Emily Talbot Portfolio

What do I enjoy about music?

- Live shows
- Friends
- Safe
- Release
- Fun
- Expression
- Creativity
- Connection

What are my involvements within The music industry?

- Merch designer
- Touring merch vender
- Touring photographer/promotional photographer
- Social media manager

What are my skills?

- Photography
- Videography
- Design
- Communication
- Research methods
- Connections with industry professionals

Taking time to reflect upon my involvement and personal experiences within the music industry has brought up some important issues within the sector

Over the course of the lock down time there where many issues which affected me more than others, mainly because they affected me directly. This may seem selfish however, I am being honest with myself.

Having many professional and social opportunities lined up before the hit of covid, took a while to comprehend that these were no longer going to happen.

I had worked hard for many years to get those opportunities and to have them taken away so quickly was something that was difficult to come to terms with. With the addition of the over all impact of covid it became hard to see a positive future.

The murder of Sarah Everard made me reflect upon my experiences as a women, mostly negative at the hand of men.

This got me thinking to how I have been assaulted countless times, mainly whilst attending music events. I have been going to shows since the age of 12 when I went to my first ever concert and has been going on until this day.

Contradictory to that assault that happened I fell in love with live music and knew I wanted to build a career around that industry.

Post Lock-down I was fortunate enough to be hired to work as a photographer at the Download Pilot Festival.

This was the first official festival back in the UK as part of the government testing scheme. I worked with a metal band who were going to be opening the festival, the first band of the weekend for the attendees to see at this historic event.



This was my first time shooting at a festival with a band, having stage access during the entire set, obviously I was nervous.

I was approached my a older male photographer from a major publication just before the set started. He asked me if I was “a girlfriend of one of the band?”, In which I replied “no” to then be asked AGAIN “are you a girlfriend, who also is a photographer?”

Having to justify why I am there because I am a woman, it only hit me after the set, I was furious and embarrassed that I didn't stick up for myself.

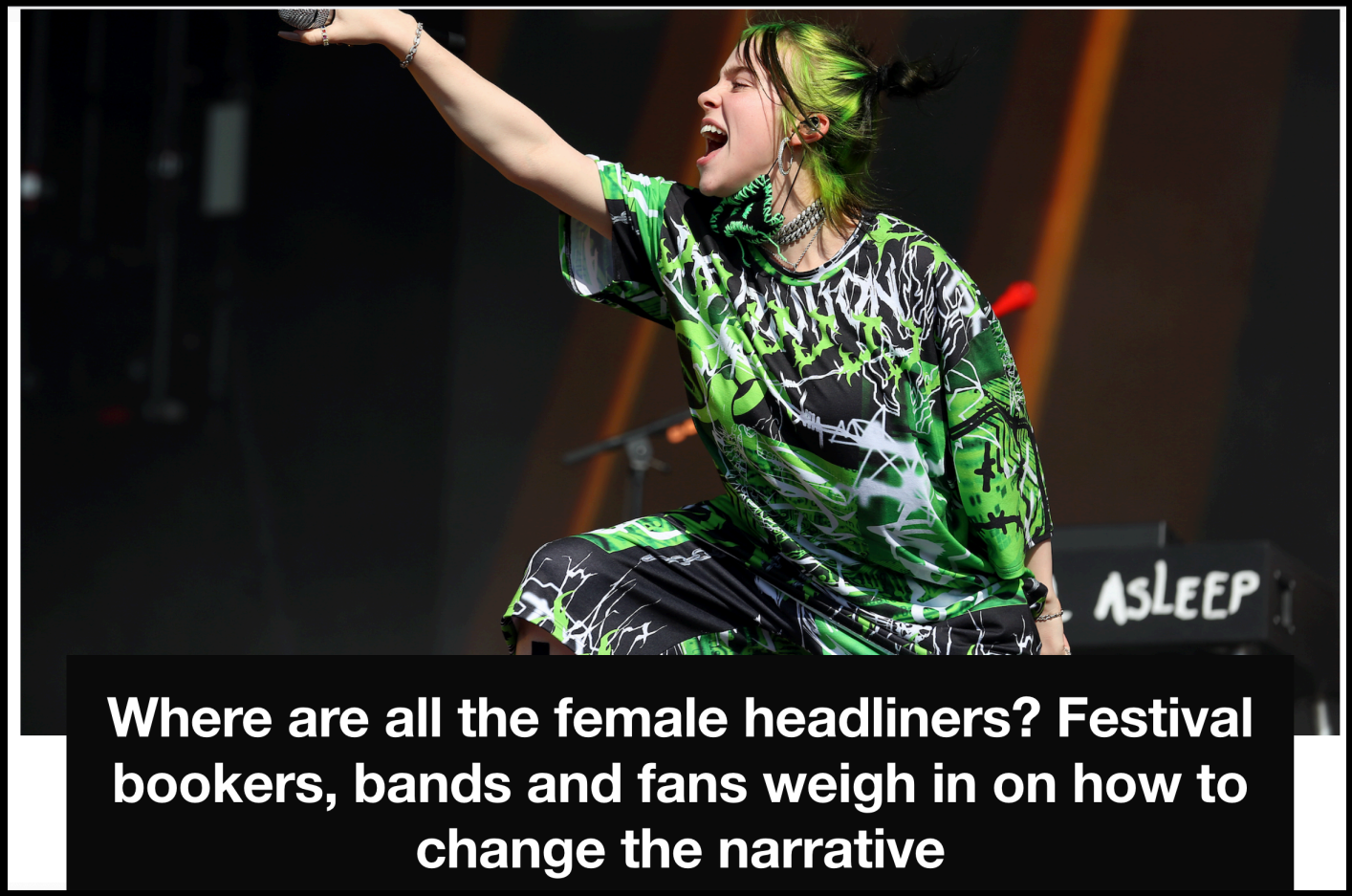
This is a huge problem in the industry but didn't truly understand how it effects me professionally and personally until happened.

