ONE DAY EVENT - PROPOSAL PORTFOLIO

Event Name: ‘SOUL’
Event Location: Tileyard Studios
Event Date: Saturday 30th July
Event Group: Emma, Lera & Winnie

EVENT MARKETING PLAN

Event Name: ‘SOUL’
Event Location: Tileyard Studios
Event Date: Saturday 30th July
Event Group: Emma, Lera & Winnie

Event Planning & Implementation Timeline:

Date	Action	To Be Completed By…
Monday 13th June	Initial planning meeting	FULL TEAM
Monday 13th June	Budget set	Lera
Tuesday 14th June	Promotional campaign online begins | open submissions for student art for exhibition	Emma
Wednesday 15th June	Artwork created	Winnie
Thursday 16th June	Print ordered (flyers & posters)	Emma
Friday 17th June	Print distributed around campus & chosen locations for relevant target market	FULL TEAM
Monday 20th June	Secondary team meeting - musicians selected for entertainment & outsourced artists chosen	FULL TEAM
Tuesday 21st June	Paid ad campaign actioned ahead of payday	Emma
Wednesday 22nd June	Artists booked for performances & exhibitions	Winnie
Wednesday 22nd June	Outside catering booked	Winnie
Thursday 23rd June	Security booked	Lera
Thursday 14th July	Deadline for student art submissions for exhibition hit	-
Friday 29th July	Production & rigging to go in	Production team
Saturday 30th July	Event day | Soundcheck |	FULL TEAM

	Final Set Up	

Target Market Analysis:

Our target demographic for our soul event will be members of the black music community, particularly those with interest in history and soul music.

Age: 18 + (this particular genre and focus on black history can attract those of all ages)
Gender: Male & Female
Income: Lower Income (£18,000 - £30,000 P/A)
Location: London Central & surrounding areas - closer to Tileyard
Behaviour: Perhaps those that attend church, enjoy listening to soul music, upstanding citizens with educational interest
Lifestyle: Working class, perhaps 9-5, full time hours, family time, wholesome activities
Values: Religious, interest in education, historical values

Social Media Marketing Plan:

Date	Time	Post	Media/Asset	Outlet	Ad
Tuesday 14th June	6pm	Event launch post & tickets on sale announcement	Initial Event Artwork	Facebook, Twitter, IG & Tileyard Socials Also	YES
Monday 20th June	6pm	Reminder post with short promo video - again reiterating the event and sharing ticket link	Short Promotional Clip	Facebook, Twitter, IG & Tileyard Socials Also	YES
Wednesday 22nd June	6pm	Announcement of outsourced artists exhibiting at the event with ticket link	Images of Artists & Their Work	Facebook, Twitter, IG	NO
Wednesday 29th June	6pm	Entertainment lineup announcement (ahead of payday)	Full Lineup Poster	Facebook, Twitter, IG & Tileyard Socials Also	YES
Thursday 30th June	6pm	Payday post pushing tickets	Images carousel showcasing venue, food, art & artists	Facebook, Twitter, IG	NO
Saturday 2nd July	1pm	Four weeks to go countdown post with ticket link	Four week countdown image	Facebook, Twitter, IG & Tileyard Socials Also	NO
Wednesday 6th July	6pm	Showcase post of food vendors & drinks offerings on	Mixture of images & videos	Facebook, Twitter, IG	

		the evening			
Saturday 7th July	6pm	Three weeks to go countdown post with ticket link	Three week countdown image	Facebook, Twitter, IG	

Countdowns to continue, along with build up posts, on the day posting with important event info and set times, ticket warnings (dependent on how tickets will sell), video clips of the artists performing and interviews with the artists showcasing their work in the exhibitions. These posts will ensure continual exposure for the event, keeping it fresh in people's minds and eventually leading from exposure to conversions. Consistency is the key solo performance to help you establish your credibility, build trust, generate leads, and strengthen your reputation (Inquivix, n.d.). With the advertisements running in the background we will also be hitting new audiences whilst continuing to communicate with our current audience at the same time.

