



Portfolio 2

BMTY7005 | LIVE MUSIC & EVENT MANAGEMENT

BATKOVA, KALINA – 2014509 (TILEYARD EDUCATION)

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Event

“Shine The Spotlight” is a Girls in Music one-day networking event for women in the music industry in August 2021 at Tileyard Studios, Tileyard Road, London. The aim of the event is to allow women in the industry to connect and learn from others who are successful in the field. A survey done by UK Music – the Workforce Diversity Survey, shows that 49.6 percent of the 3,670 respondents are female (UK Music, 2020). This suggests that more women are entering the music industry professionals’ field, so more of them who have interest in the area would have the chance to get the job and develop their careers. The program of the event gives female musicians the chance to perform. The main selling point of the event, however, are the panels featuring successful and knowledgeable women in music.

5 W’s

The 5 W’s of event management are who, what, where, when, and why. They are a very important tool as they help the organiser understand exactly what kind of event they want to make and “help to determine things such as the event marketing plan, costs, logistics” (Schiraldi, 2012).

For this event the 5 W’s are listed below:

Who: Women who work in the music industry or want to, Tileyard-based female professionals

What: One-day networking event for women in the music industry with 200 capacity

Where: Tileyard Studios, Tileyard Road, London, N7 9AH

When: August 7, 2021 (10 AM – 4 PM)

Why: To celebrate the rise in numbers of female working professionals in the music industry. To help women in music meet other like-minded people and learn from others in their chosen field

Design

The Creative Director put together a mood board for the aesthetic of the event prior to the creation of any marketing materials (Figure 1). The predominant colours are purple and pink, reminiscent of the ‘80s and carrying a summer feel with the adoption of turquoise, palms imagery and neon. This mood board is used to design the promotional materials such as posters, online images and content, as well as the tickets, passes and wristbands.

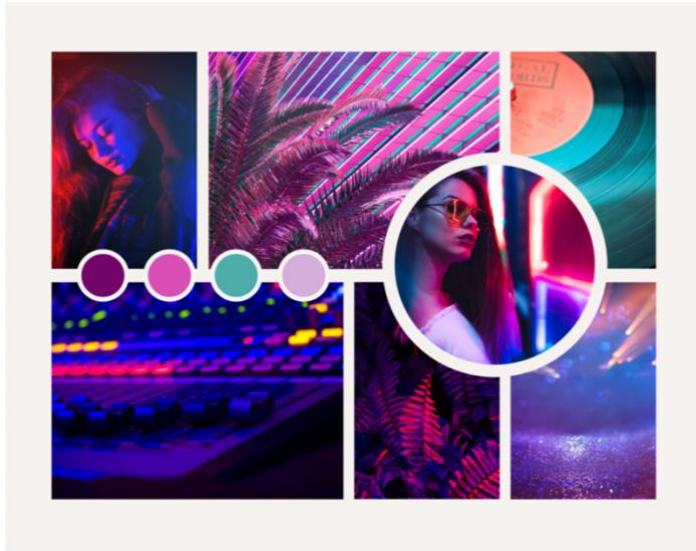


Figure 1. Mood board

Logo

The logo is created by the Brand Manager using the mood board as inspiration (Figure 2). The logo is simple, so it is more memorable and can fit nicely into a small profile icon on platforms such as Instagram. It is argued that simple logos are better because “when the logo is simple in design, the mind can process it more quickly and efficiently to take over your sensitive side”, thus generating the wanted emotional reaction (BusinessBlogs, 2021). The font seems hand-written to demonstrate the organisation deals with the workplace and is more professionally oriented. Furthermore, instead of a dot, the top of the “i” has a star to show the mission of the organisation, which is to make women in the music industry shine.



Figure 2. Girls in Music Logo

The logo is exported with a transparent background to be put on light-coloured backgrounds and with a coloured circle around it for darker surfaces. They are exported as PNG files since only this format allows transparent backgrounds and it is generally considered higher quality than JPEG. Logo variations “give your brand versatility and help you present your brand in its best light in different settings, both print and digital” (Steph Corrigan Design, 2019).

Programme

The event hosts 8 different panels at The Gallery:

- LGBTQ: how LGBTQ representatives find it working in the industry and how their culture is represented
- Festival: experiences in festival work
- Live show: promoter, tour manager, booking agent
- Production: studio & live
- Artist & Songwriter
- Management
- Label & Publisher
- Film, TV, Game: curator, supervisor, composer, sound editor

A list of the speakers is provided in Appendix 1.