I was given an apology email from this photographer who stated he "didn't realise that it would be offensive" I can only suggest that this is because he has never has to prove himself to others and justify his professional position as it is male dominated industry. That is just my personal observation.

This is where my research is going to begin .

Looking at the inequality within the music industry. By doing this research it will hopefully lead me to an idea in which I can produce a marketing strategy around.

RESEARCH:



Where are all the female headliners? Festival bookers, bands and fans weigh in on how to change the narrative

https://www.nme.com/features/gender-representation-festival-line-ups-2020-2752736

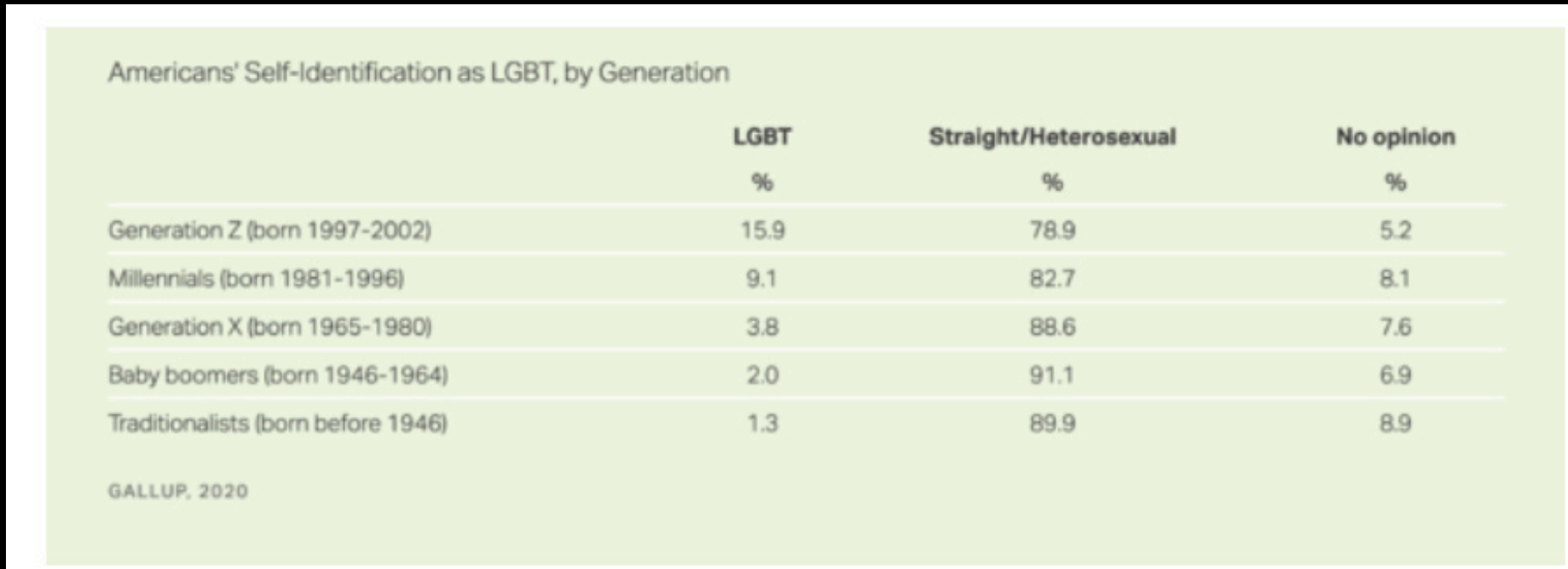
This topic is raised EVERY time that a festival line up is released.

There is never a balance in festival line up, especially with the headline slots. Having a line up which doesn't truly represent the industry is bias and unfair to those who work just as hard as others.

You aren't going to please the masses but acting on the problem could make the difference. Seeing that this topic is being discussed is a huge step in the right direction.

1 in 6 Generation Z adults identify as something other than heterosexual

BY CAITLIN O'KANE
FEBRUARY 25, 2021 / 7:04 AM / CBS NEWS



Americans' Self-Identification as LGBT, by Generation

	LGBT	Straight/Heterosexual	No opinion
	%	%	%
Generation Z (born 1997-2002)	15.9	78.9	5.2
Millennials (born 1981-1996)	9.1	82.7	8.1
Generation X (born 1965-1980)	3.8	88.6	7.6
Baby boomers (born 1946-1964)	2.0	91.1	6.9
Traditionalists (born before 1946)	1.3	89.9	8.9

GALLUP, 2020

"The vast majority of Generation Z adults who identify as LGBT -- 72% -- say they are bisexual. Thus, 11.5% of all Gen Z adults in the U.S. say they are bisexual, with about 2% each identifying as gay, lesbian or transgender," Gallup says.

