested making this a monthly/bi-weekly event, particularly in light of the March 2018 event and the amount of planning and time that will need to be dedicated to that.
- c. Students recognise the importance of the extra-curricular events but feel that the commitment of a weekly programme will be challenging and will negatively impact our independent learning time and work schedules.

If possible, can we meet next Wednesday morning to discuss in more detail and explore potential solutions?

Kind regards,

Jonathan Farmer

b) Meeting with Harry in the next week about SPRUNG

c) [New business/summary of discussion]

VI. Adjournment

Desirée Banugo adjourned the meeting at 15:00.

Minutes submitted by: Jonathan Farmer

Minutes approved by: Jordan Lazarus

Meeting date: 30/10/17

SPRUNG Meeting Minutes

Attendance: Desiree, Temuulen, Aaron, Denis, Jonathan, Jordan, Colin, Erzsebet,

Absent:

Topic Area Task Action

Moodle VLE Upload of slides from certain classes. Different slides to the ones on the board. Steve Meluish Music Management day, need additional slide uploads. Harry and Steve to receive from Tileyard Music. Week 2 and 4 missing.

SC/HL

Wifi Event Space

Tech No Wifi password LM

UWTSD Wifi Tech Entire eduroam Wifi not working at UWTSD site LM/HL

Economics module

Academic Uploaded resources unhelpful for the economics

slides of the module. Some additional explanations would be helpful, the notes are unhelpful, due to divided texts advised to read on the module. Steve to upload helpful video of how to target questions, Harry to talk with lecturer to ask for note assistance.

Class group activity beneficial - to feed back to the lecturer

SC/HL

Module Outcomes

Academic Better clarification on learning outcomes.

Clarification of module outcome at the beginning. Harry discusses he wants a level of independent learning, and release assessments within a time frame. Assessment briefs coming next week. Harry suggested students are able to run into repeat MBSchool if they require a refresher.

HL

Module Outcomes

Academic One slide at the beginning of the course by a

lecturer expressing the lesson's learning outcome. Harry and Steve to lead. Harry to lead every Wednesday date to express relation to topic and module and learning outcomes.

HL/SC

Festival Event

Needing more support on festival. Harry

N/A delivery

summaries outcomes, students discussed was helpful.

Class Delivery Better balance between artist and business. Steve

C fed back to Steve M, and to be more mindful of both courses in the room. Too much of the target questions are oriented around artist perspectives.

HL/SC

Feedback some of the Creative Management module content is over-simplified according to some of the students. Some of the content is too easy. Harry suggestion to work with the students between 5-6pm on Wednesday. Steve suggesting will an activity help?

HL/SC

Harry suggesting Harry and Steve can make some tweaks to the order. Suggesting they re-attend in term two.

HL/SC

Comments that they want more forward-thinking new music technology. Harry to ensure a more new-tech based class runs through the creative management module.

HL

Events Open Mic Not enough time to run weekly. MA Music Industry Students suggesting not enough time to run all the event. Suggestion less frequent. Harry suggests no obligation to attend the open mic.

Harry suggested MA Industry students could run an event once a month, or once a term. Students happy to run the course once a month.

Students to notify LM/HL/JS

UWTSD Academic Marketing - 11-3pm suggestion from Harry that he

can change the time of the delivery so MA Industry students can free up for MA open mic

HL/SC

Extra - curricular

Songwriting

Harry wants to know how many MA Industry

HL g camp

students are interested in the songwriting camps?

Looking for more camp content info. Harry has suggested to reach out to Nashville Industry.

Date of Nashville, first week of June.

SPRUNG MEETING NOTES

OPERATIONS MEETING

Date

Monday 4th December 2017

Present

Millie - Head of Operations @Tileyard, Colin, Jordan, Aaron, Denis, Temuulen, Jonathan, Desirée (note-taker)

Apologies

Elizabeth

Introduction by Millie

Explained her role within Tileyard as Head of Operations, also involved in events, licensing, planning, negotiating prices with vendors etc.

Louis and Joe manage the calendars at Tileyard and have booked out March 21st for the Sprung Festival.

She is currently doing the Christmas party this year and will therefore develop a template we can use as a checklist for March 21st.

