



Individual Report

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Module: Project Management

Module Code: LCBB6006

Table of Contents

Introduction.....	3
Project Aim, Objectives and Scope.....	3
Project Management Approach and Life Cycle.....	3
Project Outputs and Deliverables.....	4
Activities and Work Breakdown Structure.....	5
Schedule, Milestones and Gantt Chart.....	5
Gantt Chart.....	7
Resource Plan.....	8
Stakeholder Management.....	8
Risk Management.....	9
Monitoring, Control and Conclusion.....	10
Reference List.....	11

Project assumption: one fictional, full-capacity concert delivered through a nine-month planning period.

Introduction

This project plan proposes a fictional one-night Taylor Swift concert at Wembley Stadium on 18 July 2027. Wembley is appropriate because it is an internationally recognised 90,000-seat venue (Wembley Stadium, n.d.-a). Popularity nevertheless creates complexity: a fixed date, intense ticket demand, specialist suppliers and substantial crowd, security and reputational exposure must be coordinated as one temporary organisation. Project management is appropriate because the concert has a defined output, finite timescale, budget and acceptance criteria (APM, n.d.-a). The plan converts the concept into controlled deliverables using a life cycle, Work Breakdown Structure (WBS), milestone schedule, resource plan, stakeholder matrix and risk register. Success means a safe, compliant and commercially controlled audience experience followed by orderly close-out.

Project Aim, Objectives and Scope

The aim is to plan, stage and close a safe, high-quality Taylor Swift concert for up to 90,000 attendees at Wembley Stadium on 18 July 2027, within an £18 million authorised budget and nine-month delivery period.

The SMART objectives are to: (1) approve the business case, artist agreement, venue contract and baseline budget by 30 November 2026; (2) appoint all critical production, ticketing, security, medical and logistics suppliers by 31 January 2027; (3) release tickets by February 2027 and achieve at least 85% paid occupancy by 30 April; (4) obtain venue, licensing, structural, fire, medical, crowd and protective-security approvals before doors open; (5) complete stage, lighting, sound, power and communications testing at least 24 hours before admission; (6) deliver the event without a major preventable safety incident and within the approved budget, including a 10% contingency; and (7) complete financial reconciliation, supplier close-out and a lessons-learned report within 30 days.

In scope are artist and venue contracting, production design, ticketing, marketing, temporary infrastructure, security, stewarding, medical provision, accessibility, transport liaison, hospitality, merchandise interfaces, rehearsals, event-day command, dismantling and evaluation. Out of scope are the wider international tour, album promotion, permanent stadium alterations, performer travel outside the UK and resale-market transactions. These boundaries prevent uncontrolled expansion. Any proposed change affecting capacity, date, headline production, safety baseline or budget tolerance must enter formal change control; APM (n.d.-b) argues that altered success criteria and breached tolerances require approval rather than informal acceptance.

Project Management Approach and Life Cycle

A predominantly predictive life cycle is selected because the immovable concert date, venue rules, contractual lead times and safety approvals require work to be defined,

estimated, scheduled, resourced and costed against a baseline (APM, n.d.-c). The phases are initiation, detailed planning, procurement and promotion, production readiness, live delivery, and closure. Stage gates occur after business-case approval, supplier appointment, design freeze, operational-readiness review and post-event acceptance. This creates accountability and prevents high-cost work from proceeding without evidence that the project remains viable.

A purely linear model would be too rigid. Marketing, fan communications and the audience journey will be refined through ticketing data, accessibility feedback and testing. This hybrid approach controls safety-critical work while allowing learning where uncertainty is high, consistent with APM's (n.d.-d) view that life-cycle choice depends on outputs, uncertainty and risk. Its limitation is governance complexity: teams may confuse flexibility with permission to bypass the baseline. The project manager must distinguish iteration within a work package from changes to scope, cost or safety requirements.

Project Outputs and Deliverables

Deliverables are defined with acceptance evidence so that completion is measurable. Dounavi et al. (2022) identify WBS and risk tools as useful for event projects because they connect scope and uncertainty to the event life cycle. The main outputs are shown below.

Table 1. Principal deliverables and acceptance criteria

Deliverable	Direct result / acceptance criterion	Owner
Approved project baseline	Signed charter, scope, £18m budget, schedule and governance plan	Sponsor / Project Manager
Contracted event	Executed artist, venue and critical-supplier agreements	Commercial Lead
Audience and revenue system	Tested ticketing, communications, accessibility and customer-support journey	Ticketing & Marketing Leads
Production system	Certified stage; tested sound, lighting, video, power and communications	Production Director
Safety and operations plan	Approved crowd, medical, fire, evacuation, transport and security arrangements	Safety & Security Leads
Live concert	Performance delivered to approved running order and event-command plan	Event Director
Closed project	Site restored, accounts reconciled, contracts closed and lessons approved	Project Manager

Quality cannot be judged by time, cost and attendance alone. Conflicting perceptions can reduce performance, so value expectations should be aligned before delivery (Scheepers, McLoughlin and Wijesinghe, 2022). The sponsor values financial control, Wembley

compliance, the artist creative quality, and attendees safety and experience. Acceptance reviews must test this broader definition of success.