GALLUP

It is important to understand how our world is changing. There is shift in how the younger generation identify as and it is important to make sure they feel included and wanted in society.

FEATURES

LOUD WOMEN Fest is challenging live music's gender imbalance

As the fifth LOUD WOMEN Fest hits London, founder Cassie Fox discusses the need for gender equality in music and how her all-dayer is shining a light on the underrepresented.



September 17, 2021

Words: Eloise Bulmer
Photo: Suzy Harrison

In 2021 we should be 'shining a light on the under-represented' How have we failed so badly that groups of people weather it be down to gender identity or race are being unrepresented.

Debate about the lack of female headliners at music festivals is becoming an annual event. To see real progress the music industry and festival organisers need to nurture up and coming talent as well as booking star headliners

A fortnight ago Emily Eavis, one of the organisers of Glastonbury, the UK's largest music festival, was asked by *The Guardian* why her festival had not booked any female headliners this year. "The pool isn't big enough," she said "It's time to nurture female talent. Everyone wants it, everyone's hungry for women, but they're just not there."

'It's a statement of exclusion': music festivals return to UK but lineups still lack women

Guardian analysis of 31 events reveals many still falling short on equal gender representation



▲ Liam Gallagher is headlining the Isle of Wight festival, which has 73% male lineup, as well as Scotland's TRNSMT festival. Photograph: Gus Stewart/Redferns

As the UK festival industry gets back on its feet after a fallow, fun-free year, the issue of gender equality on lineups has fallen by the wayside, Guardian analysis of 31 events has shown.

Friday marked a mini-boom for festival bill announcements, all heavily weighted towards male performers. Headlined by Liam Gallagher, Snow Patrol, David Guetta and Duran Duran, Isle of Wight offered a 73% male lineup.

Gallagher also headlines Scotland's TRNSMT festival alongside the Chemical Brothers and the Courteeners, topping a bill where all-male acts make up 61% of performers. At Kendal Calling, headlined by Stereophonics, Supergrass, the Streets and Dizzee Rascal, a partial lineup announcement featured 79% men.

https://www.theguardian.com/music/2021/mar/26/music-festivals-return-to-uk-but-lineups-still-lack-women

"It's totally unacceptable that after a year of turmoil, women and minorities are being excluded from this return to live," said Maxie Gedge, UK project manager of Keychange, the PRS Foundation's initiative encouraging music festivals to pledge to commit to lineups featuring 50% women and gender minorities by 2022.

"We usually stay on the positive side instead of calling people out, but we're getting tired," said Gedge. "It's not an accident any more, it's a statement of exclusion. The fact that this keeps happening shows that there are certain festivals that just aren't taking responsibility, or they're not viewing it as their responsibility when, in actuality, it's everyone's."

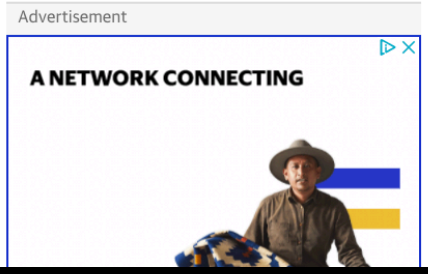


▲ Billy Nomates is one of several female act in the middle of Standon Calling's bill. Photograph: Thomas Jackson/TyneSight Photographic

Kendal Calling signed up to Keychange in 2018 and has improved its gender representation year on year, said programming director Emma Zillmann, growing from 14% acts featuring women in 2016 to what would have been 32% in 2020, had the festival not been cancelled. She hoped that this year's final lineup would include about 40% female performers.

It wasn't for lack of trying, said Zillmann. "It's not like it's something I took my eye off because of the pandemic." The festival was founded in 2006, "so the amount of relevant, affordable, available artists that we haven't had before is so small," she said.