PR Plan:

Tuesday 14th June: Email to go out to all students via the Tileyard system announcing the event & tickets being on sale - ticket link embedded in email & links to Facebook event page

Tuesday 14th June: Press release announcing the event to go out to all local press, relevant contacts such as nearby black history magazines, art magazines and features that would be shown to our target audiences

Wednesday 29th June: Full event press release featuring entertainment announcement and artist exhibitions to go out to all the same press contacts as previous release

Wednesday 29th June: Email to go out to all students via Tileyard system announcing the full event lineup, details and artists - ticket link embedded in email & links to Facebook event page

By maintaining contact with press and tileyard students - we will again be consistently fresh in our audiences mind. Maintaining the correct language, branding and tone of voice that is suited to our audiences is key for getting the desired message across and communicating with them. “When your tone is consistent, your audience hears the same person speaking whenever and however they deal with you. That shows them you’re a consistent, reliable company to deal with, and that every part of their personal brand experience with you will be equally good (The Acrolinx Team, 2021).”

Bibliography

1. The Acrolinx Team (2021), *What Is Tone of Voice,* Acrolinx, viewed 28th June 2022, <https://www.acrolinx.com/blog/what-is-tone-of-voice/>
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WINNIE: THE GALLERY

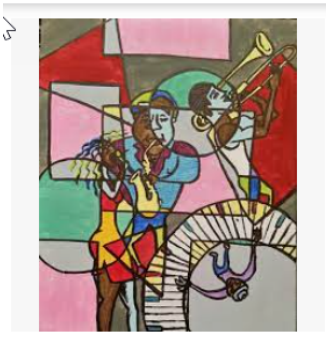
Background : History of Soul music

Soul music is a genre of African American popular music that led to many later genres, from funk and dance music to hip hop and contemporary R&B. The first soul songs were created when gospel songs were changed into secular songs by rewriting the lyrics. In the early-60s, the most popular style of soul music was Motown's pop soul. Soul music of the 60s and 70s later led to many other genres, including funk and hip hop and in the late 80s singers like Luther Vandross, Whitney Houston, Mariah Carey and Mary J. Blige were producing a style of smooth, commercial soul called contemporary R&B. Neo soul and the smoother sounds of contemporary R&B continued into the 21st century, but they were soon joined by two new styles namely "retro soul" and "alternative R&B". (Errey Matt, 2022)

History of soul music can be dated back to 50s which it continues to influence all the music genres that developed afterwards until now. Because of this, in SOUL, apart from having the main highlight in the evening concert which we will bring all different types of soul music onto the stage, we also would like to build a time tunnel in daytime, bringing the audience back to the old days, allowing them to see different art pieces illustrating representative people, art creations, environment, in those period of time. The art piece can be installation, paintings, drawings etc, each telling a story to the audience.

This will undoubtedly be an enjoyable & insightful journey for the public. While they are walking along this time tunnel, appreciating different art pieces, at the same time, they will be enjoying a glass of wine with finger food and listening to different soul music. What a lovely day will it be !

Invitation will be sent out to different universities and art classes and check if any of the students would like to contribute their artwork or even create a new piece to be put in this time tunnel. Credits will be given back to the students and will also reinforce the importance of the exposure of their work in front of different targets.

