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**DEVELOPMENT ASSIGNMENT
ELEMENT 2B - REFLECTIVE COMMENTARY**

‘Critically analyse and reflect upon the strategic deployment of tactics and marketing principles practised throughout the Gig-Gogz marketing campaign’

WORD COUNT: 5,153

(Excluding Quotation)

'Critically analyse and reflect upon the strategic deployment of tactics and marketing principles practised throughout the Gig-Gogz marketing campaign'

This essay will critically analyse the marketing methodology and techniques utilised throughout the Gig-Gogz release campaign. More specifically, this academic piece will use the Driscoll Model of Reflection (2007) (See Appendix A), to retrospectively reflect upon the marketing campaign and its multitude of attributes. The campaign will commence on Friday 14th January 2022 and run through until Friday 17th January 2025, a total of three years to execute the business' objectives. Gig-Gogz will be the first to blend virtual reality technology with music to create immersive concert experiences via 3D goggles. The headsets will be designed and manufactured by leading tech company Sony, whose ethos is to:

"Fill the world with emotion, through the power of creativity and technology." - (Sony UK 2021).

The manufacturing costs will be covered by a £2M investment from 'Sony Music's Global Social Justice Fund' which is made up of members of the Diversity, Equity and Inclusion Committee (Instrumentl, 2021). This choice is relevant when considering Gig-Gogz will be marketed towards multiple demographics, including people on the autistic spectrum. Markedly, Gig-Gogz' target audience will be targeted via a selection of social media outlets which will provide platforms for tastemaker support, visual teasers and an array of meticulously selected press and promotional coverage. In addition to this, Gig-Gogz will build trusting, loyal relationships with both its audience and leading brands, such as Sony, Autistica UK and The O2 Academy Group. Such relations will pave the way for a successful product launch encompassed by a range of lucrative, stimulating immersive events that have the potential to change the future of virtual reality technology forever.

Gig-Gogz will combine 3D virtual reality (VR) technology with live music to create unique, immersive experiences for consumers throughout the United Kingdom. The concept is to offer an alternative to attending live events physically, inviting individuals to use a VR headset to participate in music concerts from their own homes. Relatively, it is estimated that 2 in 100 people in the UK suffer from Enochlophobia - an intense fear of crowds (Cherney, 2020). Moreover, there are around 14.1 million people registered as disabled throughout the country, many of whom cannot attend live events physically for a multitude of reasons (Scope, 2021). For example, people with Autism Spectrum Disorder (ASD) can become incredibly distressed in large crowds as a result of unwanted physical contact and loud noises. Such factors can lead to anxiety and emotional stress as a result of sensory processing difficulties, more commonly described as 'sensory overload' (Integrity 2019). With this in mind, Gig-Gogz will be marketed towards a broad, general demographic but also a niche subgroup, people on the autistic spectrum. The futuristic technology will endeavour to provide music lovers with the option of inclusivity, creating a safe, controlled environment for them to enjoy the Gig-Gogz Technology.

As previously stated, Gig-Gogz will be marketed towards two separate audiences, a vast eclectic demographic and people with ASD. Defining a brand's core audience is arguably one of the most crucial factors in the early stages of any marketing campaign. Determining such details allows companies to interact with potential primary customers directly and efficiently, keeping marketing costs low and saving valuable time (King, 2009: 5). Considering this, market research was conducted to attain fundamental information about Gig-Gogz's potential customer base, exploring their demographics and psychographics in greater detail to create an ideal customer profile. Appropriately, two separate surveys were

collated and shared online to reach the Gig-Gogz audience' as directly as possible. Each survey aimed to acquire crucial information regarding respondents ages, media habits, preferred television channels and purchasing preferences. Moreover, the quantitative questionnaires allowed the opportunity to seek respondents' opinions on large crowds, VR technology and whether or not they would value the Gig-Gogz experience. Surprisingly, a substantial 50% of participants from the wider-audience survey stated that they feel uncomfortable in large crowds, whilst 65% shared that they would be interested in the Gig-Gogz product (See Appendix B). On a whole, the results from the general audience survey positively confirmed previous assumptions of consumer behaviour whilst determining that the Gig-Gogz product appeals to an extremely broad, eclectic audience.

Correspondingly, the data retrieved via the sub-group survey shed some light on the behavioural characteristics and preferences of potential consumers on the autistic spectrum (See Appendix B). As anticipated, 90% of respondents declared their discomfort in large crowds, with one individual stating:

"They trigger my sensory issues, causing physical pain, physical illness and anxiety". -
(Anonymous Survey Respondent, 2021).

Furthermore, participants with ASD appeared increasingly enthusiastic at the concept of VR technology with 90% of people stating that they would enjoy using 3D virtual reality goggles to enjoy gigs and live events from the comfort of their home (See Appendix B). Ultimately, the two surveys provided fundamental information into the whereabouts of the Gig-Gogz audience and how to effectively target them, nevertheless, the dissemination technique of the sub-group survey has instilled some valuable lessons for future projects. Firstly, the survey could have been distributed earlier to attain an increased amount of quality responses, markedly, 10 replies are significantly lower than the 50 generated via the general audience survey. Furthermore, an issue arose on Twitter when one user was offended by the wording of a tweet. The post contained the phrase, *'those with ASD'*, which led to a male leaving a negative comment about the choice of language. Considering this, efforts were made to increase knowledge and understanding surrounding the correct terminology to avoid upsetting people and damaging Gig Gogz' brand reputation and credibility. Learning curves aside, both surveys provided positive affirmation of the Gig-Gogz concept, clarifying that there is most definitely a consumer appetite for VR technology and live music events.

The concept of virtual reality technology is becoming increasingly popular throughout contemporary society. The augmented reality industry is expanding at a rapid pace with statistics surmising that the global VR marketplace will increase from \$5 billion in 2021 to more than \$12 billion by the year 2024 (Alsop, 2021). Moreover, the concept of enjoying entertainment via live streams from home has never been more relevant when considering the post-Coronavirus era. The pandemic has resulted in thousands of live music streaming events online, somewhat normalising the concept of enjoying gigs virtually from home (Clawson, 2021). Considering these factors, the Gig-Gogz product promotion and release campaign coincide appropriately with both the increase in live stream performances and the augmented reality market boom. As previously stated, if the campaign's marketing objectives are executed accordingly, there are positive signs of potential product demand from a vast, varied consumer base. Aside from a generalised consumer base, the Gig-Gogz product has the potential to be increasingly beneficial for people with autism and similar sensory processing disorders.