Advertisement

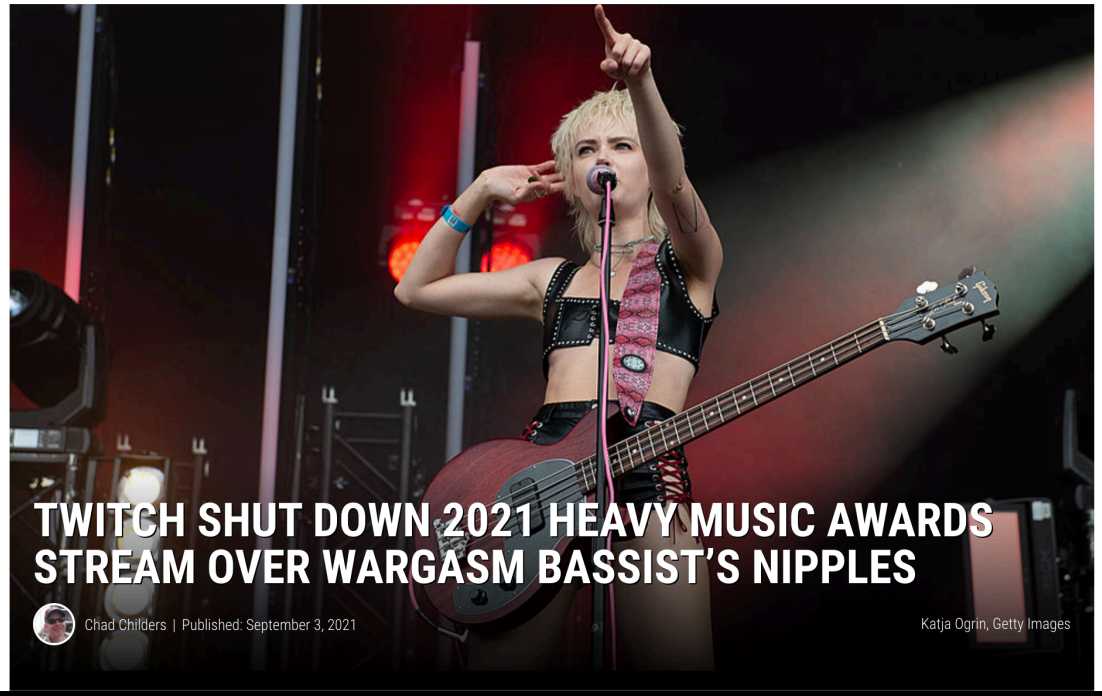


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TWITCH SHUT DOWN 2021 HEAVY MUSIC AWARDS STREAM OVER WARGASM BASSIST'S NIPPLES

Chad Childers | Published: September 3, 2021

Katja Ogrin, Getty Images

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milkie way @milkieway_ · Sep 2, 2021
i would say i'm sorry for getting the heavy music awards twitch stream shut down for 3 days because of my nipples but i'm simply not

Spooky Valve™ SteamDerek
@_orufus

I mean, whatever I guess. Twitch is in the wrong here and I understand that but you're still being a selfish bitch about it when people were genuinely disappointed.

3:48 AM · Sep 3, 2021

1 1 Copy link to Tweet

Tweet your reply

Milkie Way the singer of (Wargasm UK) was under scrutiny due to her outfit at the 2021 Heavy Music Awards. The singers nipples were barely on show, during her performance with Trash Boat. Therefore causing the live twitch stream to be cancelled. Both Milkie and Tobi (singer of Trash Boat) had their nipples 'on show' however the difference in their gender caused offensive and controversy.



It is hard to believe that in 2021 this is an issuse that stil needs to be discussed. There is no difference in the two aprt from one identifing as a man ad the other as woman. This sparked a lot of converstion online and will hopefully carry on the conversation until real change is made.