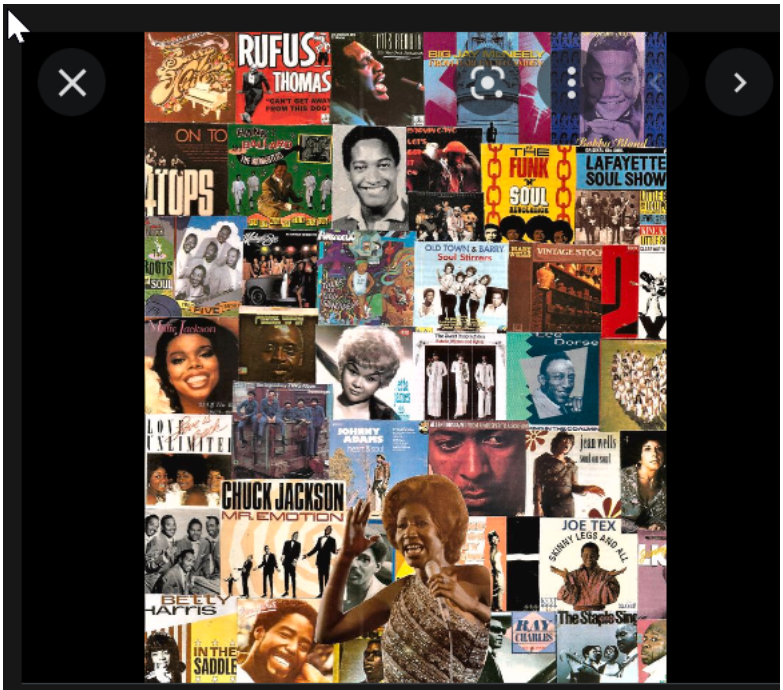


Soul music Painting by Chrys...
saatchiart.com

Paintings inspired by '70s soul music, movies ..
pinterest.com

James Brown Figure Handmade Fig..

etsy.com



Pixels

前往

Classic Soul Music Collage 7 by Doug Siegel

$17.35 USD* · 有庫存

Classic Soul Music Collage 7 Painting by Doug Siegel

Catering

Catering companies like Sandscatering (SandsCatering, 2022) , Eden Caterers (EdenCaterers, 2022), or Penni Black (Penniblack, 2022) etc. will be invited on the event date to provide food and drink and will charge them for a pitch. The food & drink served will be simple like standard finger food, canapes, street food together with beer & non-alcoholic drinks. The purpose of having casual food is just to complement the whole visit journey of the public who are enjoying their time looking at all the magnificent artworks from different artist about the history of Soul music.

The opening time for the food stalls will be from 12pm to 7:30pm and people will start move into the Gallery for the last session of the concert which will start at 8pm.

People can choose to purchase drinks from Vinyl Café (VinylCafe, 2022) or The Gallery (TheGallery, 2022) and they are able to take their drinks out of Vinyl Café and The Gallery to the exhibition area.

The Gallery

Vinyl Cafe

SMOOTHIES
BUILD ME UP
JUICES
FOOD ALLERGY NOTICE
IF YOU HAVE A FOOD ALLERGY OR A SPECIAL DIETARY REQUIREMENT PLEASE INFORM A MEMBER OF THE HOSPITALITY TEAM
THANK YOU
EAT NATURAL £1.25.
assorted box
Sesame Snaps
Nudie SNACKS

Live Music

In SOUL, the main performance stage will be in The Gallery. The Gallery is a 120 capacity space based at Tileyard London. Designed to be highly versatile to cater for the niche requirements of the top tier in both the creative and corporate industries. They can host various kind of events including music events, art exhibitions, community workshops, private parties and team-building workshops etc.

The performance in The Gallery will be for DJ sets between 12pm to 9:30pm. This will be a Hip Hop Soul Music event showcasing soul music from different time periods. 5 different sessions will be allocated to different DJs with the peak session at 8pm at night in which the audiences are free to dance, chat, networking, drink while enjoying the relaxing soul music from the DJ. Performance will end at 10:00pm the latest.

5 DJs sessions are:

- DJ 1: 12pm - 2pm
- DJ 2: 2pm - 4pm
- DJ 3: 4pm - 6pm
- DJ 4: 6pm - 8pm
- DJ 5: 8pm – 9.30pm

For the selection of DJ on that night, we will open this opportunity to those Tileyard-based companies see if they will have any referral of DJ who would like to perform that night. Honorarium will be offered to the artist but will try to keep it to a minimum because of the limited budget. Because of this, we will package the performance opportunity as a valuable chance to showcase their ability in front of different people especially those in the music industry, which will inevitably be beneficial to them for their future career so as to increase the attraction.

