Aaron Watts
1706409
MA Music Industry Entrepreneurship
Live Music and Events Management
Portfolio 2 – Tileyard Event

Event Overview

After receiving the brief to put on a one-day music event at Tileyard in March, the team quickly organised initial meetings to discuss the concept and initial ideas relating to the event. As illustrated in the meeting minutes, it was decided that the event would be themed around the Spring season, after realising that the suggested date on the Spring Equinox. Leading from this concept, the name Sprung came about and gained acceptance with everyone in the group.

The event space available consists of a courtyard where a stage can be placed, an indoor event space (The Gallery) with a stage and a bar/café area. From experience of previous events at the venue, the team made an initial decision to use the courtyard space as the main live music area, use The Gallery for some form of experience hosted by a business sponsor. Various ideas were put forward for this.

Having built an initial concept, brand and basic structure, the team set out to implement these plans. This portfolio intends to give an overview of the planning and organisation of the event, alongside the challenges faced in implementing the plan, between October and December 2017.

Artefact 1 – The Concept

Sprung 2018

What?

SPRUNG is a free 'all-dayer' focussed 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, indoor function room and a bar/café

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 not-for-profit event held in support of Youth Music's *Give a Gig Week*, with all of our proceeds going to 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.

Analysis of Artefact 1 – The Concept

This document was created with the intention that it would be used as the introduction of our Marketing Deck, however it also served an internal purpose in shaping the vision of the event.

Challenges

In the process of choosing the name Sprung, we noticed that '*Sprung Festival'* is already a music festival in Australia. On discovering this, we were wary about the legal problems that might occur if we were to create a festival with the same name. To deal with this issue, we ran a search through the Intellectual Property Office's trademark search function to check whether Sprung Festival was a UK trademark. Although 'Sprung Festival wasn't trademarked, the word 'Sprung' was, albeit in the clothing industry as it was filed under Class 25 (articles of clothing).

This presented two separate issues. Firstly, that the exact name we wanted to use: *'Sprung Festival'* is already present in the music industry, and second that the word *'Sprung'* was trademarked outside of the Music Industry. We were aware that a trademark is not infringed if it's used in a separate industry (**Reference)**. In addition, we couldn't find any public facing information about a company called Sprung selling clothes.

After a lengthy discussion, we came to the conclusion that we would call the event *'Sprung'* and remove the word festival from the title to avoid conflict. This decision also led to the suggestion that we should avoid describing our event as a festival in any marketing materials to completely cover ourselves from this issue. Instead, we opted to use the words 'all-dayer'.

In my personal opinion, I would have felt safe with Sprung Festival after finding out that it is not trademarked in the UK and that the lengths gone to avoid the word 'festival' is a bit extreme in proportion to the problem faced. If our event was on a larger, national-level scale then I could understand the desire to avoid copying an Australian festival, however even if there was a problem, we could quite easily have added (UK) to the end of the title which would most likely cover us from any legal repercussions.

Artefact 2 – Ideas Board

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 & Creem 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

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

Notes:

- Brand enablement - associativity
- Wisdom – Youth music/schools

Funding

https://www.musiciansunion.org.uk/Home/Advice/Your-Career/Finance/Sources-of-Funding
PRS Foundation - http://prsfoundation.com/funding/
Arts Council - http://www.artscouncil.org.uk/funding
Lottery fund - https://www.biglotteryfund.org.uk
Children in Need - http://www.bbc.co.uk/programmes/articles/1N4ddmFHns8VPKjyp3PMYwn/apply-for-a-grant#orb-footer
Brit Trust - http://www.brittrust.co.uk
Youth Music - http://network.youthmusic.org.uk/Funding/about-youth-musics-grants-programme?gclid=CjwKCAjwgvfOBRB7EiwAeP7ehqLnmQ49mHhH-LRzadUKtskV5Wbd9-WO8Q-W3SAEc3hfDg9Qr9kIDBoC330QAvD_BwE
Kings Cross - https://www.kingscross.co.uk/whos-developing-kings-cross
Islington Council - https://www.islington.gov.uk/advice/vcs-organisations/funding-and-grants

Analysis of Artefact 2 – Ideas Board

Along with our concept in Artefact 1, we set about coming up with ideas for content, uses for each event space and potential business sponsors or sources of funding. This served as a centralised record of who we were planning to approach, with the intention of later handing the responsibility to people in the team to start approaching these organisations with our previously mentioned marketing deck.

The document also serves as a broad overview of our potential revenue sources, including sponsorships, partners, food vendors and charitable funding. The discussion on what is most applicable would be held once we had a clear overview of the space available for us to use so that we could be clear in what we could offer to these organisations.

