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Module:SBTY7005

Live Music & Events Management
Portfolio 2

Introduction

The brief for this project was to create a one day cross media cultural event to be held at Tileyard studios. We were required to create at least 4 artefacts to demonstrate our ability to work as part of a team in producing the event. Unfortunately I was late in being assigned to a group but was very grateful to be attached to a team who were working towards a women in music event.

As the group had already met, they had already covered the 5 W's of event planning which are listed below

The 5 W's

Who?

What? A one day cross cultural live event featuring workshops, live music, podcast recordings and seminars from wxmen in the music industry.

Where? The event is to be held at Tileyard Studios based at the London campus

When? The event will take place on Saturday 4th August from 10 am until 4pm.

Why? To create opportunities for women in the music industry to network and get advice on a range of topics within the industry. There will also be live music provided by students from Tileyard to give them some exposure.

The Theme

It was really important to the group that the focus remain on women in music, but we were also keen to involve LGBTQ+ and POC groups. The branding needed to communicate the female influence on the event, but also remain professional. We had also discussed the idea of giving Tileyard students an opportunity to audition to perform at the event.

After initially being tasked with marketing, I was later assigned to brand management as a lot of the work I had already done was creating a consistent brand. The rest of the group had already put together a mood board before my joining, so the colour theme was already set. The palate included pinks and neon colours, and we decided as a group that the name of the group should be a reflection of the neon theme hence the event name 'Shine the Spotlight' was born.

Group roles

As I was a little late to joining the group a lot of the group roles had already been assigned: Emma was in charge of budgeting and licensing, Kalina was in charge of site management and Zoe was Creative Director. Items that were left to be chosen were things such as the name of the event, logo and ticket design, and date of the event. I was initially tasked with the role of marketing manager, but a week or so later following Grettels joining of the group the role was reassigned to her, and I took up brand management.

We set up a millanote, Monday and Google drive where we could all upload our work as we progressed. After our second meeting as a complete group, we decided that the Millanote and Monday weren't necessary as well as the google drive so agreed to save everything there so that it was all in one place.

Initial Meeting

Even though I wasn't present for the first meeting I felt it was important to include notes made from that first meeting in this report as a great deal of content for the event stemmed from this. This meeting was also where the mood board was put together, which was important for me when creating event branding.

Women in Music Event - Meeting One

Panels

- LGBT Panel. Sharing how they have found the industry and discussing key spaces and networking for LGBT Woman as well as representation of LGBT culture.
- Festival Panel, discussing experiences in events.
- Promoter, tour manager and booking agent panel. All things Live
- Production Panel. Discussing the production industry both studio and live.
- Artist and Songwriter Panel.
- Management Panel.
- Label and publishing Panel.
- Film, TV panel and Game. Music supervisors, composers, sound editors etc.

Live Podcast Recordings

- Girl Twiddling Knobs – Female led DIY musician podcast (Music Tech) https://podcasts.apple.com/gb/podcast/girls-twiddling-knobs/id1541838685
- On Wednesday we where black- POC female led Alt music podcast. https://podcasts.apple.com/gb/podcast/on-wednesdays-we-wear-black/id1548492384
- Just a Girl – female led music commentary podcast. https://podcasts.apple.com/gb/podcast/just-a-girl-podcast/id1525222001

Speed Mentoring and Networking Sessions

- A session each event day lasting 1 hour to 2 hours.
- Sign up when attendees purchase tickets. Limited capacity of the sessions. First come first serve, opportunity to charge extra to take part if budget requires that.
- 10 to 15 minutes sessions per mentor.
- Mentors can offer contact details if impressed by mentee but not essential. But could be a good marketing point.

Vinyl Café and Swap

- Good place for attendees to hang out between Panels and performances.
- Able to Network between themselves and discuss music.
- Vinyl Swap for people willing to take part.
- Possibility to get local vinyl shop involved to sell as a vendor.

Performances

- Range of artists to perform across the evening till late.
- Tileyard student audition for chance to perform on first night of event, possibility to open this to other music universities within London such as BIMM, ICMP and ACM.
- Last night of event, has one or a few well known artists as a sort of after party, even if just one major headliner.
- Artists should have a range of genres from female fronted rock bands to female solo artists.
- Possibility to include female DJs depending on timings and licenses.

Mood Board and Design

- Neon lights décor.
- Varied colour palette, purples, turquoise and teals.

Items for the day

Items for the day were to include guest talks and panel discussion, live podcast recording, live music performances and a networking opportunity in the Vinyl cafe. Though not described as one of her tasks, the list of guest speakers was coordinated by Grettel in her role as marketing manager and she put together a great list of influential people to approach to talk at the event as well as contact details for each.

Below is the list of speakers we hoped to sign up to speak at the event, plus contact details for each as well as their current job role. When putting together the flyers for the event I listed Fraqncesca, Jenny, Sammy and Michelle as I felt that this was a versatile collection to advertise on the flyer.