The idea of utilising music as a form of therapy for people with ASD dates back to the 1960s (Reschke-Hernández, 2011). It is suggested that music therapy encourages people with autism to recognise and express their emotions. Moreover, it can stimulate an individual's cognitive functions, therefore, improving factors such as speech and communication, social

skills and self-awareness and control; this is largely because music is processed in both hemispheres of the human brain (American Music Therapy Association, 2012). Fittingly, of the sub-group survey respondents, 90% agreed that music has therapeutic qualities (See Appendix C). On the other hand, research suggests virtual reality technology also has profound benefits for people on the autistic spectrum. The concept of using augmented technology to help autistic people derives from as early as the 1990s; Autism experts and researchers began to use early forms of VR to create virtual environments to help people with ASD prepare for potentially stressful encounters (Rogers, 2019). A contemporary example of this would be a 2018 case study led by Nigel Newbutt at Bristol University. Newbutt gave 11 people with Autism a VR tour of a museum before their actual visit, afterwards:

“Participants reported feeling less anxious, less stressed and more prepared for the space.”
(Newbutt, 2018).

In addition to this, numerous professionals vouch for the use of VR to help people with Autism. Sol Rogers is the CEO and founder of ‘Rewind’, an immersive content studio combining cutting edge technology and storytelling, he states that:

“The VR industry has a huge role in shifting how we use technology to help and support people on the autistic spectrum to connect, communicate and navigate.” (Sol Rogers, 2018).

Board-certified music therapist, Kate Beever appears to support Sol Roger’s statement, declaring that:

“Music fires up the memory centre of your brain, the emotional side and the analytical side. It also locks into the rhythm and brings up all of these feelings so it’s really motivational for people.”

“The future of healthcare is in digital therapeutics.” - (Kate Beever, 2018).

Notably, statistics reveal that there are around 700,000K people in the UK with a diagnosis of Autism (Therapeutic Pathways, 2021), therefore Gig-Gogz will strive to nurture and support this niche demographic. As displayed above, there is sufficient research and evidence to support the statement that both music and virtual reality technology harbour beneficial qualities for people with ASD, however, Gig-Gogz are the first company to combine the two elements, thus resulting in a distinct lack of direct competitors.

The absence of competition in any marketplace can be viewed positively by entrepreneurs given that they can forge a clear pathway to success. A lack of competition may be because a business, in this case, Gig-Gogz, is ahead of the current market, thereby providing customers with an experience that they cannot find anywhere else (Myers, 2016). On the other hand, a lack of competitors may be considered a serious weakness given that there are no other businesses to compare and contrast with, therefore strategising and audience research must commence from scratch (Myers, 2016). Markedly, Gig-Gogz has a unique selling point (USP) given that there are no other companies in the world that have developed the idea of live streaming 3D virtual concerts via augmented reality headsets, however, this resulted in a lack of information regarding where to find the brand’s potential marketplace. Instead, analytically assessing several indirect competitors helped provide more information into the production, popularity and distribution of virtual reality technology (See Appendix D).

Correspondingly, the current leading companies in the production of VR technology are Sony, Facebook-owned Oculus, Microsoft and HTC (Valishery, 2021). As depicted in

Appendix D, data from the global research company, Statistica, provides insight into the rates of '*VR Device Shipment Worldwide 2018-2019*'. The results reveal that Sony is the leading distributor of augmented reality technology products, albeit their current VR products coincide solely with their Playstation console (Statistica, 2021). An additional advantage of researching indirect competitors came from analysing each business' social media platforms to decipher their audience's prominent locations. Interestingly, all four technology companies hold the largest following on Facebook, Twitter and YouTube, revealing a common trend in audience behaviour (See Appendix D). On a whole, Sony's current success in the virtual reality market reinstates its suitability to produce and manufacture the Gig-Gogz headset technology. However, the tech giants will not be the only large corporation striking relations and brand partnerships with Gig-Gogz.

Brand partnerships can prove beneficial for a multitude of reasons including building trust, expanding a company's client base, and generating a sense of hype and anticipation within the marketplace (Pica, 2021). For instance, partnering with a reputable brand shows the consumer that a business can be trusted, promoting brand loyalty whilst simultaneously merging marketplaces to increase audience figures and exposure (Pica, 2021). Considering this, Gig-Gogz will endeavour to instigate a range of relationships with reputable brands, including Autistica UK and The O2 Academy Group. The O2 Academy Group is considered one of the leading music entertainment businesses in the world with 21 venues located in 13 cities across the UK (The O2, 2021). Gig-Gogz will offer The Academy Music Group 20% of the overall gross profit generated throughout the three-year marketing campaign in exchange for the use of their venues. To be specific, Gig-Gogz will install HD VR camera technology in five O2 Academy venues in different regions of the UK including Newcastle, Leeds, Liverpool, Brixton and Glasgow. Starting in May 2022, the cameras will capture concert footage that will be archived and stored ready to stream from the Gig-Gogz website the following year. Appropriately, filming is scheduled to commence early in the campaign to ensure that there is enough time to build a substantial catalogue of footage as to not disappoint consumers. In addition to this, Gig-Gogz will form a relationship with Autistica UK, a well renowned Autism Charity.

Forging positive relationships with charities has the potential to actively increase a business's success in a multitude of ways. For instance, a study by Forresters (2013) gathered opinions from 1100 people in the UK, 82% of those people shared that they would be more likely to purchase a product from a philanthropic company. Further studies have shown that Millennials are 70% more likely to spend money on brands that support charitable causes (Drumi, 2018). Other significant advantages of supporting charities include increasing brand credibility and defining brand identity whilst simultaneously reaching a wider audience (Drumi, 2018). Considering these factors, Gig-Gogz's first live event in October 2024 will be in aid of Autistica UK, the tickets for the event will be released on World Autism Day 2024 in line with the charity's purpose. Notably, the Gig-Gogz project proposal stated that the company would strive to build relations with 'Autism Speaks', a different UK-based charity. Nevertheless, the plan was instead adapted to incorporate Autistica UK because the charity has a substantial celebrity following and previous links with the BBC, thus presenting opportunities for potential tastemaker support. Ultimately, raising donations in aid of Autistica UK will enhance Gig-Gogz likeability and brand ethos whilst simultaneously raising product awareness and building emotional connections with the autistic community. Relatively, the thoughts and emotions of the autistic community were consistently considered throughout the Gig-Gogz marketing plan, particularly during the design of the brand's iconography and web assets.