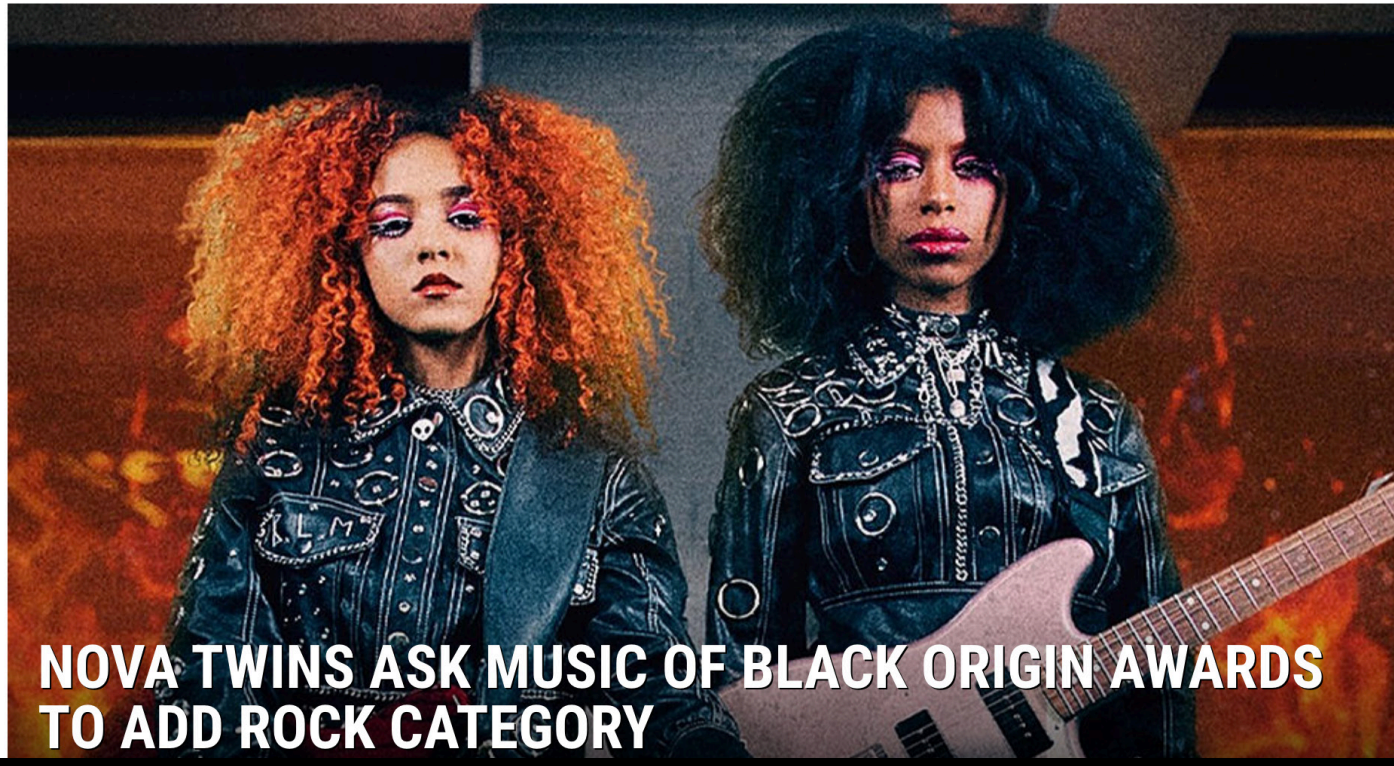


NIP SLIPS + GUITAR SMASHING – WHAT CAN WE LEARN ABOUT THE DOUBLE STANDARD TOWARD WOMEN IN ROCK?

This incident joins metal's hall of fame for "times women did nothing and everyone got angry." If you talk to anyone who's a woman and into alternative music — photographers, tour managers, crew members and fans — they'll share similar stories of their own experiences being shunned from this genre.

Sarah Shodipe, who works in PR, events management and journalism, explained that as a dark-skinned Black woman in this industry she struggles even more. “Rock and metal is where I have experienced judgement at the hands of the angry Black woman trope the most. Hanging out with bands or industry professionals where I am often the only Black woman there but there are half a dozen women there; I’ll make a joke and people will react as if it’s off-color or overly aggressive or offensive. But then a woman who looks more traditionally alt and is white will say something very similar or make a joke along the same lines and it’s received much better.”

Sarah is a friend if mine who works in the industry. We have spoken about how she feels that she is treated differently because of her race. I will never understand this barrier in which she is constantly faced against, however with herself and others who come up against similar issues openly talking about this problem and challenging it hopefully will make a difference.



NOVA TWINS ASK MUSIC OF BLACK ORIGIN AWARDS TO ADD ROCK CATEGORY

Nova Twins are a British rock duo who are known for pushing boundaries not only within music and style.

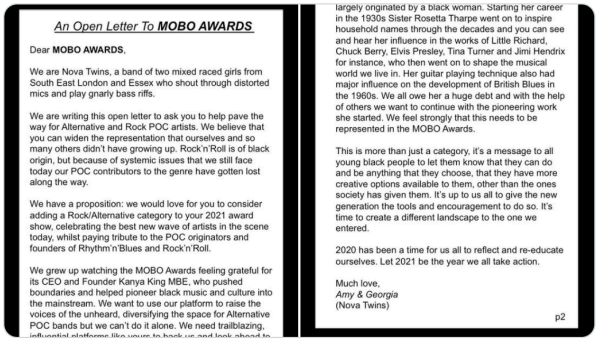
They wrote an open letter to the MOBO Awards requesting to include a Rock/Alternative Category into the awards. As there are 'POC contributors to the genre'. This is now being reviewed for further award ceremonies in the future.

NOVA TWINS
@NovaTwinsMusic

Our open letter to the @moboawards :

We're asking for your help in the hopes that a Rock/Alternative category will be added to the MOBO (Music Of Black Origin) Awards in 2021, recognising the POC contributors to the genre.

Please RT, sharing this message far and wide! 🖤🖤



*An Open Letter To **MOBO AWARDS***

Dear **MOBO AWARDS**,

We are Nova Twins, a band of two mixed raced girls from South East London and Essex who shout through distorted mics and play gnarly bass riffs.

We are writing this open letter to ask you to help pave the way for Alternative and Rock POC artists. We believe that you can widen the representation that ourselves and so many others didn't have growing up. Rock'n'Roll is of black origin, but because of systemic issues that we still face today our POC contributors to the genre have gotten lost along the way.

We have a proposition: we would love for you to consider adding a Rock/Alternative category to your 2021 award show, celebrating the best new wave of artists in the scene today, whilst paying tribute to the POC originators and founders of Rhythm'n'Blues and Rock'n'Roll.

We grew up watching the MOBO Awards feeling grateful for its CEO and Founder Kanya King MBE, who pushed boundaries and helped pioneer black music and culture into the mainstream. We want to use our platform to raise the voices of the unheard, diversifying the space for Alternative POC bands but we can't do it alone. We need trailblazing, influential platforms like yours to back us and look ahead to

largely originated by a black woman. Starting her career in the 1930s Sister Rosetta Tharpe went on to inspire household names through the decades and you can see and hear her influence in the works of Little Richard, Chuck Berry, Elvis Presley, Tina Turner and Jimi Hendrix for instance, who then went on to shape the musical world we live in. Her guitar playing technique also had major influence on the development of British Blues in the 1960s. We all owe her a huge debt and with the help of others we want to continue with the pioneering work she started. We feel strongly that this needs to be represented in the MOBO Awards.