Millie walked through the considerations for the event which include the following:

- Licensing
- Will the Cafe be involved
- Health and safety
- Staffing for the event
- Toilets - a certain number is required in relation to number of guests
- Security - should we use a private security company or not
- Electrics - can it handle our requirements including lighting
- Staging - the ground is sloped, we may have to pay extra to level the ground
- Parking - for delivery vans etc
- Access to buildings in load up and pull down
- Costs - budgets and deposits
- Audience - who is the target audience and number of people expected
- Ticketing - It can be tricky or easy. Are we going the online or DIY route? Can work with Ticket Fairy
- Are we targeting under 18s? We'll need a different brief for security and bar restrictions

- Staffing - We don't want to be the staff so we need to outsource and possibly use temp agencies. Millie recommended Secure On site (security agency). They have worked with Tileyard in the past and know the site and the staff. Bar staff: we can negotiate pay for the staff or perhaps negotiate drink sales to cover bar staff costs
- Cloakroom - need a secure cloakroom for 200 ppl with coverage all night
- Food - food stalls or cafe staff catering?
- Volunteers - good way to get in extra staff, work for free for a few hours and then enjoy the night and then work again. Can ask around, Lucy was able to get volunteers for a previous Tileyard event
- Engineers for lighting and music - deliver, set up, operate and pack it down and take it back. Need at least 2x ppl.
- Set up - Staging. Hire in and install or install in-house?
- Photographer/videographer - give them a brief/list, post high quality photos throughout the night on social media. Don't get anyone who'll do it for free. Pay £50-100 to get a complete pack of shots of the event. The delivery and execution should be professional when the contract is a paid one.
- Sponsorship - it's hard. There are many things brands want in return. Small and big companies are similar in the value they seek from their sponsorship investment. Aim for mid-level companies with regards to companies who can give products for a branding opportunity. Example Halo, lighting company - they need something in it for them. Install a step and repeat photo wall as it's great for PR. Can get brands to sponsor a bar and collect biz cards to help them build leads/database. Find relevant brands for the event. Work with them and don't be too cheeky. Ask how can we work together. State that we have value in our brand and network and highlight our relevance to them
- Extra - do we need decorations?
- PR - Run before and after the event. Go to the press, newspapers, free mags Stylist etc. Press kit - quick, slick and mention the bigger things we will do.
 - **Questions & Action for Milly: Do you have a list of contacts at the free publications who we can send our press release to?**
 - **Are there any limitations on the press release and what it can contain? Is there a boilerplate that must be added to our press kit?**
 - **Can you confirm/send around w.c 11th December please?**
- Marketing - email address of targets, do social. Be careful with targeted ads. Think carefully and be aware of target ticket price and be realistic. For example if targeting young people, ticket price could be £10 with a free drink
- Face to Face/Community outreach - go to gigs of people who are similar to our line-up and get chatting to people to invite them. It will help with our professional and business networking efforts. People who are at gigs are likely to go to another gig. Twitter is a bit dead. Instagram works and Facebook is useful.
- Trick - divide up the work. Play to our strengths. Stick to what we know. Use spreadsheets especially to manage the budget. Also try to save money. Amazon is our best friend as well as Poundland. Delegate the roles. Work with people and not against them. Don't stubbornly stick to our guns.
- Keep it simple but of high quality - don't chuck everything at everyone. Be careful of sensory overload - don't throw everything at people. Do it traditionally - give them a

decent time on stage. Go for a headliner who typically sells out 100-150 capacity venues and then get support acts who sell out to smaller numbers capacity venues

- The boring things the most important
- The most

Team Questions & Answers

- What time is curfew? 11pm. Getting a TENS. Islington council is difficult. Council contact is Neil. 5-10 working days is required to apply for TENS before live date. Have had lots of complaints for live music outside.
 - Action: Milly to double check if we can apply for a TENS more than 10 days before the live date
- Last NHM networking event was under a marquee due to the cold and sound complaints
- Milly recommended no live, amplified music outside due to sound complaints logged with the council in September
- Expect just over 50% of invitees to turn up
- Set up for this week's Christmas party: background music will play in the marquee and DJs will play in Vinyl. Sound has to be at a reasonable level and this is down to the neighbours and is therefore subjective
- Pre 11pm, unamplified music is possible. But because of recent noise complaints it might be tricky. A marquee may help...
- NHM is a workplace event and not a public event so that it's not too much of an issue
- Ticketing may help to manage numbers and comply with TENS
- Cost of marquees approx - £3,500-5,000 - posh with interiors. Basic - £1,000. Costs are in weighting of tent, delivery and transport
- We have until end of Feb before worrying about the TENS
- Is there a site plan? Milly does not have one. But there is a parking plan. Can use Google Maps if needed
 - **Action for Milly: To share parking plan with the team to use to start mapping out the courtyard for the event - to send w.c. 11th December**
- Parking restriction - ask Millie and Louis to talk to tenants on our behalf. Desirée to support by meeting tenants also
- Meet the guys from Jump Off - they run events. Really good at creating viral YouTube videos - good at ads and marketing. Car wrap promo, flying a drone, lots of promo/publicity
 - **Action for Milly: Introduce us to the guys from the Jump Off so that we can arrange a meeting to discuss the event with them - w.c. 11th December**
- Sprung pitch - we need to be clear with our aims, what are we doing, why, who are we aiming for to attend the event for our sponsorship document
- Sponsorship - be friendly and co-operative at all times, negotiate but be careful because word spreads when brands have negative experiences. Have everything in place.
- Colin highlighted securing participation from Relentless, Sinitta and Megaman from So Solid Crew