The impression that a brand's visual assets leave on consumers is incredibly important, particularly details such as logo design and use of colour. For example, colour can subconsciously emit a brand's ethos and promise to customers, conveying emotions,

feelings and experiences (Gunelius, 2021). Considering this, the Gig-Gogz logo (See Appendix E) was designed to clarify the brand's purpose whilst emotionally connecting with everybody, particularly the autistic community. Originally, the proposed brand colours were black and orange, however, early designs did not convey the desired, emotive connotations required to suit the Gig-Gogz brand. In response, the Gig-Gogz branding was altered to incorporate black, orange, green and light blue. Accordingly, light blue is a peaceful, calming colour that promotes feelings of tranquillity, also, blue is associated with trustworthiness and reliability (Canva, 2021). In addition to this, light green also has calming effects and carries associations of luck, peace, harmony, support and energy (Intermedia, 2021). Notably, the original colours of orange and black were still included in the final design. Orange is considered an energetic colour, inducing feelings of excitement, enthusiasm and warmth, it is also used to draw attention to a brand (Cherry, 2021). Finally, black is symbolic of strength, solidarity and professionalism (Ferreira, 2019), on a whole, the Gig-Gogz branding colour palette induces a range of emotions that suitably complement the company's values, ethos and objective. With attention to such details addressed, the logo and iconography were ready to display across Gig-Gogz web and social media platforms.

Web and social media are pivotal in the process of launching a brand; building the companies identity whilst simultaneously targeting and increasing the audience (Henderson, 2020). Social media is a cost-free, effective form of advertising which allows businesses to connect directly with potential consumers, providing insight into their likes, dislikes and personal characteristics. Retaining such information allows a brand to further understand and define its target market whilst tailoring digital content to suit its audiences' preferences (Joshi, 2021). Appropriately, market research was carried out in the initial stages of the campaign to determine potential Gig-Gogz consumers social media habits. The survey results shed light on demographics such as age and gender, and how such factors correlated with the given respondents' social media preferences. As displayed in (Appendix F), Facebook and Instagram proved the most popular platforms amongst the broad-ranged, wider-audience respondents.

Concurrently, the sub-group survey results revealed that the majority of autistic respondents favoured Twitter and YouTube (See Appendix F), such conflicting preferences reinstate the importance of deciphering audience habits and a customers' online location. In response to the data collated, Gig-Gogz created Facebook, Instagram, Twitter, YouTube and TikTok profiles. Notably, TikTok was not a popular choice in either of the survey results and was originally launched to target under 18s. However, as the campaign progressed the platform became less relevant, largely due to a lack of knowledge surrounding its features and how best to utilise them for the Gig-Gogz campaign; in hindsight, launching a TikTok was not practical or necessary. Nevertheless, launching such a broad range of platforms ensured all ages and niche demographics were targeted whilst providing ample opportunity for Search Engine Optimization (SEO).

Search Engine Optimization is a professional term used to describe the numerous techniques practised to increase a businesses chance of being discovered via major search engines such as Google, Yahoo and MSN (King, 2007:94). The concept of SEO was considered from the dawning of the project when 'Gig-Gogz' was chosen as the name of the business. The name recapitulates the service that Gig-Gogz provides whilst simultaneously enhancing SEO since the 'z' separates the name from the majority of existing firms. An additional SEO tactic involves inserting relative, metadata keywords throughout the text-based elements of a companies web and social media platforms (Sharma, 2021). Considering this, contextualised keywords such as 'Gig-Gogz', 'Immersive', 'Music' 'VR Technology' and 'Experience' are repeated consistently across Gig-Gogz' website and social media bios (See Appendix G). Furthermore, the memorable strapline, '*Step Into Infinity*' is branded across Gig-Gogz promotional assets, social media pages and website to highlight

the brand's essence and build familiarity between business and consumer (Gibson, 2016). Such intricate aspects of Gig-Gogz' digital outlets will be addressed early in the campaign ready for the launch of the company's social media pages on Friday 10th March 2023. Retrospectively, launching the brand's web assets earlier may have allowed more time to build brand awareness and begin to generate an online following ahead of the mass promotional launch on Monday 2nd July 2023, a factor that will be taken into consideration in future projects.

On Monday 2nd July, Gig-Gogz will undergo a full-scale promotional launch to market the product before its release later in the year. Promotion is imperative in any marketing campaign as a means of targeting chosen demographics via niche defined content. Moreover, if utilised correctly, physical and digital promotion can increase a companies client base whilst simultaneously generating hype and awareness ahead of a product release (King, 2007:117). With this in mind, the campaign's impact points will be supported by an eclectic wealth of carefully selected press and promotional outlets, including blogs, magazines, podcasts, radio stations and television channels. Notably, printed and digital press coverage is often free, making it an efficient, cost-effective way of promoting Gig-Gogz. Moreover, such forms of media prove incredibly useful when targeting smaller, niche pockets of the market, especially when considering that most press content can be reshared across social media (Ferrone, Pacifico & Davy, 2019:45). Responsively, Gig-Gogz will be advertised by leading technology blogs such as 'Music Tech' and 'Mighty Gadget' and famous music magazines including 'Clash' and 'Mojo.' In hindsight, written press coverage could have been enhanced by selecting some more niche-specific autism publications, nevertheless, people with ASD were targeted in numerous other ways, including via podcasts and radio shows.