The event also has speed mentoring and networking sessions. In the mentoring tent, people would be able to book a one-hour slot to meet panel speakers. This would be done online prior to the event. A session per mentor lasts 10 minutes. If impressed, they might give their contact details to mentees, making this an attractive marketing angle for promotion of the event.

Throughout the day, female musicians perform at the main stage. Slots are given to artists that applied online. Tileyard artists are a priority, but performance opportunities are given to BIMM, ACM and ICMP students or alumni. Female artists or bands who are not connected to music academies can also send submissions.

Stage

The main stage is located next to The Gallery and The Vinyl Café, ensuring the attendees' constant entertainment. A FOH booth is located almost central to the stage. Proper equipment is rented, and stage is built one day before the event. No lights are rented because the event only runs throughout the day.

Vendors & Stalls

All three food & drink stalls are placed outside next to each other. They are female-owned to go with the women-centred event. They pay rent £200 pounds each. The Vinyl Café also offers food, but people are encouraged to buy their drinks from there to enjoy the atmosphere and network. Since no rent is taken from The Vinyl Café, a partnership is formed where 40 percent of profit from the day goes to Girls in Music.

Staff

The staff at this event is minimal due to its small scale. Besides the directors and managers, there are two cleaners, two waste volunteers, ten volunteer stewards, a security team of six, two people present at the box office, a sound engineer at the main stage and a

a physical ticket (Figure 4). Both the front and back have a cohesive, positive theme. The design is rather clean and simple, so all important information reaches the buyer.



Figure 4. Ticket (first image – front, bottom image – back)

Wristbands

At the day of the event, once the attendee gets their ticket scanned, they would receive a wristband to wear throughout the whole day. There are two wristband designs – regular and VIP (Figure 5 and 6). As observed, the design fits the same style as the tickets. Having two designs makes it easier to separate the VIP visitors from the regular ticketholders.



Figure 5. Regular wristband



Figure 6. VIP wristband

Box Office

Tickets for “Shine The Spotlight” are available for purchase on the Girls in Music website. The ticketing platform used is Tix.com as their box office fee for tickets sold through their box office system is \$0.25 per ticket. On their website they state: “No set up fees. No monthly or annual fees. No hidden fees. No risk.” (Tix.com, 2021). Compared to Eventbrite, for example, their fee is much more favourable, hence why it is chosen.

A box office is built on site at the entrance for people to purchase tickets at the door from the two ticket volunteers. Once the ticket is bought, it is scanned at the entrance by the volunteers that hand the visitor a wristband. Then, a security check is carried out.

Marketing

A marketing plan is created to identify the target market, marketing strategy and highlight how the event is promoted (Appendix 2). As stated in the marketing plan, the “event is aimed specifically at women in the music industry, but what sets this event apart from others is its ties and connections to the local community. This is not intended to be a show stopping event with a number of high-profile guests, but more of an open opportunity for those who are yet to take the dive into the world of the music industry. Our event is open to all, with emphasis on minority groups and providing advice and motivation to those whose dreams seem unreachable” (Girls In Music, 2021).

Social media channels are utilised to popularise the event. Instagram content is pre-planned and ready to post once promotion starts (Figure 7). Furthermore, various music media channels and influencers are contacted to talk about the event (Figure 8). The official event poster is sent to them, so they can share it on social media (Figure 9).