Francesca O'Connor
Founder, Artist Manager, PR Agent
Make Waves Management
http://www.makewavesmanagement.com/
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Jenny Wade
Artist & Label Manager, Director of Bristol Women in Music
Black Acre
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Sammy Andrews
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Tier Music Management & Publishing
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Celebtronic International Promotions
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zena@partisanrecords.com

Dellessa James
Senior Artist Relations Manager
Amazon Music
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Eva Greene
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Black Acre Records
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Remi Harris
Training & Coaching
Remi Harris Consulting
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hello@remiharrisconsulting.com

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AIM Chair; Founder, Consultant
Women in CTRL
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nadia@ctrl-mgmt.com

Ruth Barlow
Director of Live Licensing
Beggars Group
https://www.beggars.com/
ruth@beggars.com

Jennifer Pudney
Junior Brand Manager
Native FM

Artist Management
Tileyard Music
www.tileyardmusic.co.uk
sophie@tileyardmusic.co.uk

Julia Killer
Head of Music Label Partnerships EMEA
Facebook
www.facebook.com
juliakiller@7digital.com

https://www.native.fm/
events@native.fm

Liv Thompson
Bassist
Little Mix, Becky Hill
livthompsonbass@gmail.com

Budget

Emma was in charge of the budget for the event and made a table of costs available to us. Initially our budget was £1000, but after some further discussion we realised we would need to spend more on the staging than first anticipated which pushed the budget up to £2000. With this budget we would need to sell 200 tickets in order to make a decent profit. We had not had much discussion as a group about providing the option for a VIP ticket, and with such a wide variety of items available on the day I am unsure as to what additional items we could offer to make the VIP tickets appealing. Potentially we could save money on printing of lanyards, as we don't intend to have 50 guests and it is unlikely we would have so many staff at an event for only 200 people.

Our revised budget meant that our potential profit decreased dramatically as it first stood at little over £1500 but now is at just over £600.

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 lisence	21
Total	1827.8

- The shine the spotlight event has a £2000 budget.
- Website Digital ID charges £59.90 for 100 pre=printed lanyards (will need around 50 for guests, 50 for staff).
- Audio Crew charges £180 for a PA hire with an engineer
- The budget for catering is £300

- aa wristbands charges £8.50 for 100 coloured wristbands with the event name on it. We will need 150 for standards tickets, and 50 for VIP tickets.
- Outdoor Stages charges £790 plus £100 for delivery for a stage for an audience of 100-1000 people

If 150 standard tickets are sold at £10, and 50 VIP tickets are sold at £20, the event will make a profit of £672.20

Event Management and Site Management

Kalina was in charge of the site management for the event and she put together not only a site map, but also listed items we would need for the day to ensure a successful event. Below is Kalinas site map plus a breakdown of areas needed for the day including 3 food vendors, tenting, toilets and a seating area.

Stage

-main stage next to the vinyl cafe for music performances during the day
-PA sound booth

Lighting

-No need (day event)

Stalls/Vendors

-Vinyl cafe for networking and selling vinyl
-The Gallery for panels
-Mentoring tent
-Crew catering
-3 food vendors
-Seating area for food
-Toilets
-Box office 1. To buy tickets 2. To give tickets, then receive wristbands

Tickets

-pdf with QR code, printable and cool design

Wristbands

-To identify different attendees (regular, VIP)

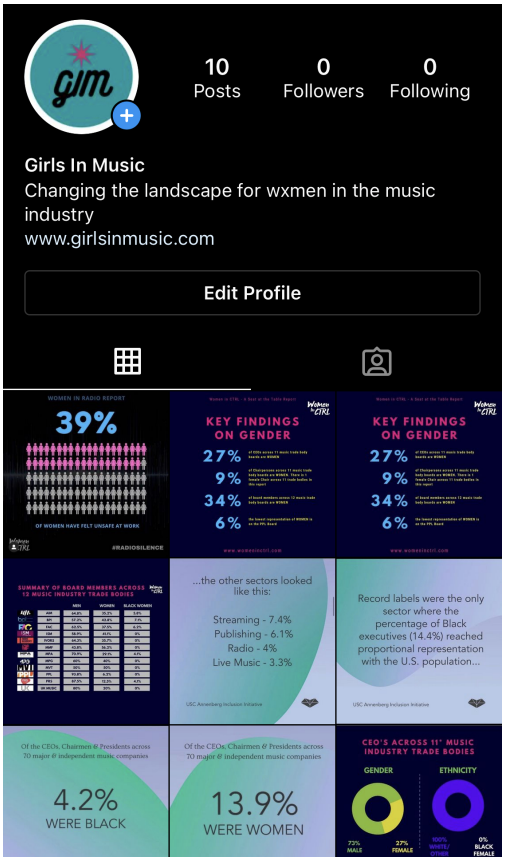
Badges

-staff, speakers

Box Office

-online box office on the event website
-Physical box office on site next to the main reception
-2 box office managers, volunteers at the start of the event

Branding



As brand manager I was responsible for creating the imagery for the promotional material for the event. Following a meeting we also discussed the idea of creating an instagram page where we could share statistics on women in the music industry to serve as promotion of the event and the Girls In Music cause. I set up a social media account under the GIM name and used information gathered by Grettel to share on Instagram. We all understood the value and the power in social media to promote events and businesses, so it seemed like a no brainer to set up this account.