This is more than just a category, it's a message to all young black people to let them know that they can do and be anything that they choose, that they have more creative options available to them, other than the ones society has given them. It's up to us all to give the new generation the tools and encouragement to do so. It's time to create a different landscape to the one we entered.

2020 has been a time for us all to reflect and re-educate ourselves. Let 2021 be the year we all take action.

Much love,
Amy & Georgia
(Nova Twins)

p2

13 ARTISTS WHO ARE RECLAIMING THE POP-PUNK MUSIC SCENE IN 2021

A handful of pop-punk artists are aiming to take the next step with recent and upcoming releases.

By **Ryan Piers** - June 4, 2021





[Photos by: Lindsey Byrnes]

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ROCK

Women Are Dominating Alternative Rock, So Why Aren't They Dominating Alternative Radio?

The world of critics and creatives is vastly different from that of the radio biz, and the new

FEATURES

LOUD WOMEN Fest is challenging live music's gender imbalance

As the fifth LOUD WOMEN Fest hits London, founder Cassie Fox discusses the need for gender equality in music and how her all-dayer is shining a light on the underrepresented.

Words: Eloise Bulmer
Photo: Suzy Harrison

"The answer [to gender balancing] lies in the industry as a whole playing their part in addressing this issue. I'm doing what I can do at a grassroots level, but everyone within the industry has their part to play – whether you're a festival booker or a radio DJ."

Denmark’s first DJ academy for women, non-binary people and gender minorities to open this October

20 per cent of spots will be reserved for marginalised and underprivileged youth

The programme is supported by the Tuborg Foundation, or Tuborgfondet, who have supported the organisation since they opened in 2017, and have given them over 1.7million DKK (just under £200,000) to help them launch the academy.

“The donation from Tuborgfondet makes it possible to scale our work with a dedicated focus on facilitating and highlighting even more women and gender minority talent,” Korpe said.

Ahead of the academy’s opening, Future Female Sounds say they’ve already trained nearly 500 new female, non-binary, and gender minority DJs in several countries across various continents since the organisation launched.

1. The gender pay gap in the music industry is worse than in other fields

On average, a female in the United States working full time makes $0.82 for every dollar made by her male counterpart, and statistics published by Music Business Worldwide suggest an even greater gap in the music industry. In the UK, the study found that women at major labels, including Universal, Sony, and Warner's UK companies, make nearly 30% less than men, or $0.70 to the dollar, while also earning 88% less in bonuses.

2. Male producers outnumber female producers 47 to 1

A 2019 study from the USC Annenberg Inclusion Initiative showed that women in the music industry are underrepresented across the board in creative roles, making up less than a quarter (21.7%) of artists and 12.3% of songwriters. The disparity is most glaring for producers — of 700 popular songs examined in the study, just 2.1% were produced by women.

3. More than three quarters of women working in music experience gender bias

A 2019 study from Berklee College of Music found that 78% of women working in music felt that they had been treated differently because of their gender, with over half reporting that gender had affected their employment opportunities. On the performing side of the industry, a study from the Music Industry Research Association (MIRA) and Princeton University found that over two thirds of female musicians had experienced sexual harassment, and that 72% had experienced discrimination based on their gender.

4. Only one major label in the United States is run by a female

According to Rolling Stone, of the 13 major record labels operating in the United States, only Epic Records, a subsidiary of Sony, is helmed by a woman — "Godmother of the Music Industry" Sylvia Rhone. Although the music industry at large has a long way to go to address gender imbalance, some sectors, such as music publishing, have better representation. In 2015, Jody Gerson was named CEO and Chairman of Universal Music Group's publishing company, becoming the first woman to occupy such a role.

While these four statistics highlight the prevalence of gender bias across the industry, there are a number of female artists, producers and songwriters who are choosing to challenge the status quo and in doing so are pushing the industry forward while also creating groundbreaking work. Later this month, we will spotlight a few of these women to highlight how their achievements are not only increasing the visibility of women in the music industry but are also calling out the current gender bias and inequities.