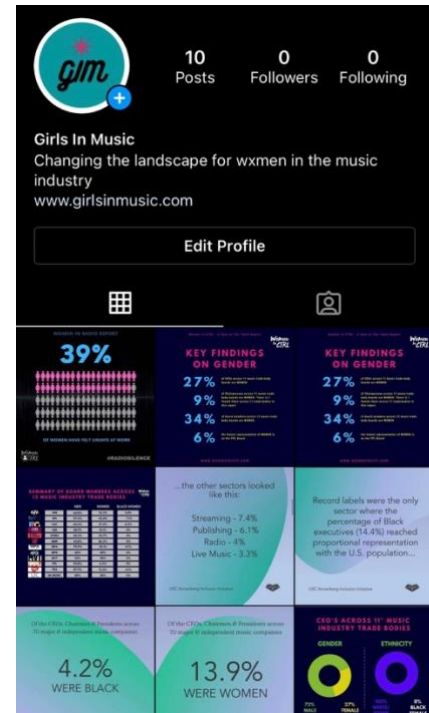


Figure 7. Instagram profile

Account Name	Why we should reach out
@womeninctrl	11,7K followers, empowering and connecting women in music
@shesaid.so (+ regional ones, @shesaid.so.london)	26.3K followers, a global community of women, gender minorities & allies in music
@youngmusicboss	10K followers, events, news, education
@sheisthemusic	40.2K followers, community, opportunities for women in music
@aim_insta_uk	6,3K followers, non-profit trade body looking after UK's independent sector
@youthmusic_charity	4,4K followers, a charity supporting young people 18-25 in music
@mmf_uk	12.8K followers, world's largest professional community of music managers
@musicweekinsta	22.4K followers, music (industry) news UK
@ivorsacademy	6.5K followers, supporting songwriters & composers in the UK

Figure 8. List of influencers to promote event



Figure 9. Official event poster

Budget

Budgeting “allows for strategic, long-term planning for everything from current operating costs to potential expansion” (McQuerrey, 2019). When starting out, a business needs to be tested and the chances of making profit are often low. The budget is kept to a minimum making it more possible for the event to break-even. Since this is the first “Shine The Spotlight” event, the capacity is small resulting in minimal revenue.

If all tickets are sold:

$$£10 \times 150 = £1,500$$

$$£20 \times 50 = £1,000$$

Assuming that all tickets are sold online, then the \$0.25 fee per ticket should be considered:

$$£0.18 \times 200 = £36$$

Thus, the revenue from tickets is £2,464. An additional £600 from vendor rent, as well as roughly £200 from the split with The Vinyl Café are added. So, the projected revenue of the event is £3,264.

This number helped the financial manager determine how much the event should cost (Figure 10). They dedicated a £2,000 budget. A website called Digital ID charges £59.9 for 100 printed lanyards for 50 guests and 50 staff members. Another service called AA Wristbands charges £8.50 for 100 coloured wristbands with text on them. For the purpose of this event, 150 regular and 50 VIP wristbands are needed. The temporary events license is £21.

The company Outdoor Stages is used for the main stage that is meant for an audience of 100 – 1,000 people. They charge £790 for the stage and £100 for delivery. The audio crew charges £180 for PA hire with an engineer.

The budget for crew catering is £300. Artists are not paid. The cleaners used are Tileyard employees. Staff members such as waste employees, stewards, and box office employees are volunteers. All of these people are convinced to join in order to support the cause of celebrating women in the music industry but also to have access to some panels and possibly create contacts.

Shine The Spotlight Budget

Budget	2000
Venue Hire	200
Wristbands	17
Main stage	890
Guest/crew lanyards	119.8
PA sound booth	180
Crew Catering	300
Mentoring tent Hire	100
Temporary events liscence	21
Total	1827.8

Figure 10. Event Budget

All of these expenses add up to £1,827.8. However, a security team is not included in the budget above. It is estimated that a security company charges £400 for such an event. So, the budget is now £2,227.8.

To sum up, it is predicted the event will generate £1,036.2 profit.

Team Roles

Girls in Music (GIM) is a company headquartered in the UK with employees working remotely. The company's mission is to "empower women within the music industry by providing various platforms for showcases, networking opportunities, master classes and workshops" (Girls in Music, 2021).

The Girls in Music team consists of five members. Jennifer Hukins is the Brand Manager, Zoe Bastin is Creative Director, Emma Moore is the Licensing and Financial Manager, Kalina Batkova is the Event and Site Manager, and Grettel Killing is the Marketing Manager. All team members are present on site at the event and work at areas people are needed.

The Brand Manager is responsible for the design of the event based on the Creative Director's vision. Jennifer created the logo, as well as the ticket, wristband and poster design. She ensures the brand of Girls in Music spreads with the right message and tone.

The Creative Director directs the team by providing the vision for the event – from the assets design, event décor and themes to the overall idea of the event, all provided in a single document. The programme is also curated by her.

The Licensing and Financial Manager does research and applies for the needed licenses, in this case a temporary events license. She also determines the budget based on the revenue projected and tries to fit all costs into it.