Artefact 3 – Preliminary Budgets

Sprung Example Budget – Free Tickets

Expenses	
Land Hire	£-
Equipment Hire	£2,000
Staging	£2,000
Event License	£154
Insurance	£500
Staff Wages	£-
Riders	£100
PRS License	£38
Marketing	£500
Performer + DJ Fees	£1,500
Fencing	£-
Site Decoration	£500
Total	£7,292

Revenue	
Ticket Sales	*£-*
Bar Takings	*£-*
Sponsorship / Partnerships	£5,000
Vendors	£3,000
Donations / Raffle	£500

Revenue Estimate	**£8,500**
Total Expenditure	**£7,292**
Contingency	**£729**
Profit / Loss	£479

Sprung Example Budget – Paid for Tickets

Expenses	
Land Hire	£-
Equipment Hire	£2,000
Staging	£2,000
Event License	£154
Insurance	£700
Staff Wages	£150
Riders	£100
PRS License	£38
Marketing	£800
Performer + DJ Fees	£1,500
Fencing	£500
Site Decoration	£500
Total	£8,442

Revenue	
Ticket Sales	*£1,600*
Bar Takings	*£-*
Sponsorship / Partnerships	£5,000
Vendors	£3,000
Donations (?)	£100

Revenue Estimate	**£9,700**
Total Expenditure	**£8,442**
Contingency	**£844**
Profit / Loss	£414

Analysis of Artefact 3 – Preliminary Budget

From the conception this event, the team had a clear preference for it to be free of charge for various reasons. At the same time, we had the desire to put on a high-quality event that would make an impact with the audience including a relatively high-profile headline act, themed landscape decoration, and entertainment to last from the afternoon to the evening. This presented several challenges in sourcing revenue to pay for the costs of running the festival and also making money to donate to the affiliated charity, Youth Music.

The initial solution to tackle this problem was to source funding through sponsors and business partnerships with companies who were planning marketing campaigns that aligned with some of the event's values. Many companies were suggested and the marketing deck is in the process of being prepared to start pitching to these businesses. To take a conservative, or perhaps realistic view of this situation, many of the event costs would be required in advance of the event in cash, however it is very rare for businesses to hand out cash advances in these sorts of partnership deals – especially for a festival in its debut year with no reputation. It is understandable that these businesses would not want to take this sort of risk without any guarantee of reward.

This line of inquiry circles back to the potential of charging a fee for tickets as this would generate more revenue. Whilst the money wouldn't be immediately available, we would be able to keep track of ticket sales in the lead up to the event and attempt to manage costs accordingly. Unfortunately, due to the nature of the event and the venue, we would need to fence off the courtyard area to ensure only ticket holders were entering and would also require staff to check tickets. The issue also brought on a new problem in whether tickets should be sold on the door – on one side, we want people to be able to decide to come on the same day to maximise our audience, however there is a risk in having cash handling at the entrance, which would also require more staff. Our marketing strategy would also have to be more aggressive to persuade people to pay for the event.

The two budget examples here aim to outline the potential financial outcomes of charging for tickets or keeping the event free. These conflicts don't have a clear answer, but my personal suggestion to get the best result is to firstly set up a 'pay what you want' ticketing system where people can come in for free but also have the option to add a donation to their ticket purchase at the online point of sale. I would also suggest cutting costs by orientating the line-up to upcoming artists who will be cheaper to book. This would also alleviate the crowd control issues we risk by hosting a free event with a high-level performance. Finally, I would want to create various low-cost potential revenue sources such as a raffle with prizes donated by business partners and donation buckets placed around the site.

Artefact 4 – Tileyard Meeting Minutes

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-p 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 the in 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.

Milly@tileyard.co.uk

Analysis of Artefact 4 – Tileyard Meeting Minutes

These meeting minutes are from the team's initial meeting with the Head of Operations at Tileyard, Millie. The meeting was arranged so that we could clarify several details that we weren't sure about, including curfew times, sound limits and licence issues. Unfortunately, many of the assumptions we had made in the organisation of our event were incorrect and the clarification of these has brought up more challenges to tackle.

The concept that we were building until this meeting had always assumed the use of the courtyard as our main area for live music – to keep with our theme, it seemed best to have this outside and it had the added benefit of being the largest space out of the three. Our assumption for using this open-air area was founded in attending a previous event (Notting Hill Music Networking in October) that had a stage and live music featured in the courtyard. Millie explained to us that because of residential noise complaints on that night, this was no longer possible. There are two solutions to this problem. Firstly, other similar events had used a marquee in the courtyard to minimise noise so we explored this possibility. Alternatively, we would have to move live music to The Gallery indoor space.

These solutions have a profound impact on the concept that we had been working on. The use of a marquee would be ideal, however after discussing the costs of a marquee with Millie, the estimated cost of over £3,000 is a huge blow to our budget, especially with the addition of decorating the marquee on the inside. Higher expenditure certainly eliminates the idea of a free event as we would be forced to charge a significant ticket price to avoid making a loss.

In contrast, whilst the idea of moving the music into The Gallery is better financially, it presents creative and logistical problems. So far, we have been working on the fact that our venue areas have a total capacity of 800, with the courtyard accounting for 600 of that figure. To move our main entertainment to The Gallery, which has a capacity of 150, would force us to significantly reduce the amount of people able to attend the event. This would have an impact on general ticket revenue, and also the business sponsorship we have access to. From a business' perspective, they want to reach as many people as possible and won't want to invest as much resource into an event with a smaller capacity.

Summary

Whilst this portfolio is not an exhaustive account of every action taken in relation to this event, it should serve as an overview of our planning, concept-building and methodology. It is clear that the event has significant challenges that need to be tackled before a solid plan can be put together. Since the meeting in Artefact 4, we have had discussions with Tileyard to postpone the festival and host it sometime in the summer to allow more time to manage the project. The idea of using a new venue is also under consideration due to the complications and the costs of using the Tileyard site.