Advertisement via radio stations is yet another method of amplifying the Gig-Gogz marketing message. Relatively, radio airplay is still regarded as one of the most sought after, efficient forms of publicity, albeit podcasts, are increasingly becoming as relevant (Ferrone, Pacifico & Davy, 2019:44). Opportunely, the UK plays host to the BBC network, harbouring an eclectic choice of stations providing country-wide radio exposure. Moreover, there is a multitude of smaller, regional radio stations throughout the country which can be utilised to deliver subject-specific content to smaller, niche segments of an audience (Ferrone, Pacifico & Davy, 2019:44). Considering this, the Gig-Gogz marketing plan is littered with an array of radio and podcast guest slots each selected to promote the campaign and target specific demographics. For example, BBC 4 has previous links with Autistica UK, therefore they were chosen to support the O2 Arena Charity Concert. Also linked with ASD is Autism Radio, whose podcasts and live shows will support the Gig-Gogz campaign intermittently. Additionally, Smooth Radio will be utilised to target Boomers, Radio X is used to reach Millenials and Capital FM will target Generation-Z. Notably, television (TV) advert slots have also been selected in line with specific generational targeting.

Using television to advertise a product may be expensive, nevertheless, such exposure encompasses a range of benefits, firstly, TV adverts can build trust between business and consumer. For instance, a survey from TV Advertisement UK asked 2000 people which form of advertisement they trusted most, a leading 42% of respondents chose television (TV/Ad Nation, 2016). Furthermore, television is unrivalled in its capability to reach a colossal audience, with 97% of households throughout the UK owning a TV (TV Licencing, 2021). Researching the popularity of television channels amongst wider-audience survey participants helped to dictate aspects of the Gig-Gogz marketing plan, such as where to broadcast TV adverts to reach potential consumers effectively and efficiently. The results (See Appendix H), revealed BBC1, ITV and Channel 4 to be the most popular choices, alongside numerous entries in the 'Other' category stating their fondness for Sky Arts. In reflection, BBC should never have been included in the question because they do not screen

TV advertisements, nevertheless, the responses inspired the use of ITV, Channel 4 and Sky Arts to advertise the Gig-Gogz product. Initially, the Gig-Gogz TV Advert (See Appendix I) was scheduled to launch in August 2023, however, the broadcast date was delayed until October 1st 2023 to cut costs and deliver increasingly impactful advertising closer to the product launch. Ultimately, the Gig-Gogz TV Advert will endeavour to reach a broad demographic across three eclectic channels, building brand credibility, product awareness and a sense of hype and anticipation ahead of the product release date on Friday 27th October 2023.

Gig-Gogz are scheduled for release on Friday 27th October 2023 for £329.00. Timed appropriately for the lead up to Christmas 2023, the majority of headsets will be sold on a direct to consumer (D2C) basis via the Gig-Gogz official website. Notably, D2C sales are regarded as a 'simpler proposition', allowing a business to handle all matters personally whilst reaping maximum revenue return (Ferrone, Pacifico & Davy, 2019:45). On the other hand, D2C sales can be difficult in the respect that a business' must independently handle the packaging and shipping of the product as well as customer queries which can be costly and time-consuming (Ferrone, Pacifico & Davy, 2019:45). In response to this, a limited number of headsets will be available to purchase via a third-party retail outlet, Curry's PC World. The concept is to alleviate logistical pressure whilst providing a marketplace for consumers who prefer to purchase goods physically in-store. Notably, Curry's PC World will take 40% of any revenue generated by the 3000 Gig-Gogz headsets sold in-store. Originally, the project proposal stated that Gig-Gogz would be available via several online and physical retailers, including Amazon and Argos. However, retail outlets were simplified as to not create unnecessary sales competition for Gig-Gogz. Overly, the Gig-Gogz website and Curry's PC World should prove sufficient in terms of retail options, nevertheless, these options could be expanded in the future to correlate with an increase in product manufacture.

The first mass batch of Gig-Gogz will be trialled and beta tested vigorously pre and post-release, particularly when Gig-Gogz commences its festival tour, '*Gig-Gogz on the Road*'. Statistics reveal that UK music festivals attracted around 30 million attendees in 2019 alone (SCI, 2019). They provide the opportunity for product testing and promotion throughout multiple geographical locations in the United Kingdom, targeting a vast range of music-lovers with different cultural backgrounds and musical preferences (Gajanan, 2019). The Gig-Gogz festival tour will seek to massively increase brand awareness and connect more intimately with potential consumers when they can try Gig-Gogz for free. Those who temporarily immerse themselves in the Gig-Gogz experience will be given a free t-shirt. Notably, T-shirts can be a powerful marketing tool for advertising the company and enhancing brand recognition, such recognition makes customers increasingly trusting of a business' services, therefore, encouraging sales (Big, 2019).

Moreover, festival-goers will be asked to enter a competition to win a free headset by uploading a picture to their Instagram account. The photograph will show the free merchandise accompanied with relevant '#Gig-Gogz' hashtags, generating hype and content for the companies social media. Markedly, the festival tour will be consistently documented across social media, specifically on YouTube where a 'Gig-Gogz on the Road' series will attempt to target people with ASD (See Appendix J). However, one weakness of the Gig-Gogz festival tour is that it will be expensive yet does not present an opportunity to generate instantaneous revenue. Nevertheless, Gig-Gogz on the road is an opportunity to increase audience awareness, build relationships and trust between business and consumer and promote the Gig-Gogz product to a vast, varied demographic of music lovers ahead of the O2 Arena Charity Concert in October 2024.

Gig-Gogz first major live event will take place on Saturday 19th October 2024 at The O2 Arena in London. The O2 arena has been crowned the best venue in the UK every year since opening in 2007 (The O2, 2021). The easily-accessible arena stands as the largest entertainment zone in London with a crowd capacity of 20,000 (The O2, 2021), considering Gig-Gogz brand partnership with The O2 Academy Group, it is a highly appropriate location for the charity event. The event will be advertised physically on billboards, venues and transport routes throughout the UK (See Appendix K). Physical promotion, such as billboards, are an effective way to communicate with the masses; reaching where people live, socialise, commute and work. Furthermore, they demand people's attention in the respect that they do not disappear quickly and cannot be switched off, unlike their digital counterparts (Cestrian, 2014). In addition to this, the concert will receive coverage from a wealth of press and promotional outlets who will promote, attend and review the event physically and virtually whilst creating sharable content for Gig-Gogz' social media channels.