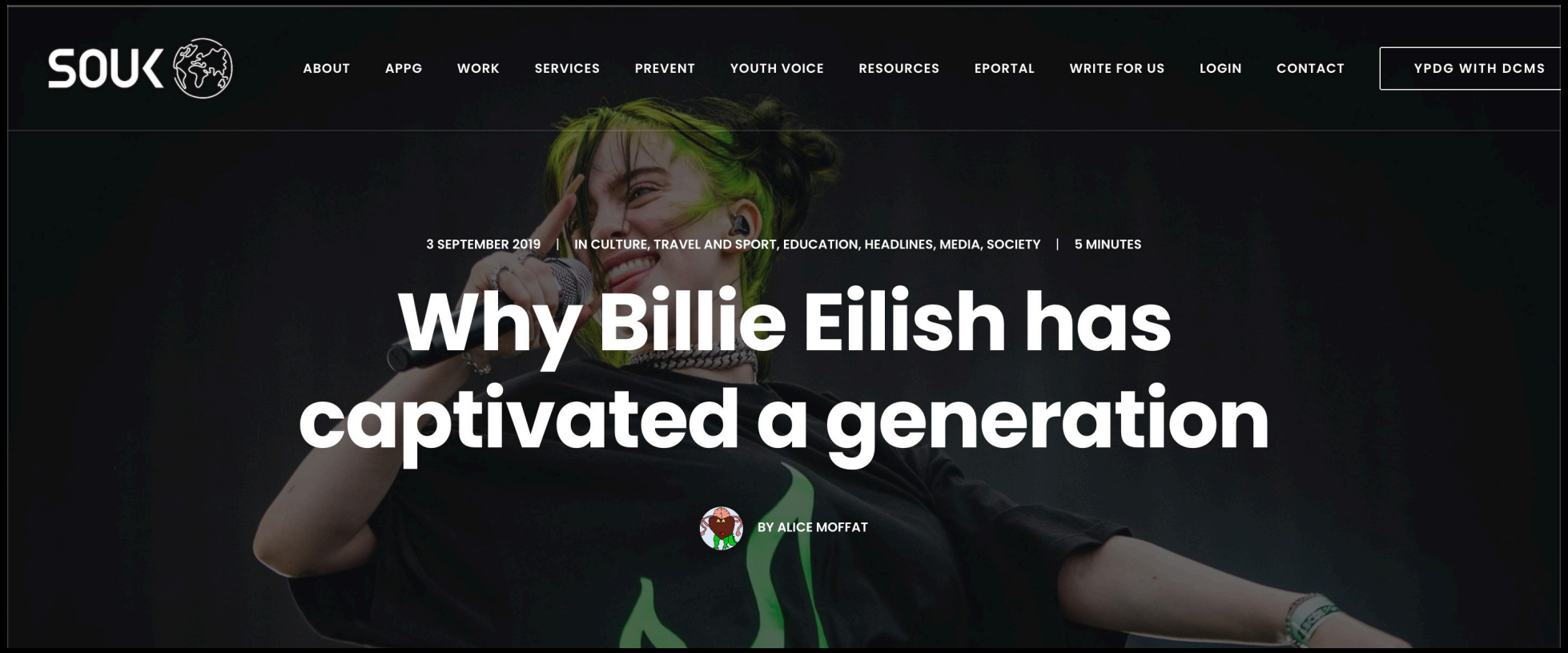
Through my time researching into different aspects of the inequalities with-in the industry it is clear that something needs to change. People are becoming more vocal about these issues.

I think for this project I would like to propose a music festival that is inclusive of all genders, from the line up through to the team that run it.

There is a space for it and think that now is the correct time.

In terms of what kind of festival, I feel that with the resurgence of pop-punk and alternative music it would be great to promote an inclusive festival that revolves around that genre.

Billie Eilish has had a huge affect on the music industry and brought back the raw-honest lyrics that question society and speak on behalf of todays youth culture.



3 SEPTEMBER 2019 | IN CULTURE, TRAVEL AND SPORT, EDUCATION, HEADLINES, MEDIA, SOCIETY | 5 MINUTES

Why Billie Eilish has captivated a generation

BY ALICE MOFFAT

At the end of the day young people want someone they feel understands them and provides music which they can identify with. So, who better than someone of a similar age who is going through the same day-to-day struggles. In my eyes, Billie Eilish is not just a popular artist but a symbol of how a generation is changing.

12 ALTERNATIVE PROJECTS FRONTED BY WOMEN WITH NEW MUSIC YOU NEED TO HEAR

These new releases and dominant voices in the alt space are exactly what we're celebrating today.

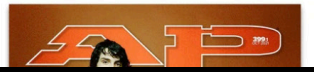
By **Maria Serra** - March 8, 2021



[Photos by: Against The Current/Spotify, teddy<3/Spotify, The Pretty Reckless, Stand Atlantic/Spotify, YONAKA/Spotify]



BUY THE LATEST ISSUE!



The casual music fan must notice that pop punk is undergoing a renaissance. 2020 brought a slew of artists taking a stab at power chords and aggressive lyrics, but simmering under the surface are plenty of up-and-comers.

2021 is a big year for many musicians. Concerts are returning, and artists can show off all the new music they produced during the pandemic. For **pop-punk** artists, however, it may be a chance to pick up increasingly interested listeners.

Cycles of revival: the return of pop-punk

Propelled by TikTok, pop-punk has made a bold return to the mainstream, writes **Genevieve Badia-Aylin**, who scrutinises the misogyny previously linked to pop-punk in looking towards a more diverse future for the genre



It's official. Pop-punk is finally back, and it's louder and angstier than ever. After years of mainstream success, what had once been the soundtrack to every chick flick and teen drama in sight had, until recently, found itself barred from the hallowed halls of chart success. But lately, the tides have been changing. In July, Willow released *lately I feel EVERYTHING*, a record dedicated to all things guitar and eyeliner-heavy, while Olivia Rodrigo's *Sour*, the biggest album of 2021, exuded a poppy teenage angst that has frequently been compared to the likes of Paramore and Avril Lavigne.

