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Module: Live Music and Event Management

BMTY7005

Assignment Title: Portfolio 2

Lecturer: Natalie Smith

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Introduction and Event Theme

‘Shine the Spotlight’ is a 1-day music event located at Tileyard Studios, Tileyard Road, London. The event will be centred around showcasing woman in the music industry, it will focus on music professionals and artists as well as lifting up the next generation. The event will make emphasis on lifting up under represented minorities such LGBTQ+ communities, people of colour and disabled people. Emphasis will be on making the event as accessible and open as possible. This will be paramount after the covid-19 pandemic that saw more events become more accessible due to certain changes within the industry (McGlynn, 2021). The event theme will centre around neon lights with a very obvious colour theme, this will draw influence from the name of ‘Shine the Spotlight’. The event entertainment will focus on panels, live podcast recordings, live music and networking events.

The 5Ws

The 5 W’s allow us to layout the main aspects of the event in order to ensure it is planned with the correct audience in mind. Doing this style planning also helps when coming up with a marketing plan for the event as it allows us to make marketing decisions based of the 5W’s, this ensures the event is marketed in the correct locations.

- **What.** A 1 day networking event specialising in woman in music. 200-500 capacity.
- **When.** 7th August 2021 (10am-10pm)

- **Why.** To celebrate woman's role in the music industry while lifting up the next generation aiming to work within the industry.
- **Where.** Tileyard Studios, London.
- **Who**. Aspiring female and non-binary creatives, artists and music industry professionals.

Team Roles

The event planning team comprises on five members. These are listed as follows:

- Zoe Bastin – Creative Director (Author of this portfolio)
- Emma Moore – Finance and licensing Manager
- Kalina Batkova – Event and Site Manager
- Jennifer Hukins – Marketing Manager
- Grettel Killing – Research Coordinator

As the creative director I was responsible for the overall event design as well as the programming for the event. My role began by creating an overall event plan with elements such as a visual mood board to help the rest of the team to see the overall vision for the event.

The event and site manager was responsible for the site plan, map and overall event logistics. They were also responsible in ensuring that all legislation and health and safety protocols were followed, during the planning and execution of the event.

The marketing manager was responsible for the creation of all marketing assets, event logos as well creating a marketing campaign in order to market the event. They were also responsible for creating a marketing timeline, social media channels and arrange any brand or sponsorship partnerships.

The research coordinator was in charge of research for the event to ensure a variety of professionals appeared on the event programme. Research was also required to ensure suitable brands and sponsorships were found for the event. The role was an important position for this event as we aimed to be as inclusive as possible.

The Finance and Licensing manager was responsible for the overall budget of the event, as well as the ticketing protocols. They were also responsible in ensuring that all licensing applications were thoroughly researched and submitted prior to the event.

Due to an extensive amount of work needed in order to ensure a successful event these roles may have to adapt to take on the ever-changing work load.

Meetings and Project Planning

Several meetings were scheduled throughout the organisation of the event. All of these meetings took place on the video call software ZOOM as this allowed us to create a virtual meeting room. ZOOM rose to fame during the Covid-19 pandemic and has allowed it to become easier to organise and structure online meetings (Liu, 2021).

As well as group meetings, it was important to organise the project using certain project management software's. First off, we decided to use the project management platform 'Monday', through research we learned this was an effective platform to use when allocating tasks, organising information and keeping track of each members work load (Duffy and Eddy, 2020). However, a few of our group members joined us after a few weeks, so in the end due to time constraints and reallocation of some tasks we felt like a group chat and a shared google drive was enough for everyone to keep track of their tasks and complete them to a high standard.