Gig-Gogz social media channels will also share content from celebrity tastemakers leading up to the charity event. As previously stated, one of the primary reasons that Autistica UK was selected to receive donations is because of its established celebrity following. Incorporating tastemaker support into any campaign is vital in the sense that it allows for influential figures in the public domain to advertise a product to their audience. Moreover, such celebrity tastemakers hold a huge influence over the younger generations, whose opinion is likely to be swayed by recommendation as opposed to traditional advertising (Ferrone, Pacifico & Davy, 2019:46). Considering this, the artist's performing at the charity concert were selected meticulously for their eclectic range of crowd-pleasing genres and their links with Autism Spectrum Disorder. Appropriately, Paul McCartney, Lady Gaga, Elton John, Maroon 5 and Kelly Rowland have all supported Autistica UK previously, whilst Robbie Williams, Ladyhawke, Adam Young (Owl City), and Courtney Love all identify as autistic. Such details reinstate the musicians' suitability to act as avid tastemakers throughout the campaign and perform at the event. Aside from enhancing product awareness and raising money for charity, the O2 Arena gig presents a range of additional opportunities for the Gig-Gogz business.

Although costly to execute, events are arguably the most powerful form of experimental marketing. Concerts provide an unmissable opportunity to interact with target demographics, from current customers to prospective buyers (Walsh, 2020) In this instance, the London O2 Arena Charity Concert will simultaneously interact with both Gig-Gogz' target audiences', the general public and people with ASD. Furthermore, the gig provides the opportunity for dual revenue streams from ticket sales. For example, 20,000 tickets will be available to those who wish to attend the event physically, whilst an unlimited amount of tickets will be available for those who wish to live stream the event using their Gig-Gogz, thus merging both audiences whilst increasing revenue from ticket sales. Notably, further revenue opportunities evolve from the production of event merchandise. Event merchandise provides an additional, lucrative revenue stream whilst simultaneously acting as a form of '*walking advertisement*' (King:2007:19). Considering this, the O2 concert will present the opportunity for the production of exclusive event merch (See Appendix L) that will appeal to new and existing customers. Interestingly, research suggests that Generation Z and Millennials value experiences over possessions (Muliadi, 2021); given that branded events evoke positive emotions in people long after they are over (Walsh, 2020), customers may be more inclined to purchase Gig-Gogz memorabilia from the O2 Arena or the Virtual Merch stall.

Ultimately, the planning and production of The O2 Arena Charity Concert is estimated to cost around £101,450.00, however, the event has the potential to raise £384,000.00 for Autistica UK whilst generating a gross profit of £1,050,550.00 for Gig-Gogz and The O2 Arena (See Appendix M). In hindsight, Gig-Gogz could have comfortably donated a higher percentage of the event proceeds to Autistica UK, it is an achievement to raise a potential £384K for

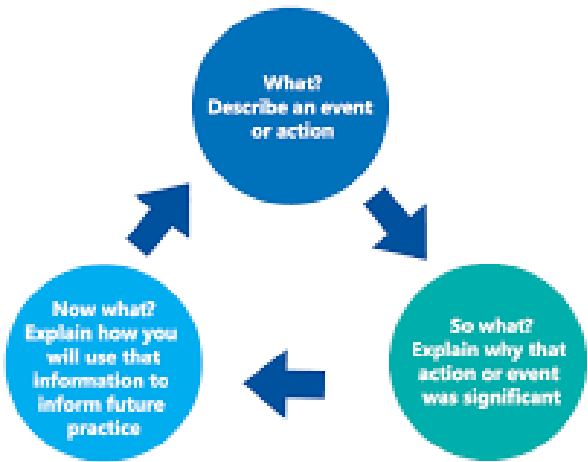
charity, nevertheless, the figures are very unbalanced when considering the business' gross profit, which could have been shared more equally. Nevertheless, if successful, the event has the potential to promote Gig-Gogz to the general community and the autistic community whilst increasing their credibility and consumer relationships ahead of Christmas 2024. Furthermore, the gig allows for the opportunity to incorporate influential tastemakers to support the campaign whilst generating increased revenue via dual ticket and merchandise sales.

To conclude, if executed correctly the three-year Gig-Gogz Marketing Plan has the potential to impact the future of virtual reality technology forever, introducing a new product to the marketplace that can positively influence the lives of consumers throughout the UK. The campaign has the potential to reach Gig-Gogz's target audience' in an effective, impactful manner via a multitude of mediums, building hype and anticipation ahead of the product release in October 2023. Post-release, Gig-Gogz on the Road and The O2 Arena Charity Concert will contribute further to the development of the Gig-Gogz brand, its partnerships, its client base and its total gross revenue return. Markedly, if the company attain the £2M investment from Sony's Global Social Justice Fund, a budget of £1.3 million is sufficient to comfortably cover the remaining campaign costs. This may seem high, yet after all deductions and payouts, the Gig-Gogz product launch has the potential to raise £7,539,600.00 in gross profit for the brand (See Full Budget in Marketing Plan). Reflectively, the project proposal stated that the end of the campaign would be marked by a New Year's Eve event, instead, the campaign profits will be ploughed into the design and production of the new Gig-Gogz+, ready for release in late 2025. Considering this, the closing months of the Gig-Gogz campaign will see company representatives and partners reconvening to discuss the new Gig-Gogz+ technology, the future of the experience and prospective global expansion. Step into infinity.