The Event and Site Manager ensures all health and safety protocols are followed. An Event Safety Management Plan will be presented to the team and staff. Risk Assessment templates will be created to be distributed to the vendors to fill out prior to the event. The site management duties include making the site plan, organising and supervising the staff, and making sure there is appropriate crowd control.

The Marketing Manager crafts the marketing plan for the event, while also planning the promotion, which includes finding and contacting the list of influencers who would popularise the event.

Team Meetings

Team meetings are important because they "help the team deliver quality work much faster and chart on a better path together" (Kanban Zone, 2020). Moreover, they build stronger relationships, establish alignment, help make better and faster decisions, promote inclusion, facilitate creative thinking and innovation, and improve employee engagement (Kanban Zone, 2020).

This is why team meetings are a substantial part of completing this project. We met on Zoom to discuss ideas, delegate tasks, ask for help, and present work done so far (Figure 11). All documents or images completed by team members are placed on a shared Google Drive folder (Figure 12).

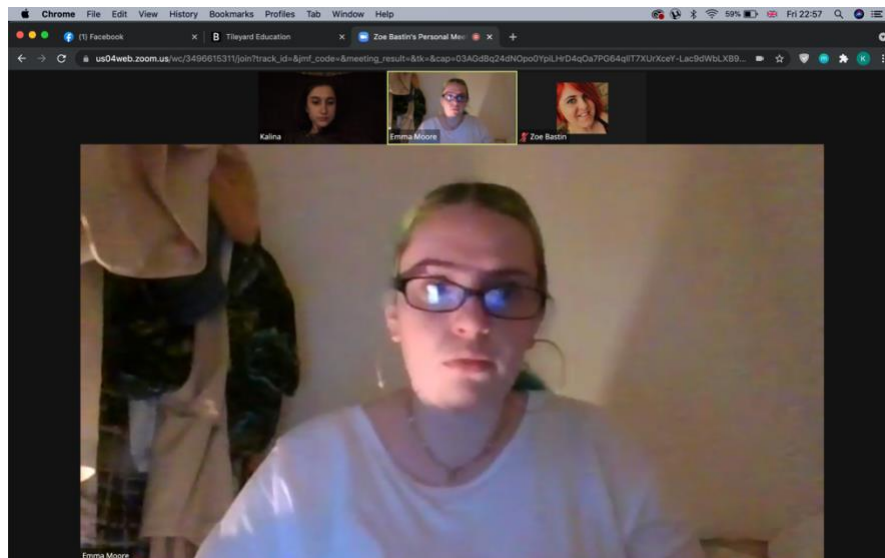


Figure 11. First team meeting (before other two members joined)

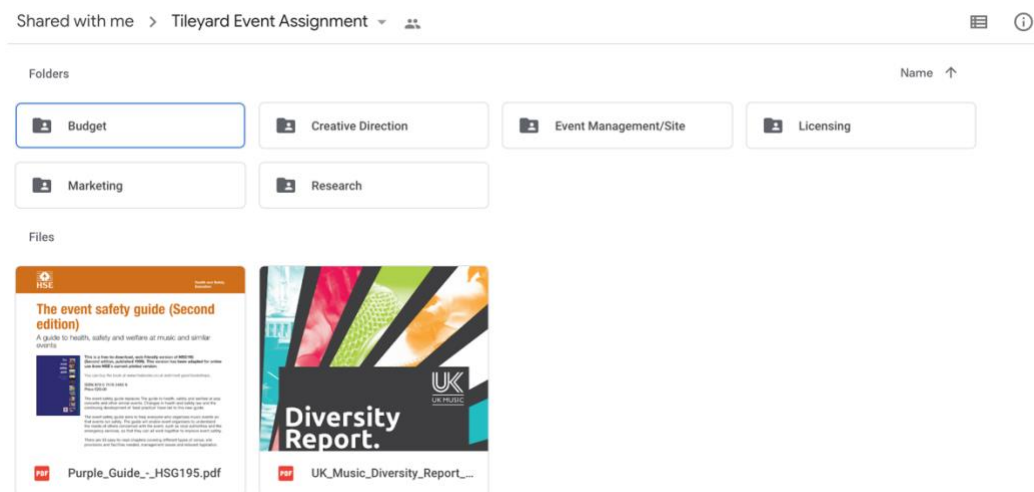


Figure 12. Shared Google Drive folder

Reflective Summary

The process of organising the event was interesting and helped me learn a lot about event and site management. However, the reflection examines ways in which the completion of the project could have been better. A reflection is “a process of exploring and examining ourselves, our perspectives, attributes, experiences and actions and interactions, helping us gain insight and see how to move forward” (IAD, 2018).