The Gallery has a high spec sound and AV facilities and a dedicated team which will do not need to source from outside but still can bring the event to the highest standard.

Appendix :

Location Map

Reference

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Errey Matt (2022) '*History of Soul Music'*, EnglishClub, 2022. Available at : https://www.englishclub.com/vocabulary/music-soul.htm (Accessed : 26 June, 2022)

Islington Government (2022) Temporary Event Notice (TENs). Available at : https://www.islington.gov.uk/business/licences-permits-registration/alcohol-and-entertainment-licences/temporary-event-notices/apply#guide-sections (Accessed : 26 June 2022)

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VinylCafe (2022), *Vinyl Cafe* Company *profile*. Available at : https://www.tripadvisor.co.uk/Restaurant_Review-g186338-d7815248-Reviews-Vinyl_Cafe-London_England.html (Accessed : 26 June 2022)

LERA: THE BUDGET

This is the budget plan for the day's event named “SOUL.” It is based on 500 people; however, it is worth bearing in mind that the gallery can only hold up to 120 people at a time. There is no budgeting for tickets to be sold, as Ticketmaster has a zero seller fee.

There will be two security guards for the day.

The ticket for the event will be £10. Keeping prices low will appeal to the Tileyard Students, who are studying full time and are on a budget.

The Vendor will be charged £500 to pitch at Tileyard and the vendor keeps all their intakes.

No money will be taken from the drinks being sold at the gallery. This is a non-for-profit event and is an event purely on the history of soul music and for anyone that has an appetite for music and where it came from.

DJs to play as follows:

- DJ 1: 12pm - 2pm
- DJ 2: 2pm - 4pm
- DJ 3: 4pm - 6pm
- DJ 4: 6pm - 8pm
- DJ 5: 8pm – 9.30pm

ITEM	ESTIMATED COST
Venue	£1500
DJs x5	£1000 (£200 per DJ)
Security x2	£400 (£200 per guard)
Photographer/Videographer	£350
Programmes x100	£65
Printing Banner etc.	£150
Temporary Events Notice (TEN)	£21
Public Liability Insurance	£109
15% Contingency	£540
TOTAL (EXC. CONTINGENCY)	£3595
TOTAL EXPENDITURE (INC. CONTINGENCY)	**£4134.25**

Profit from ticket sales (£10pp based on 500 people)	£5000
Vendor	£500
TOTAL PROFIT	**£5500**

TOTAL REVENUE (EXC. CONTINGENCY)	**£1905**
TOTAL REVENUE (INC. CONTINGENCY)	**£1365.75**

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LIVE MUSIC MANAGEMENT MODULE
GROUP PROJECT 2
REFLECTIVE SUMMARY
EMMA ANNE RAE

Event Name: ‘SOUL’
Event Location: Tileyard Studios
Event Date: Saturday 30th July
Event Group: Emma, Lera & Winnie

As a part of our Live Event Management module during the second term of the course, we were tasked with working in a small group with fellow students to create a one day event to be held at Tileyard Studios. Between us we were to meticulously plan out all the different aspects of planning said event, and clearly lay out our steps to executing the event successfully in a portfolio. We were not assigned a budget for this task, however due to the location of the event we did not feel we necessarily needed a huge budget to successfully host an event. Between us, we looked into aspects such as creatives, marketing, PR, catering, artists and so forth - covering all bases and providing a strong portfolio highlighting exactly what we wanted to achieve. In this reflective summary, I shall be looking back over the processes that myself and my group members went through to produce the full event portfolio, creative assets and ultimately how we came to make the decisions that we made throughout the task - and how these will positively impact the event and its campaign on a whole.