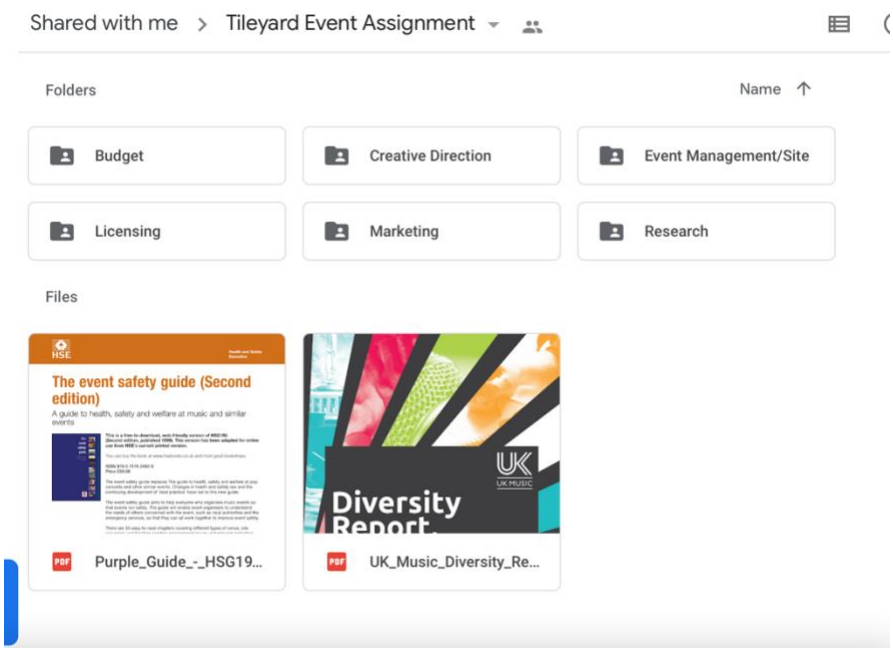


Figure 1 Shared Google Drive

Entertainment

The entertainment was decided upon by both myself the creative director and Gretel the research coordinator. The research coordinator joined our group a few weeks into the planning but ended up being an important role in the creation of the event.

Below is an overview of what was decided in regards to entertainment for the event. Research was then conducted to find suitable individuals for panels and music performances, details of this can be found in the appendices.

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

- 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.

Stages

The main stage will be located by the gallery building, this stage will feature the live musical performances for the event and the live podcast recordings.

The theatre within the gallery will host the live panels for this event, panels will be scheduled throughout the day and will be scheduled around the speed networking sessions to ensure panellists are also available for these sessions.

The large marque is where we will see the speed networking sessions, these sessions will have restricted capacity and mentees will have to sign up prior to the event to ensure numbers are known in advance.

Lighting

The site manager will be in charge of organising a lighting technician for both the networking tent and the main stage. The networking tent will need to created with the neon light theme in mind, featuring neon lights and white lights in order to ensure the space is constantly lit throughout the day. White lights may not be needed in the early hours due to the networking tent being outside, however due to unknown weather and not knowing how well the tent lets in light these should still be organised. The main stage will need a basic lighting rig in order to light the evening music performances, these may not be needed for the day podcast recordings as the stage is out side in the open. The main stage will need a singular neon light saying ‘Shine the spotlight’ as a back drop for performances. This will be beneficial when

attendees share social media images and videos in order to advertise event and allow us to grow a following.

Stalls/Vendors

The event will feature three food and drink stalls that will cater to a variety of dietary needs. They will be vegan as well as gluten free options and food will take on the theme of street food in order to tie in with the contemporary theme of the event. Food Vendors will be charged a 20% commission as opposed to a standard pitch rent, this will allow us to gain some financial income for the vendors overall sales.