- Millie suggested we speak with Relentless and ask for their inputs on other complementary partners and connect with them. Typically go local for sponsorship, eg. Matt Snowball, John Emery's (already get a Tileyard discount), Two Tribe brewery. Can get two alcohol brands on the same bill but offer separate bars and different set up ie a cocktail bar on one side of the space and place a beer bar at another location of the site.
- Aaron asked if Vinyl has been okay with bringing in external drinks brands in the past. Millie said yes. Vinyl have generally been okay when what's available for free is limited and therefore people will still need to go to the bar to buy alternative drinks ie soft drinks, wine etc. Ask Tommy and Chris for suggestions for food pop-ups. They maybe able to get mates rates.
- Vendor locations - 3 sockets, 1x 3 phase: opposite the cafe, 2x 32 single phase, 1x 16 single phase and one regular phase. Also have 2 separate circuits in the gallery - 13 amp sockets. Never needed a generator. Sigala has DJ'd in the courtyard with full lights with power from the gallery
- Electrical contractor: John is the facilities manager. On site from 7.30am-3pm
- PLI covers private parties. Millie took out event insurance for the previous event for 500 ppl. With walk ups the policy maybe different. Does the TENs cover merch or jewellery or pop up shops. Private property for a public event.
 - **Action for Milly & the team: Look up whether we need a license to sell merch outside on a private property**
 - **Action: for Milly: Confirm if we can get insurance for over 499.**
- Cafe is covered for TENs up to 11pm. Need a TENs for the courtyard for selling and a TENs for the Gallery for sales and music playback
- Capacity was controlled by security using a clicker and also using a guestlist
- For Tileyard 5: it's always good to underestimate, for example the Gallery TEN covered 250 people and Cafe 250 people and a Courtyard TEN was not required. Natural flow is accounted for on the site and average numbers per location is taken into account
- Speak with Jon Saunderson regarding the marquee and staging. For the last NHM event, Jon had the marquee owner's son band play and the owner offered free beer during their performance. Plus Jon plugged the company on stage
- Sponsorship - offer 3 tiers of sponsorship, eg £1k total, spend £150 on the placement of their branding on signage and marketing materials and keep the rest for the event
- Remember: need a couple of security guards to make sure people are not in the road. It's a public road and costs £3k to close the road off
- Tip: have an entrance and exit to keep people off the road
- Have used fencing - ie Harris fencing with black covering and fairy lights
- Jordan mentioned changing the orientation of the stage which may help with sound issues
- Millie mentioned as the area in front of Vinyl is 10m wide, and estimates that only 6m will be available for the crowd if the stage is 4m. Jordan suggested we need review the layout of the courtyard again to explore the possibility. Milly suggested that the position may help with the sound issue however that needs to be explored.
- A TEN should cover health and food safety if we use a food company from an organisation like Kerb as their partners should have health and safety certification

- First aiders are not legally required at the event but are highly recommended. Lucy, Jamie and Louis are certified first aiders.
 - **Action for the Team: Reach out to St Johns Ambulance to find out the process for them to be on site at the event w.c 4th December**
- Clean up: do think about how this will be done. The council asked Millie about this.
Provide plenty of bins
- Tip; for the daytime public event - don't use the big names of residents on the ads or public communications. They don't like it as it's their place of work. However it's a selling point to use in sponsor/partner proposals and pitches
- Suggested sponsor: flyers, step and repeat walls - Karen @ Key Production
 - **Action for the Team: Desirée to speak with Karen about possible sponsorship for printed materials w.c 11th December**
- Outreach to Tileyard residents to participate in the eco art installation - Milly suggested face to face contact to pitch and make the request. Connect with people at social events such as networking events etc. Emails are not as effective.
 - Action for the Team: Work with Lucy and Louis to introduce us to people to ask for their contribution/participation.

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