It was my responsibility to come up with the company name and to create the logo from there. We toyed with the idea of using the name 'Women in Music' but decided against this due to the current company Women in Music and settled instead on Girls in Music. Using the themes laid out in the original mood board I designed a few logos, all of which I felt reflected the image we were trying to achieve.

Before I could develop any promotional material for the event, we also needed to come up with an event name, We banded a few ideas around between us but settled on 'Shine the SPotlight' as we felt it not only reflected the neon lights theme of our branding, but was also appropriate for the style of the event.

To create the wristbands and flyers I kept the original mood board in my mind at all times. I wanted to colour theme to continue to reflect the initial ideas and themes, as well as appearing femenine but professional. As our guest list for

the event grew I was mindful not to clutter up the flyer too much, as I wanted it to be eye-catching and informative but not too overpowering.

Ticket design

The rest of the group were also keen for me to design some tickets and wristbands for the event and I again kept the colour theme the same as with the flyers, and was careful to use the same font as the flyers. To add to the professionalism of the overall designs I made sure to add our logo to the tickets.

Wristband

Licenses

As well as taking responsibility for the budget, Emma was also in charge of licences for the event. The below extract is what Emma uploaded to our shared folder for the licences.

We will have to apply for a Temporary Events Notice for the event. The license covers selling alcohol, providing entertainment such as music and serving hot food or drink between 11pm and 5am.

The local council will have to be contacted at least 10 working days before the event. If the license is applied for online, the council will contact the police and environmental health on our behalf. The license costs £21.00

Though Emma has considered the price of the licence in her budget, I personally felt a little disappointed that we weren't able to attach a copy of the licence to this report as I believed it was a crucial aspect to the event planning.

Reflective summary

Upon reflection I feel that there were items within this project that took up some more time and attention than they needed to. Though I was grateful to be accepted into a group at such a late stage, I was disappointed that there didn't seem to be much organisation. I was happy to initially be assigned the role of Marketing director, as I felt that this would potentially be beneficial in helping me to complete a separate assignment. I was somewhat disappointed that my role was reassigned after I had already spent time on a marketing plan, but Grettel was definitely better suited to the role. This did mean, however, that I found myself somewhat redundant, as at this point I had already designed a logo, tickets and flyers for the event.

At our first meeting I was excited by the ideas that the group had already come up with, but somewhat apprehensive about the ability to put everything into just one day at such a small site. At our second meeting we were joined by Grettel who had a lot of ideas and was enthusiastic about the project. I had previously worked with Grettel on our Creative Music Management assignment and knew that her day time job was in marketing, so was confident in her abilities as our marketing manager. I had not previously worked with any of the other girls and was a little disappointed by some of their efforts. I feel that Grettel did much more work than was required of her, and believe that there would be a lot less content to this report should she not have joined the group.

Our budget wasn't made available to us until one day before hand in, and I was disappointed to not have any licence applications to attach to this assignment as I felt that this was a key asset. Perhaps it was unfair to task Emma with Licences and budget, and this would have been more effective if it were shared between more group members.

Obviously, we were all competing with deadlines for 5 other assignments, so this one seemed to take a backseat and Zoe was struck down with Covid 4 days before we were due to hand in. Although everything came together at the last minute, I feel as though we missed a key asset in our licensing, and that we should have arranged for many more meetings and assigned a secretary to keep meeting minutes.

In hindsight I feel that we were lacking in our overall group management with no clear group leader. As a late comer I didn't feel in a position to bring up any criticisms, assuming that the group had already discussed their roles previously. With better leadership, we would have been more organised, and with more regular meetings there would have been more opportunity to discuss any changes, rather than tweaking the budget 24 hours before hand in. I don't feel as though anyone really knew what they were doing which is a shame as I feel that this event had so much potential. We didn't get around to discussing musical performances for the event, and there was no potential guest list until Grettel put one together. We also didn't discuss different types of tickets for the event, health and safety, any kind of noise management, staffing or load in times amongst many other small details. If we were to attempt this project again I would insist on assigning a project leader or manager to make sure that everyone was clear on their roles and that we were managing our workload - I feel that this was our first, and perhaps most critical downfall.

Appendix

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.

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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:

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 Síofra 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 £672

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.

Budget

For this event we expect to need to invest in the following items to ensure we meet the objectives outlined in this marketing plan:

Marketing Expense	Estimated Price
Venue Hire	£200
Wristbands	£17

Main Stage	£890
Guest/Crew Lanyards	£119.80
Crew Catering	£300
Mentoring Tent Hire	£100
Temporary Events Licence	£21
PA Sound Booth	£180
Total	£1827.80

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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