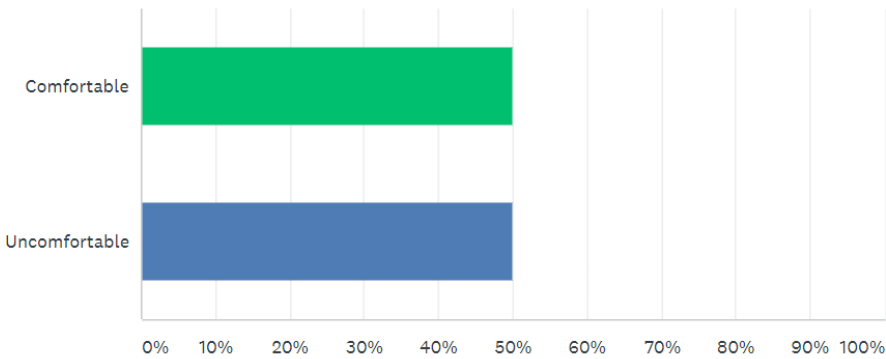
Appendices:

Appendix A:

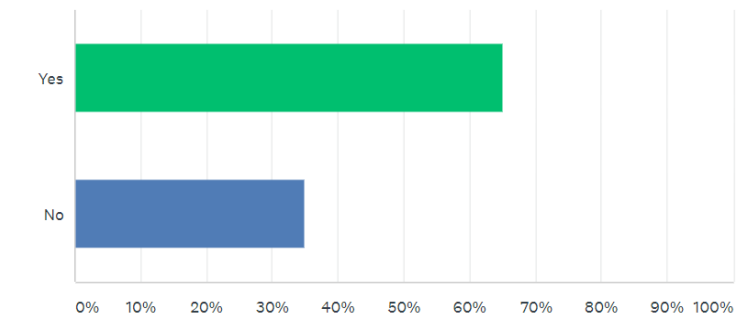
The Driscoll Model of Reflection (2007).



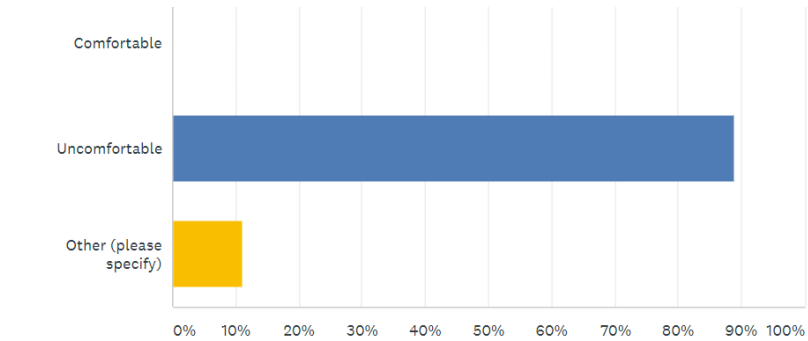
Appendix B:



Wider Audience Survey results showed 50% of participants felt uncomfortable in crowds.



65% of the 50 respondents from the general audience survey said they would be interested in the Gig-Gogz experience.



This result is from the sub-group survey for people with ASD. 88.89% of respondents stated their discomfort in crowds.

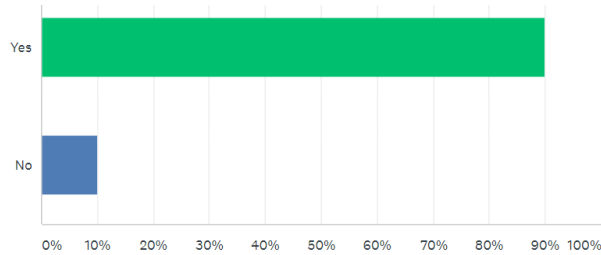
ANSWER CHOICES	RESPONSES	
Comfortable	0.00%	0
Uncomfortable	88.89%	8
Other (please specify)	Responses 11.11%	

☐ They trigger my sensory issues, causing physical pain, physical illness and anxiety

9/3/2021 12:31 AM

[View respondent's answers](#)

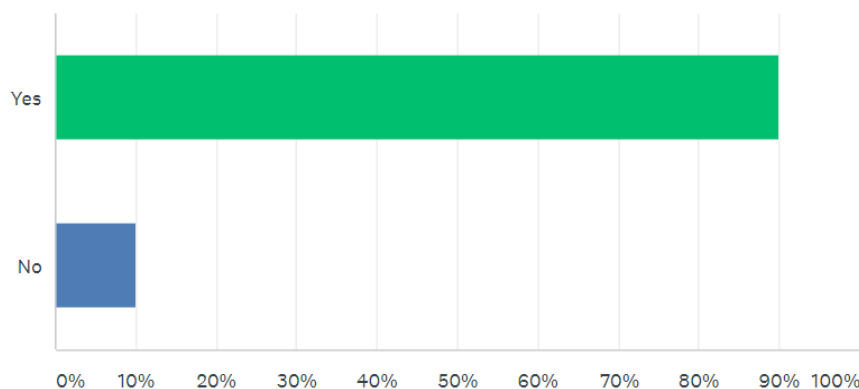
One individual described the detrimental effect busy environments have on them.



90% of sub-group participants shared that they would be interested in the Gig-Gogz experience.

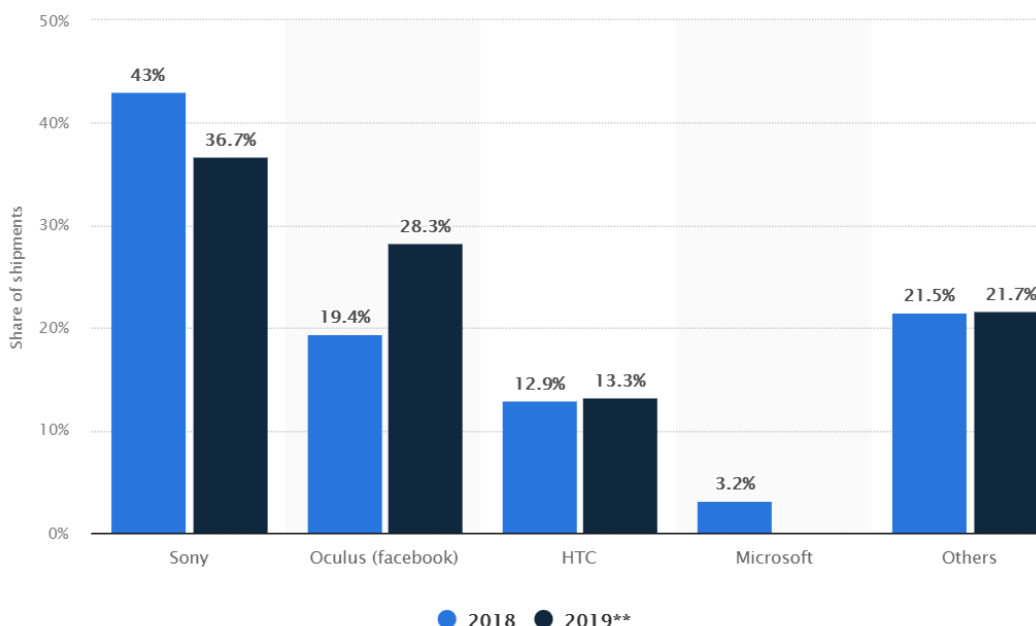
ANSWER CHOICES	RESPONSES
Yes	90.00% 9
No	10.00% 1
TOTAL	10

Appendix C:



90% of autistic respondents agreed that music has therapeutic benefits.