Activities and Work Breakdown Structure

The WBS uses deliverable-oriented decomposition. Each level divides an output into manageable work packages with an owner, resources and completion test. This reduces omission and supports control, but can encourage silos. Dependencies between production design, capacity, security and ticketing will therefore be recorded in the integrated schedule and reviewed weekly.

Table 2. Work Breakdown Structure

WBS	Work package	Principal tasks	Output / milestone
1.0	Governance	Charter; business case; budget; controls; reporting	Baseline approved
2.0	Commercial	Artist/venue negotiation; insurance; supplier tendering	Critical contracts signed
3.0	Audience	Ticket build; pricing; onsale; marketing; customer support	Ticketing live / occupancy target
4.0	Production	Creative design; stage; audio; lighting; video; power; rehearsal	Design freeze / technical sign-off
5.0	Safety & security	Risk assessment; crowd plan; stewarding; medical; emergency and terror response	Operational plan approved
6.0	Venue & logistics	Access; transport liaison; accreditation; catering; waste; load-in/out	Venue readiness
7.0	Live delivery	Command centre; admission; performance; incident control; egress	Concert delivered
8.0	Closure	Dismantle; restore; settle accounts; evaluate; lessons	Project closure approved

The lowest-level tasks include measurable completion rules. For example, 'deliver security' is inadequate; the decomposed tasks are to agree the threat assessment, zone the venue, calculate posts, vet the contractor, confirm accreditation, brief staff, exercise emergency procedures and obtain readiness approval. This matters because HSE (2025a) requires crowd planning to consider audience profile, arrival, circulation, exit, safe capacity and emergency response. The WBS is baselined after supplier consultation because premature decomposition would create false precision.

Schedule, Milestones and Gantt Chart

The schedule works backwards from the fixed date. Contracts and design sit early because delay would compress procurement, testing and regulatory review. The critical path is artist and venue approval → production design → supplier manufacture → load-in

→ technical testing → concert. Ticketing and marketing run in parallel, but ticket release depends on approved capacity and seating. Two weeks of management reserve are protected before load-in.

Table 3. Key milestones

Date	Milestone	Acceptance evidence
30 Nov 2026	Business case and contracts approved	Sponsor and legal sign-off
31 Jan 2027	Critical suppliers appointed	Executed contracts and mobilisation plans
15 Feb 2027	Tickets on sale	Platform stress test and approved configuration
31 Mar 2027	Production design frozen	Artist, venue and safety approval
30 Apr 2027	85% occupancy achieved	Ticketing dashboard
30 Jun 2027	Operational readiness approved	Integrated plan and exercise records
17 Jul 2027	Technical rehearsal passed	Signed test certificates
18 Jul 2027	Concert delivered	Event log and handover
17 Aug 2027	Project closed	Final accounts and lessons report

Gantt Chart

Table 4. Nine-month baseline schedule

[illegible]

Resource Plan

Resource planning combines a small accountable core team with specialist contractors that scale during load-in and event day. The project manager owns integration, while work-package leads own technical quality. Competence is more important than lowest price because safety, structural and broadcast tasks have low tolerance for failure. HSE (2024) states that event organisers must coordinate work, provide risk information, ensure competence and monitor compliance throughout build, live operation and breakdown.

Table 5. Personnel and material resources

Area	Personnel	Material / systems	Timing
Governance	Sponsor, project manager, PMO, finance, legal	Schedule, cost system, contracts, document control	Months 1–10
Production	Creative director, engineers, riggers, technicians	Stage, barriers, audio, lighting, video, generators	Months 3–9
Audience	Ticketing, marketing, accessibility and support teams	Ticketing platform, CRM, website, signage	Months 3–9
Operations	Venue team, logistics, accreditation, catering, cleaning	Radios, passes, fencing, loading plan, waste stations	Months 5–10
Safety	Safety officer, security, stewards, police liaison, medics	CCTV, screening, control room, first-aid posts, emergency kit	Months 4–9

Resource levelling addresses final-month peaks. Every command role requires a named deputy, while supplier contracts specify staffing, competence and replacement arrangements. A 10% cost contingency is held centrally so it is not treated as available budget. Long-lead stage, video and power equipment are reserved after design freeze. Daily labour and equipment forecasts begin two weeks before load-in.