There were no recommendations upon group sizes for the task, however due to myself, Winnie and Lera having previously worked together on a group project - we were easily decided upon working together once more. The three of us have maintained consistent communication throughout the time we have spent studying at Tileyard, and I greatly look forward to hopefully meeting with them one day (possibly at our graduation!). In order to get an idea of exactly what we wanted to do event wise, we arranged a WhatsApp video call between the three of us and once again discussed our strengths and weaknesses and which aspects of the task that we felt we could do best. We also bounced event ideas back and forth, looking at what we think would work and what we could do that was perhaps a little different to the usual type of event you'd see advertised. In order to pull in a more cultural feel, we soon settled on an event that would be focussed around the history of Soul music, and intertwined within would of course be a timeline covering a lot of the black history surrounding this incredible genre of music. We decided upon the event name 'SOUL' - and that we'd host a day-to-night event displaying art pieces that communicated periods in time where Soul was at the forefront of the industry. We would incorporate art pieces from students as well as established artists, and almost lay it out as a trip back in time and a look into what life was like during the height of soul music in the black community. We would also offer food and drink via outside catering, with artists on hand throughout the event to provide the perfect backing track to this cultural exploration.

Once we settled upon our event idea, we went on to look at our different roles for the project. It was quickly decided that I would handle all things Marketing and PR for the event as I work full time in the Music Marketing industry and have worked with a multitude of promoters and event brands in the past on their marketing and PR strategies for small and large scale events and festivals. Lera stepped in to handle the budgeting and financial side for the event - with previous experience in this area she was the perfect person for the job. Winnie decided she would like to handle the visuals side of things, as well as looking into outside catering and artists that we would choose to perform at the event.

I felt the roles were correctly delegated and played to our strengths and weaknesses correctly, and off we went to work on the project. Between us, although it is mainly myself with the experience of hosting events - I felt we had a strong grasp on the task and a clear understanding of the event we wanted to put on. I feel the concept of the event would be hugely successful, given that it is to be held at Tileyard, a huge musical education institution and all-round musical hub, this would attract lots of people and peak the interest of students as well as members of the public - maximising our ability to sell tickets and gain a good footfall on the day of the event.

When taking a closer look into my role and the work that I contributed to the portfolio, I have utilised my skills and event industry knowledge to put together the various marketing aspects of the event into a marketing strategy that outlines exactly what we would do to market SOUL successfully. The first part of my role was to lay out a timeline of key dates for the campaign, so it was clear as to what would be done throughout the campaign - from the date of our first meeting through to the event day

itself (and everything in between). I feel it is important to have a sheet like this, so we can refer back to it and see where we are at with everything at any point and also ensure we're staying on track. I have added in a column that states who is to do which job, and each thing upon completion can be highlighted so we know what has been done and what hasn't. Although there are dates mentioned in this grid, as it always is with events, dates can change and be pushed back. So this sheet could change or be updated as the campaign progresses and is very much dependent on outside factors being reliable - such as artist agents and catering companies.

The second part of my piece is the social media plan - this is a rough idea of what posts would be going when, at what time and where exactly they would be posted. I have included the Tileyard socials in some of the posts as often when I have worked on events, we have also had the venues posting about said event on their pages. I would also request all artists booked to play at the event to post about the event, including the ticket link in the post, to maximise exposure and inform their following that they will be playing at the event with all event details on the artwork.

I feel it is extremely important to ensure you maintain a steady social presence with any business, and promoting and selling an event is no different to this. A solid launch and overall social media campaign massively contributes to ticket sales and by utilising paid advertisements and outside sources to post (Tileyard, artists) - you're continually hitting new audiences, whilst still maintaining contact with your current audience through organic posting. Since social media users are constantly being bombarded with new content, their recall capacity has taken a hit. The only way to stay in the customers' mind and not get lost in the social media landscape is to post content regularly (Flynn, 2022). Consistent posting throughout the campaign will ultimately improve reach, and also ensure that our event is fresh in our audiences minds. By repeatedly seeing our posts, if the event may be of interest to an audience member, this will eventually lead to a conversion and said persons purchasing tickets.