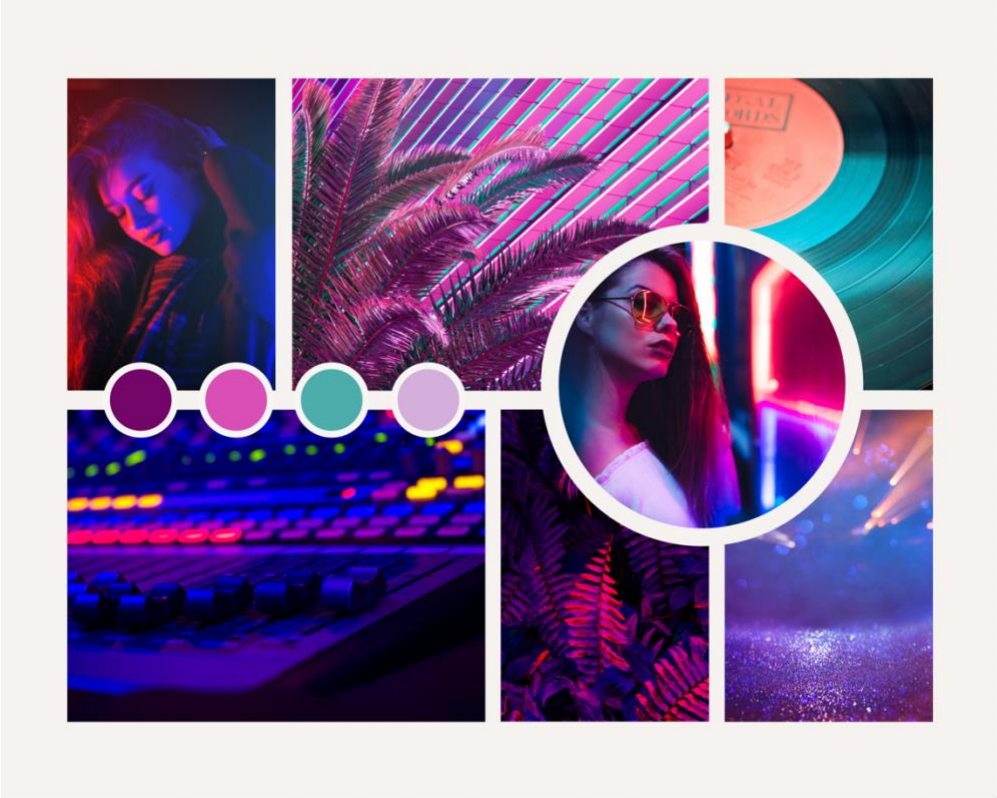
The event will also have a variety of stalls for independent record shops throughout the site, the main area being the vinyl café. These will also be charged a commission on sales over the event.

Independent Record Shop

- Rough Trade. https://www.roughtrade.com
- Banquet Records. https://www.banquetrecords.com/
- Sounds of the universe. https://soundsoftheuniverse.com/info
- Reckless records. https://reckless.co.uk

Design Aesthetics

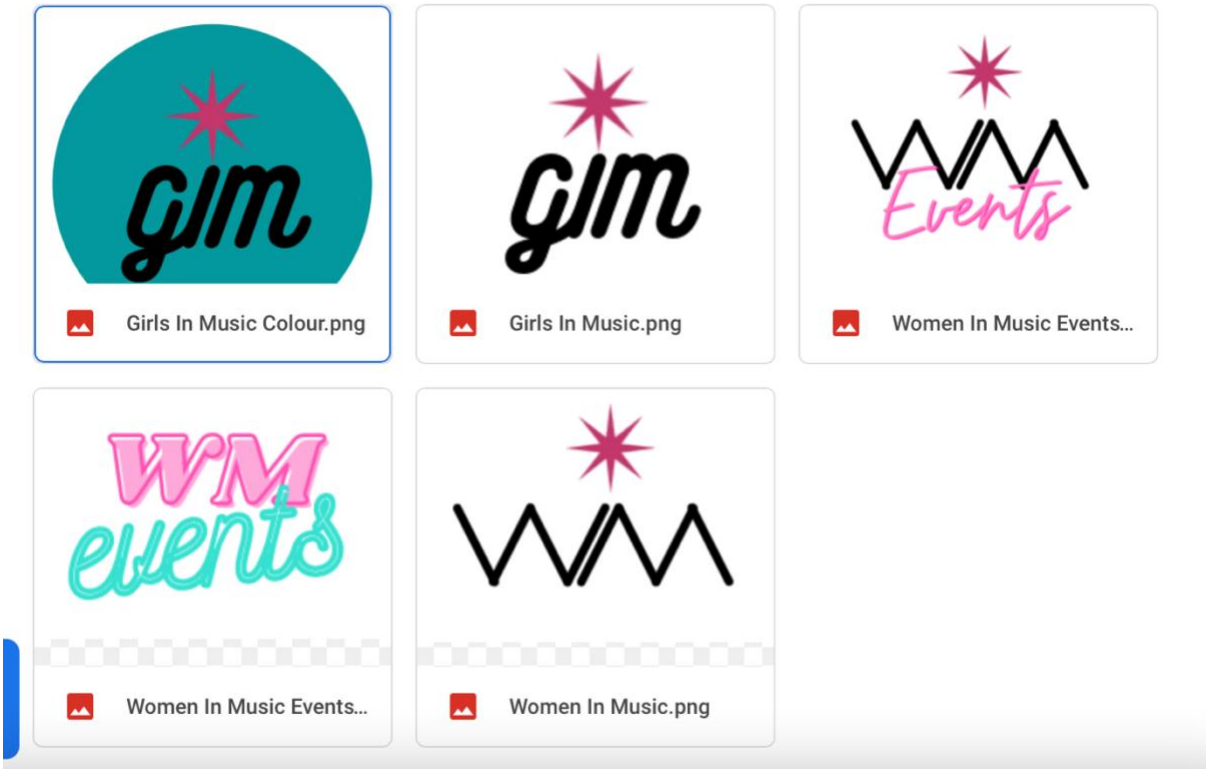
A mood board was created in order to portray the overall event theme. The theme will focus on neon lights and will represent a specific colour theme, the colour theme will represent an array of pinks, purples and teals. Below is the original mood board designed for the event.