Even though we chatted regularly on WhatsApp, the overall group communication could have been better. For example, for a long time some group members thought the event would run over two days, which slowed down the process and resulted in incorrect asset creation.

Furthermore, a lot of tasks were left to the last minute. This is why not all components of the event were properly discussed. So, some differences could be found in each members' reports. For instance, the security fee was not considered in the budget, so I added it for the purpose of my report.

Another issue is the budget and the ticket price. The value this event brings could be worth more than £10. This way the revenue would be bigger, allowing for a more realistic budget could, so all expenses are properly covered.

Moreover, a key aspect in the successful completion of a group project is a set meeting schedule with pre-planned topics to discuss. The sessions should be recorded and uploaded to Google Drive, so everyone has access to the information needed at all times. Time needs to be managed better, so all tasks are completed to the best standard and then discussed in a final meeting.

To conclude, even though there are issues in some of the assets provided, an event like "Shine The Spotlight" is a good idea. It has potential in growing, especially held at a place such as Tileyard, which is known for valuing community.

Word count: 2,664

Appendix 1 – Event Speakers

Francesca O'Connor

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Make Waves Management

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Liv Thompson

Bassist

Little Mix, Becky Hill

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Appendix 2 – Marketing Plan



Girls In Music

Marketing Plan 'Shine the Spotlight'

Our Objective: To host a one day event showcasing the talents of women within the music industry with special emphasis on POC and LGBTQ+ groups. Our marketing strategy involves the use of social media, networking events and printing of promotional material. Our aims are to sell a minimum of 60% of tickets for the event.

Authors of Document:

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- Grettel Killing - grettel.killing@gmail.com
- Kalina Batkova - kalina.batkova@gmail.com
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Business Summary

Our Company

Girls in Music (GIM) is a company headquartered in the UK with employees working remotely. The company's mission is to empower women within the music industry by providing various platforms for showcases, networking opportunities, master classes and workshops. This Marketing plan is for our flagship event - Shine the Spotlight.

Our Marketing Leaders

Jennifer Hukins is Girls in Music's Brand Manager.

Zoe Bastin is Girls in Music's Creative Director.

Emma Moore is Girls in Music's Licensing and Budget Manager.

Kalina Batkova is Girls in Music's Site Manager.

Grettel Killing is Girls in Music's Marketing Manager.

SWOT Analysis

As GIM's marketing team, we want to help the brand lean into what it does well, improve what it doesn't, capitalize on what it can do, and defend against what could challenge it. With that in mind, here is our SWOT analysis for the Shine the Spotlight event.

Strengths	Weaknesses	Opportunities	Threats
One day event with a multitude of activities	Limited funding in place for the current event.	Opportunity to host further events if this one is successful due to connections with Tileyard	Weather could cause the event to be cancelled.
Wide variety of guests - something for everyone.	Location could be problematic for some.	Limited other companies offering a similar experience	New company so this could mean our attendance is lower than anticipated

Business Initiatives

Girls in Music has the ambitious goal of increasing the number of women in the music industry. To help the business do that, our marketing team will pursue the following initiatives:

Initiative 1

Description: Hosting a one day event with multiple guest speakers, workshops and networking opportunities as well as live music specifically tailored for women in music. The event will take place at Tileyard Studios in London.

Goal of initiative: to sell at least 60% of tickets and increase confidence in the women attending, provide them with opportunities and give them a chance to ask industry professionals questions to help their own career development.

Metrics to measure success: Attendance and ticket sales of at least 60%

Target Market

Buyer Personas

We have identified our target audience to be females aged between 18 and 35. Within this age range we expect that our target audience will be from a variety of backgrounds and ethnicities, but all with a keen interest in working within the music industry. We expect to have a number of attendees who identify as LGBTQ+. We expect that a small portion of our target market may not have a desire to work within the music industry, but may be a creative who is keen to take up the networking opportunity we will be providing.

Our key buyer is a single female aged between 18 and 35 who is working full time but not yet currently within the music industry, and is keen to explore the options available to her. She is considering a career change, but unsure as to the options available to her.