Appendix D:



The graph depicts the rates of 'VR Device Shipment Worldwide 2018-2019'.

(Statista, 2021)

Sony is the leading company in the distribution of VR technology.

Competitor Details & Social Media Data

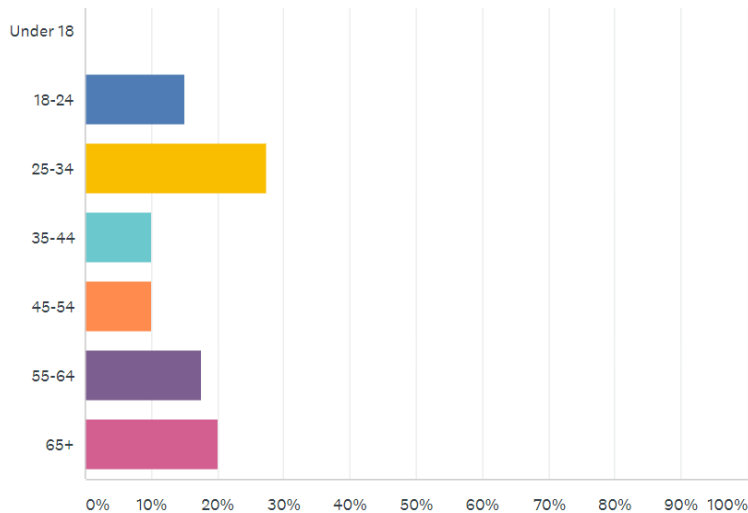
COMPANY (UK):	Facebook	Instagram	Twitter	TikTok	YouTube	Website:
SONY	1,25M Likes	56.6K Followers	121K Followers	Tech - N/A Sony Music 20.4K	492K Subscribers	https://www.sony.co.uk/
OCULUS	1.8M Likes	397K Followers	412.7K Followers	N/A	369K Subscribers	https://www.sony.co.uk/
HTC	5.7M Likes	852K Followers	85,3K Followers	N/A	365K Subscribers	https://www.htc.com/uk/
MICROSOFT	14M Likes	28.5K Followers	44.7K Followers	N/A	10.6K Subscribers	https://www.microsoft.com/en-gb/about/

Appendix E:

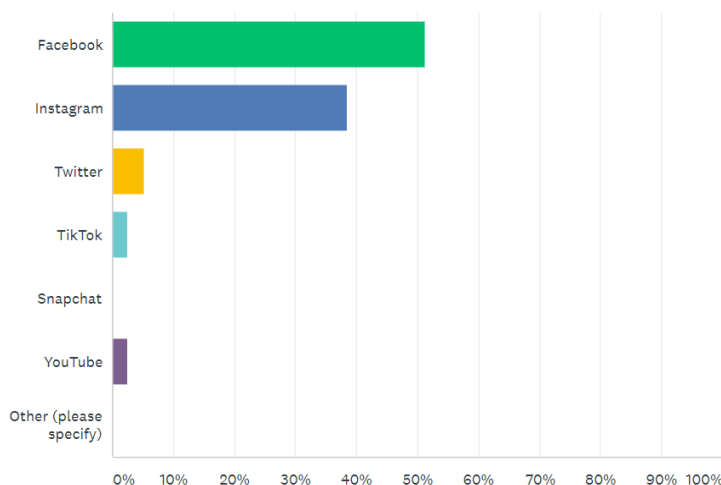


The Gig-Gogz official logo design.

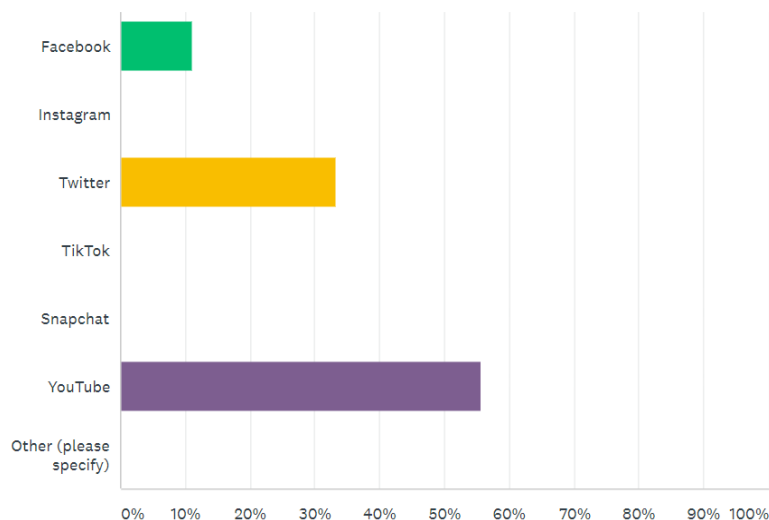
Appendix F:



The chart shows the broad age range of the 50 participants who took part in the wider audience survey.



Facebook and Instagram proved the most popular social media platforms amongst the 50 survey respondents.



Twitter and YouTube proved by far the most popular amongst the autistic survey participants.