Logos

Event Logo

Production Company Event Logos



When considering the event logo, research was conducted into logo design and what makes a logo effective. Through this research we learnt that the best logos are often the simplest, with minimalistic features but with a strong colour scheme that represents the company or event brand (Luffarelli, Mukesh and Mahmood, 2019).

After this research we decided on a plain background for the event logo, but included a neon light font to play off the main event theme. This was then paired with a glowing circle, which took influence from a real-life spotlight. The company logo was adapted halfway through the project as I realised that woman in music was already a trademarked company, so in order to avoid any copyright infringements this was changed to girls in music. However, in future I feel this name should be revisited to represent something more professional.

Budget

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 budget was organised by the groups financing and licensing manager for the event. In previous meetings we had discussed the opportunities surrounding sponsorships for the event, in order to generate a larger amount of income and one not based solely on ticket sales. This was researched further by the groups research coordinator.

In order to plan a successfully event a thoroughly thought out budget is required to ensure that income and out goings are accounted for (Bizzabo Blog Staff, 2020). A budget also allows for each department to plan their part within the events means, in order to ensure the event does not cost more then the income generated.

In our event case I feel the budget is of a good standard, but I feel next time it would be beneficial to generate this on a spreadsheet and should also include a section that shows the events income streams. I feel adding a section to represent income would allow everyone to see the full picture surrounding finances and help avoid any

confusion amongst team members. A positive of our financial report is that we acquired accurate quotes for elements such as PA hire, these will be included in the appendices.