Stakeholder Management

A concert of this scale is a network project rather than a single-company activity. Aaltonen et al. (2024) argue that project organisations increasingly require inclusive stakeholder engagement, not one-directional control. Stakeholders are therefore prioritised by power, interest and exposure, while engagement is adapted to their information needs.

Table 6. Power–interest stakeholder matrix

Category	Stakeholders	Engagement strategy
Manage closely	Sponsor, artist team, Wembley, project manager, Safety Advisory Group	Weekly governance; joint decisions; formal stage gates
Keep satisfied	FA/venue owner, insurers, Brent Council, emergency services, transport operators	Compliance packs, consultations, readiness exercises
Keep informed	Attendees, disabled fans, local residents, suppliers and staff	Accessible updates, travel plans, briefings, feedback and escalation routes

Category	Stakeholders	Engagement strategy
Monitor	Media, general public, non-ticketed fan communities	Social listening, approved statements and misinformation response

The artist team and Wembley may disagree over creative ambition, capacity and restrictions. A decision-rights matrix clarifies that the creative director controls artistic detail within the approved design; the safety officer may stop unsafe work; the sponsor approves scope and contingency; and the project manager integrates decisions. Attendees receive accessible ticket, travel and prohibited-item information. Wembley Stadium (n.d.-b) identifies items that can lead to refused entry, so rules must be communicated before screening.

Risk Management

Risk management is continuous from concept to close-out. Each risk is assigned an owner, preventive action, contingency and trigger, then scored for probability and impact on a five-point scale. Testorelli, Tiso and Verbano (2024) emphasise that risk management should protect and create stakeholder value rather than operate as a compliance-only exercise. Likewise, Lőrincz, Formadi and Ernszt (2023) frame resilient events around the capacity to detect, protect, react and restore.

Table 7. Priority risk register

Risk	P×I	Preventive response	Contingency / owner
Crowd surge or unsafe egress	3×5=15	Zoning, modelling, barriers, trained stewards, monitored density	Pause entry/show; dynamic routing / Safety Lead
Terrorism or hostile act	2×5=10	Threat assessment, screening, searches, secure zones, exercises	Lockdown/evacuation and emergency command / Security Lead
Critical production or power failure	3×5=15	Redundancy, certification, load tests and backup feeds	Switch to backup; revised show / Production Director
Artist illness or late cancellation	2×5=10	Contract terms, medical support and decision deadlines	Postpone/cancel, refunds and crisis communication / Sponsor
Supplier delay or insolvency	3×4=12	Due diligence, bonds, progress checks, alternative vendors	Activate reserve supplier / Commercial Lead
Budget overrun	3×4=12	Cost baseline, commitments log, contingency control	De-scope non-critical enhancements / Project Manager
Severe transport disruption	3×4=12	TfL/rail liaison, staggered messages and egress planning	Delay doors/curfew plan; alternative routes / Logistics Lead

Crowd risk receives special attention because HSE (2025a) identifies crushing, trampling, poor routes, equipment failure and obstructed exits as foreseeable hazards. Plans must cover arrival, entry, circulation, exit and dispersal, with control-room thresholds that trigger intervention. Protective security is also designed in advance. The Terrorism

(Protection of Premises) Act 2025 requires qualifying large events to consider response procedures and proportionate measures to reduce vulnerability (Home Office, 2026). The risk register is reviewed monthly, weekly from May, daily during load-in and continuously on event day. Its limitation is scoring subjectivity; multidisciplinary review and scenario exercises are used to challenge optimistic ratings.

Monitoring, Control and Conclusion

Control is based on one approved scope, schedule, cost and safety baseline. Work-package leads submit weekly status on completed deliverables, forecast dates, commitments, risks, decisions and changes. The project manager uses milestone trend analysis, budget variance, ticket occupancy, unresolved safety actions, supplier readiness and rehearsal defects as key indicators. Red status applies where a critical milestone is forecast more than ten working days late, cost exceeds tolerance, or a safety approval is threatened. Recovery plans are time-bound and escalated to the sponsor; changes are assessed for secondary effects before approval.

On event day, the integrated control room maintains a single log, shared communications plan and clear authority for show-stop, evacuation or shelter decisions. After egress, the project moves into controlled dismantling rather than assuming the project ends with the final song. Closure requires site handback, incident review, contract settlement, financial reconciliation, attendee and stakeholder feedback, and lessons captured for future events.

In conclusion, the concert is feasible only when creative ambition forms part of an integrated temporary project. The predictive baseline protects the date and safety obligations, while limited iteration improves audience-facing work. The WBS assigns scope, the Gantt chart exposes dependencies, the resource plan mobilises capacity, and stakeholder and risk controls address uncertainty. The decisive test is whether 90,000 people receive a high-quality performance within controlled cost, legal and safety parameters.

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