Competitive Analysis

Within our target market(s), we expect to compete with the following companies:

Women in Music

A non-profit organisation founded in 1985. Offers education, career development and networking events alongside broader programming initiatives. Aims to empower women

through panels, seminars, webinars, workshops, performance showcases, achievement awards, leadership summits, and global initiatives.

The scale of Women in Music's events is much greater offering events worldwide since 2016. Sponsored by Distrokid, TuneCore, CD Baby, Universal, ASCAP and BMI to name a few so much more well established in the music industry.

How we can compete: Using our local connections and embracing the 'small independent' ethos makes us seem much more accessible. Women in Music uses many of the same keywords on their website that we will use to promote our event - this could aid us in Google searches.

Moving the Needle

A platform for supporting women in music through a not-for-profit educational support group that encourages young women to enter the music industry. Founded by Key Production Group CEO Karen Emanuel; Music For Nations label head Julie Weir; Getahead CEO Jenni Cochrane; VoiceBox Consulting CEO Silvia Montello; Positive Subversion managing director Síoira McComb; and journalist and BIMM educator Jen Otter Bickerdike.

How we can compete: Consider offering job opportunities in the long term as this is something MTN doesn't yet do.

SheSaid.so

Described as a global community of women and gender minorities in the music industry, She Said provides mentoring and job opportunities with 12,000 and 18 global chapters including NYC, France, Italy and Mumbai. With a mission to connect and empower underrepresented communities, the company has flourished in its short 6 year life span.

How we can compete: Again, by embracing our small and independent ethos and using it to create connections in the local community. A smaller organisation can seem much more approachable.

Market Strategy

Product

The event is aimed specifically at wxman in the music industry, but what sets this event apart from others is its ties and connections to the local community. This is not intended to be a show stopping event with a number of high profile guests, but more of an open opportunity for those who are yet to take the dive into the world of the music industry. Our event is open to all, with emphasis on minority groups and providing advice and motivation to those whose dreams seem unreachable.

Price

We will offer 150 standard tickets at £10 and 50 VIP tickets at £20 with an estimated profit of £1502.20

Promotion

We will utilise social media channels to promote the event, particularly calling on our connections with Tileyard to ensure continuity.

Timeline

(date) - Teaser of event by revealing sections of the flyer on social media channels.

(date) - Announcement of event via social media networks.

(date) - Unveiling of guest panelists (over a period of weeks)

(date) - Pre-sale tickets

(date) - Unveiling of musical performers

(date) - General ticket sale

People

The creative director of the event is Zoe Bastin. Her role is to oversee the direction of the event. In order for our event to be a success, we also have a number of other team members who are key to implementing a successful strategy. Emma Moore is licensing and budget manager and her responsibilities are to implement a budget and revenue stream and ensure licenses are completed, while Kalina Batkova will be operating as Site Manager and be creating a site plan. Jennifer Hukins is the Brand Manager and will be ensuring consistent branding across all promotional activities, and Grettel Killing will be working as Marketing Manager and who will be supervising the implementation of our marketing strategy

Process

The process for delivering our event to our target market will include a range of social media activities in the run up to the event. On the day of the event we intend to have a number of guest panelists, workshops and networking opportunities which will provide attendees with the opportunity to ask questions, network and increase their confidence.

Physical Evidence

We will monitor the success of this event partially through ticket sales, but also through a number of feedback response forms which we will hand out on the day of the event. We will also consider emailing attendees a short questionnaire after the event to gather further feedback and suggestions.

Marketing Channels

Over the course of 2021 we will launch/ramp up our use of the following channels for educating our customers, generating leads, and developing brand awareness:

Instagram

Purpose of channel: To continue to promote GIM after the event. To share stories of the event, images and feedback (positive reviews!).

Metrics to measure success: use of insights to measure engagement in posts and click throughs to the website. Page followers, post likes, saves and shares.

TikTok

Purpose of channel: To share video content of items from the day. In particular we hope to have panelists record short video clips which we can continue to share into the future.

Metrics to measure success: Engagement on posts - shares, likes, saves etc.

Facebook

Purpose of channel: To continue to promote the work of GIM and promote any future events.

Metrics to measure success: Page followers, post likes and shares. Option to post polls which will allow us to continue to gather feedback and data even after the event.

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