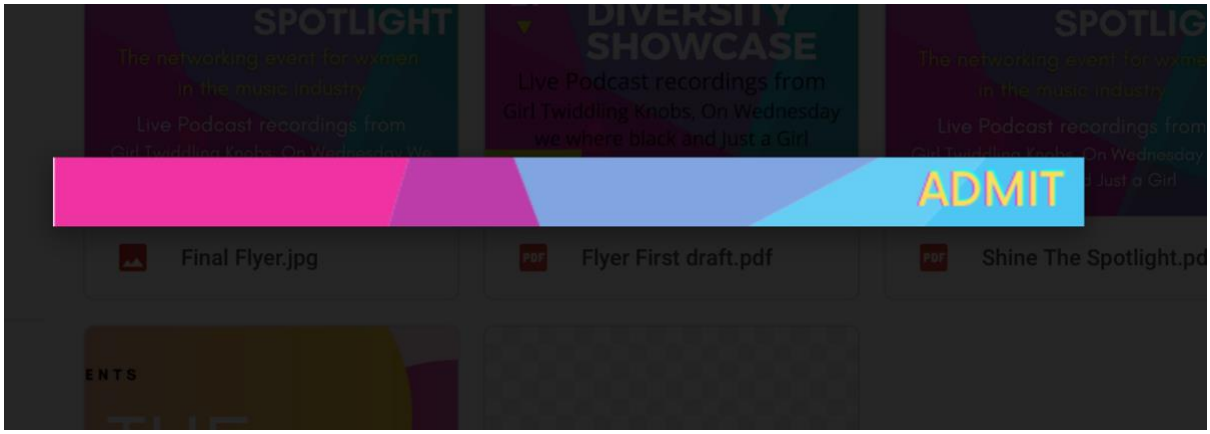
Site Maps

Tickets

Ticket Design

The ticket design was inspired by the event theme and mood board, in order to show a cohesive theme throughout all visuals and marketing assets. It will be available via a PDF, which attendees will either print at home or show via their phone. If attendees select a mobile ticket this can be added to the wallet area of their phone in order for them to present the QR code at the event entrance. Mobile ticketing and direct to fan delivery will prevent any printing fees and issues surrounding postal delivery, however will remove the excitement of receiving a physical ticket in the post that some attendees enjoy (Nielsen, 2019). As this is the first event it would be beneficial to reduce as many ticketing issues as possible so solidifies the choice of direct to fan delivery.

Wristbands



Wristband Design

Two variations of wristbands will exist for this event, one for VIP and one for standard entry. The design will stay true to the events branding and theme. The VIP wristband will allow for entry into the speed networking sessions as we felt it would be valuable for these sessions to have a restricted capacity in order for mentees to experience the most benefits. Wristbands will cost £8.50 for 100, for this event we will need 200, so wristbands will cost £17.

Box Office

Tickets	**Price**	**Number**
Standard	£10	150
VIP	£20	50
Total	**£672.20**	

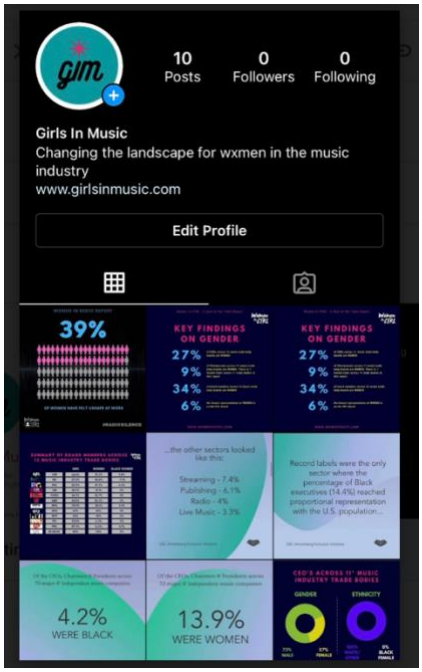
Tickets will be available via the ticketing company Eventbrite, as it has been rewarded one of the top 5 ticketing partners in the industry. This is due to its clear interface and customer friendly system (Dragan, 2020). After using their ticket fee

calculator for organises it was found that attendees will have to pay around £5 to £7 in ticket fees.

A box office will be stationed at the main entrance of the event, a box office manager, a box office assistant and an accreditation manager will be hired for the days event. These positions will either be filled by the existing team or outside freelancers.

Marketing Assets

Final Flyer Design



Instagram account

Reflective Summary

Overall, I feel the planning for this event was successful and went as smoothly as possible despite the limits on never working as a team in person and having everything organised online. As group I feel we had some issues surrounding communication throughout the process, as the creative director I respect that the event was my idea and main project. In the initial stages I provided the team with a clear layout of the event entertainment as well as the event theme, I felt this document portrayed the event in a good amount of detail in order for members to then go about their individual tasks. But it appears certain tasks still had to be completed by me, even though it was not a part of my role. For instance, the event logo was an element I had to create late in the process due to the marketing manager not considering this element. I respect that my management style is very relaxed and requires members of my team to be self-motivated and use their own passion to drive them forward. On reflection I feel that I should have seen that my normal style of managing was not effective for this team and that it could have been improved by creating elements such as individual check lists or a team Kanban board so that members of the team who were less proactive were able to see exactly what needed to be done. For future projects I will aim to assess the situation sooner and adapt my management style to suit the needs of my team, for example provide more or less direction depending on the individual.