The campaign will run for roughly six weeks, and I've made a point of slowly but surely drip feeding key pieces of information such as the artists performing, those exhibiting their work and so forth to keep our audience engaged and to build excitement for the event. People want to know what you have to offer, and about all aspects of the experience that they will be buying into. If you go out with all information at the very start, sometimes this can mean the campaign can become stale and repetitive by repeating the same information over and over again - when your audience already knows about it. Build up and teaser campaigns, I believe, are key to running a successful social media marketing campaign for any event. I have also ensured to set the date for the full lineup and event information announcement to go out one day ahead of payday, to peak interest and maximise payday purchases from audience members.

The final aspect to my event marketing plan was a short strategy for PR, and what we would do outside of social media to further boost the event and reach our target audience. I plan to utilise the student hub for Tileyard, sending out email marketing campaigns to the database - once when the event is initially announced, and then again once the full event details are live to coincide with the announcement and also ahead of payday. Due to the event being located at Tileyard, and with it being targeted at students as well as the public - I feel it would be incredibly useful for use to utilise the student email, and that this would be something we would be able to do due to the nature of the event and its focus around musical history. These email campaigns would maintain the event branding and tone of voice to ensure consistency throughout, and they would also have the ticket link and facebook event link embedded for those interested to easily access further information and tickets.

I've also included the sending of two press releases in this plan, again there would be one press release to go out to coincide with the initial event announcement, and a second to follow up on the first with the full event lineup and information. Public relations helps maintain your reputation through

winning audience approval. It can educate all possible consumers and sway them to your point of view. It even helps to provide the target market with more detailed information than they would normally receive from other forms of marketing (Wagner, 2020). I plan to utilise my own online PR platform for sending these press releases out. I use this software regularly for event campaigns in my own work. I use an online software called Prowly that allows you to search through their extensive database of press contacts, both national and international. You can narrow your searches right down and focus on particular industries, locations, publications.. The options are endless and I feel this software is extremely useful for those handling PR aspects of campaigns. For this particular event I would focus on London based contacts working within the soul music industry, publications focussed around black history, musical history, and local newspapers and magazines. I have not included the press release itself, however the release would again remain on brand and would feature the event artwork, all event information and have a strong focus around the event and why it's important/a must visit for attendees.

In terms of the other girls in the group, Lera handled the finances aspect of the event. Creating a detailed budget sheet laying out exactly what would be spent in total, and where said money would be spent. As well as this, the sheet includes any income to be earned from the event, such as pitch fees from food traders on the day of the event.

Winnie took the role of working out the programming side of the event, and actually took on quite a lot for this task. Despite maybe having not worked in events as much as myself and Lera, I feel she took to the task like a duck to water and produced a very detailed piece of work clearly outlining catering companies we'd be looking to use, artists we would book and also design aspects for the event artwork.

I thoroughly enjoy working on these group tasks with the team, and feel despite the time difference with Winnie being in Singapore - there was very little impact from this upon the task itself or our ability to work as a team. There was maybe only one thing that I may have done differently during this task, and this is the choice of musicians to play at the event itself. Lera chose for us to have DJ's on the day, however I felt a live music act or band playing in the background would have been much better suited to the event. When I suggested this to the team they felt it would overcomplicate the assignment, this may be the case - however I feel that I might be a bit of a perfectionist with these things. I also think that it is important to be meticulous and thorough in all aspects of your work, and that it's always worth giving an extra push should we have the opportunity to improve.

To conclude, I feel as a team we produced a successful one day event plan portfolio. The portfolio strongly outlines the various aspects, assets, businesses and tools that we would use and implement in order to successfully execute our event. I thoroughly enjoyed working on this project as I feel it gave me opportunities to shine and display my skills and put my passion to good use. If this campaign were real, I would feel quietly confident that we'd have decent response and interactions on the event page - leading us to a higher volume of ticket sales!

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