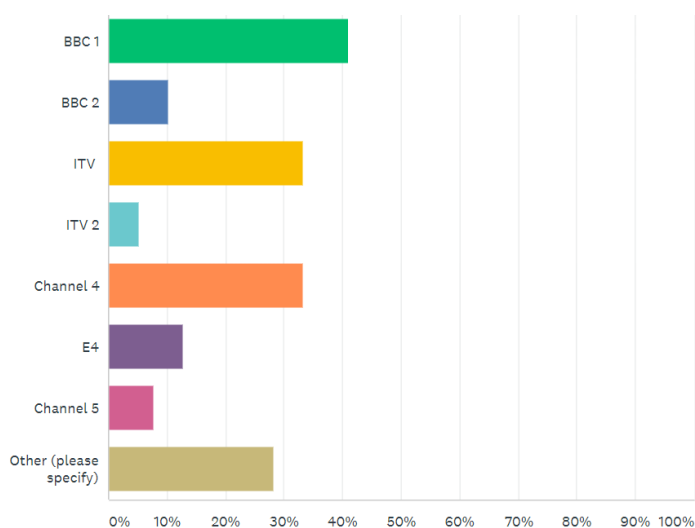
Appendix G:

Instagram



Metadata keywords and straplines will be inserted across Gig-Gogz web assets to increase SEO.

Appendix H:



BBC 1, ITV and Channel 4 were the favoured TV channels amongst the 50 wider-audience survey respondents.

Appendix I: The Gig-Gogz TV Advert can be viewed at:

<https://www.youtube.com/watch?v=-Y15f6uzpfl>

Appendix J: The Gig-Gogz on the Road Trailer can be viewed at:

<https://www.youtube.com/watch?v=HQa7pVoXGLY>

Appendix K:



Some examples of physical promotion ahead of The O2 Arena Charity Concert.

Appendix L:



Exclusive merch design for The O2 Arena Charity Concert in aid of Autistica UK.

Appendix M:

The breakdown of costs and potential revenue return for The O2 Arena Charity Concert.

Event Costs

SERVICE:	ADDITIONAL INFO:	COST:
Venue	O2 are Gig-Gogz Partners, they take 20% of overall revenue return across three years & take all food and drink profits from the evening.	N/A
Artist Fee(s)	Charity Event	N/A
Artist(s) Riders & Travel	Rider(s) x 9 - £450.00 Travel x 9 -£ 2000.00	£2,450.00
Accommodation	Crew & Artist Hotels (Many live local to London)	£5,000.00
Merch Production	20K T-Shirts - £28,000.00 20K Lanyards - £14,000.00	£42,000.00
Press & Promotion	- O2 Arena Roof Art by Ed Hicks from Wall to Wall - £2,000.00 - Billboards, Adverts, Poster Design & Distribution (3 months) - £50,000.00 - Press Material - Free	£52,000.00
TOTAL EXPENDITURE:		£101,450.00

Potential Revenue Return Should Item(s) Sell Out

ITEM(S):	DETAILS:	DONATION:	REVENUE FOR GIG-GOGZ/O2
Physical Ticket Sales	20K at £65.00 - £1.3Million	20% to Autistica - £260,000.00	Total to Gig-Gogz - £1,040,000.00
VR Ticket Sales	Based on 10K Streams - £250K	20% to Autistica - £50,000.00	Total to Gig-Gogz - £200,000.00
Merchandise Sales	20K T-shirts at £15.00 - £300K 20K Lanyards at £3.50 - £70K	20% to Autistica - £74,000.00	Total to Gig-Gogz - £296,000.00
		Total Raised: £384,000.00	Gross Profit: £1,050,550.00

Appendix N:

Personal SWOT Analysis

My Strengths:	My Weaknesses:
- 6-years of industry experience volunteering for music magazines, working for BBCR1, running my own open mic series & launching my independent, award-winning blog. - A First Class Honours in Magazine Journalism - A MA in International Music Marketing - I'm ambitious, focused and determined with a positive attitude and hunger to learn. - I'm located in London near many music industry giants. - I have faith in myself and feel I will achieve great things in my lifetime - I work well independently and as part of a team - I have many industry contacts throughout the North East of the UK. - My southern industry contacts are growing day by day, from Sony Music employees, top-class DJ's, Editors at the Telegraph, academic tutors & fellow students to name a few - I have very supportive family and friends, albeit they're far away. - I've grown in confidence and feel self-assured of talents. - I work at Spiritland at Kings Cross, an excellent opportunity for networking with industry professionals. - I'm resilient, each setback propels me forwards in some way or another; I'm a great believer in fate and my destiny.	- Although I have experience and drive, I'm still struggling to forge my way into the music industry and embark upon my official career. - Sometimes I can become a little frustrated and impatient when knocked back from roles, but ultimately, I know I will end up exactly where I'm meant to be. - Sometimes I can be over-ambitious, and cause myself unnecessary work and stress. - I don't have as many industry contacts throughout the southern regions of the country as I do in the North. - It can be quite hard living in London when I haven't really had much time to see my family & friends or forge social relationships due to academic priorities and working schedule. - Sometimes I struggle to find balance, which results in a 'flare up' of my neurological condition - Fibromyalgia. If I do too much, I quickly become unwell with debilitating pain, fatigue & muscle spasms. - I need to learn to ask for help more and not put so much pressure on myself. - I need to feel more confident with the use of Excel and Gant Charts.
My Opportunities:	My Threats:
- My broad skillset means there will be many, varied fruitful opportunities ahead of me throughout my career. - The MA course has provided me with the tools necessary to grow with confidence and thrive in the music industry if given the chance. - Now that I have finished my MA, I will be able to make a lot more time for social activities and seeing my friends & family. - The completion of my MA also means I can find some balance in my life as my schedule will not be so intense, in turn, hopefully, I can get my Fibromyalgia and health back under control. - I have a great network of friends and contacts, I am going to start asking for help more. - My final project has sparked my ambition, perhaps presenting the opportunity to enquire into an investment for Gig-Gogz in real-world circumstances. - I'm able to understand and look into the concept of copyright to protect my intellectual property going forwards. - My MA assessments will make great additions to my work portfolio. - I can continue to develop my use of Adobe software, Excel and Gant Charts.	- Not achieving balance for some reason, therefore being unable to control my pain and becoming unmotivated. - Unpredictable moments in life can substantially change plans and schedules. - I lose motivation or become overwhelmingly defeated by the competitiveness of the music industry. - Having to work so much to cover living expenses that it takes away the time to network, socialise and think creatively. - Unprecedented circumstances (i.e Covid) disrupting the music industry business. - Missing social and career opportunities due to bouts of ill health.

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