Another area I felt that could have been improved is the financial side of the event, I personally feel that the current budget lacks clarity and precision. On reflection I feel it would be beneficial for this to have been created in a spreadsheet and to represent both incomings and outgoings for the event. In the middle of the event planning I

provided a mock budget document that I had used professionally for previous events, I feel like it would have been valuable if elements provided in this were considered more such as physical promotion and on the day staffing. I feel the budget should have also included income from sponsorships in order to allow the events costings and profits to appear with clarity.

A successful element of this project was definitely the event and site management side. I felt the site map was created both quickly and efficiently as well as considered all aspects of the location. For instance, the use of the gallery allows us to cut down with space and capacity issues outside which ultimately would create a smoother running event. But because of this successful factor I feel like the event could have been marketed a slightly larger capacity allowing us to generate more income from ticket sales, subsequently providing us with a higher profit margin which could allow us to run the event for a second year.

Appendix

Budget elements

- 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

https://www.aawristbands.co.uk/product/custom-printed-wristbands/?gclid=Cj0KCQjw9O6HBhCrARIsADx5qCSRpLMHDC6EPYtCZGY1urmK-ClHdIdirMA-Ke2lHOZKR2WLzfPIIrYaAgmZEALw_wcB

https://www.digitalid.co.uk/lanyards/pre-printed-lanyards

https://www.outdoorstages.co.uk/

https://audiocrew.net/wp/index.php/pa-hire-prices/

Event and site management plan

Event management and site management

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

Licensing Details

Licensing

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

Marketing Social media

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

Marketing plan

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- Buyer Persona(s)
- Competitive Analysis

4. Market Strategy

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- Promotion
- People
- Process
- Physical Evidence

5. Budget

6. Marketing Channels

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

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 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 £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

Mentor and panellist Research

Francesca O'Connor
Founder, Artist Manager, PR Agent
Make Waves Management
http://www.makewavesmanagement.com/
francesca@makewavesmanagement.com

Jenny Wade
Artist & Label Manager, Director of Bristol Women in Music
Black Acre
http://theblackacre.co.uk/
hello@blackacrerecords.co.uk

Sammy Andrews
CEO, Founder
Deviate Digital
https://deviate.digital/
sammyandrews@gmail.com

Michelle Kombasha
Entertainment Publicist
Satellite414
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michelle.kambasha@s-414.com

Katie Chatburn
Musical Director, Founder
Ignition Orchestra
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katiecomposer@gmail.com

Mariya Kaperska
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Celebtronic International Promotions
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Partisan Records
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zena@partisanrecords.com

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Amazon Music
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Eva Greene
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Julia Killer
Head of Music Label Partnerships EMEA
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juliakiller@7digital.com

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

Jennifer Pudney
Junior Brand Manager
Native FM
https://www.native.fm/
events@native.fm

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

Programming and creative direction briefing doc

Woman in Music Event

Starts 10am

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.

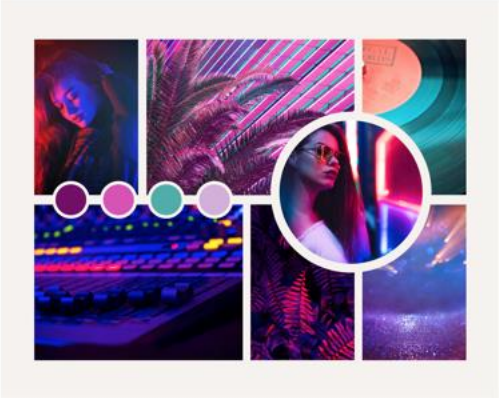
Vinyl Café and Swap

- 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.

Meeting minutes

- Roles decided as follows Zoe Bastin – Creative Director, Emma Moore – Finance and licensing Manager, Kalina Batkova – Event and Site Manager, Jennifer Hukins – Marketing Manager, Grettel Killing – Research Coordinator.
- CD- to research programming along with research coordinator
- Kalina to research site location and to generate site map
- Emma to research more into licensing and organise budget.
- Marketing assets to be created. Flyers and Instagram content. Instagram account to be created
- Ticket and wristband design to be created sticking to theme
- CD to handle event logo
- Research possible sponsors and influencers

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