Take a look on TikTok, the video-sharing app that seems to be carrying the Gen Z music scene right now, and you'll be affronted by an explosion of My Chemical Romance t-shirts and side-fringes – between the so-called 'Twilight Renaissance', rising nostalgia for old favourites (All Time Low's "Dear Maria, Count Me In" went viral just a few months ago), and the app's latest obsession with crop tops and low-cut jeans, you'd be forgiven for thinking it was still 2005.

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So why, after all this, is it coming back? Of course, much is down to marketing. Artists like Billie Eilish and YUNGBLUD have been rising up the industry ladder for years, taking on darker themes and aesthetics with a poppy, radio-friendly twist, and spearheading the so-called 'Alt' movement that has since acted as an umbrella term for everything from dark indie pop to thrash metal. But it is lockdown that has been propelling the pop-punk scene forward, reanimating its popularity from the fringes of unconventional Spotify playlists to the upper echelons of the global charts: a whole new generation of bored kids is exploding into the limelight, spurred on by economic uncertainty, chronic doomscrolling, and the mind-numbing boredom of having to spend the 'best years of your life' inside your bedroom. What better time to hate your hometown, when you literally cannot leave it behind?

FEATURES

Why is pop-punk so big on TikTok?

TikTok has become a breeding ground for a pop-punk revival... but how? And why now? We investigate the genre's viral success and how it's injecting new life into the scene.



A pop-punk resurgence is happening on TikTok. The hashtag #poppunk, which has almost 400 million views, is filled with users waxing nostalgic on the music of their youth, delving into the subculture for the first time, and declaring, "It's not a phase, mom!" Some of these videos have millions of views, and their creators thousands of followers: yungricepatty's rendition of All Time Low's Dear Maria, Count Me In currently stands at over 8 million views, his account followed by 830,000 people.

Since the pandemic put a stop to live music, these online spaces have become more important than ever, and many pop-punk fans have turned to TikTok in particular.

"It's definitely connecting all the right people and creating these massive communities online," says Kit Dickson, a pop-punk creator on TikTok with over 130,000 followers. "I think over the past year, because of COVID-19, this idea of community has become massive. People are looking for others to connect with so they feel less isolated."

Yasmine Summan – who has 77,000 followers on the app – agrees, suggesting that this unprecedented isolation is causing people to indulge in music they find familiar and comforting: "Everyone's home alone right now. They've got nothing to do."

TikTok has been a major factor in the pop-punk genres returning to mainstream music outlets. This has been increased by the lock-down and people wanting a sense of nostalgia during theses rough times.

One creator states that this trend is creating massive communities online. Communities are only made if people feel they need them, having a festival like fifty fifty is a place for those communities to express themselves and have fun whilst doing it.

This love for pop-punk isn't confined to phones, though; it's also breaking into *real life*. It makes sense that fans discovering the genre this way would check YouTube and Spotify to find more, and perhaps if you're young enough to have missed pop-punk's heyday, your first port of call would be TikTok.

Chart-topping artists are also drawing on pop-punk influences, propelling the genre's renewed popularity beyond TikTok. Machine Gun Kelly and YUNGBLUD both released alternative albums in 2020; MGK's Tickets To My Downfall debuted at Number One on the Billboard Hot 100 (the first rock album to achieve this in over a year), and YUNGBLUD's Weird! hit the same spot in the UK.

The relationship between the chart and viral success is symbiotic: Machine Gun Kelly and YUNGBLUD have inspired people to find out more about pop-punk, and viral videos on TikTok have also led people to the genre, often starting with the bigger legacy bands. Thanks to its success on TikTok, All Time Low's Dear Maria, Count Me In is currently sitting at #18 on the UK Rock & Metal Singles Chart. This is the first time the song – released as a single in 2008 – has ever appeared on the UK charts.

This fusion of old and new ensures pop-punk on TikTok is looking forward, as well as revisiting the past. For Rina, whose account has 40,000 followers, TikTok is "a great mix of new and nostalgic because I still listen to the same bands I grew up on, but [I] have also discovered modern pop-punk bands".

TikTok's ubiquity amidst a pandemic has made it the go-to place for comforting musical nostalgia, as well as music discovery and connection. Although pop-punk's popularity comes in waves, with TikTok onside, this time it feels different. The app is pushing the genre's growth beyond its subculture, and the impact TikTok is having on listening habits and the music industry is unprecedented. With pop-punk claiming chart positions on both sides of the Atlantic, making Spotify's viral playlists, and with a new generation of music fans getting involved, we could be looking at another mainstream breakthrough for the genre yet. Get the pizzas in.

This trend doesn't just exists online, there's proof is the charts. With Machine Gun Kelly's album topping the charts at number 1 in the billboard hot 100 and Yungblud getting a number one album in the UK.

People are invested in the genre changing the mainstream playlists.

Pop-punk's not dead! Investigating 2021's biggest genre revival

Music

Vans shoes and Dickies at the ready: a new wave of social media-savvy artists have brought the styl back – and the scene's much more inclusive this time, too.

With the travelling 'Punk Rock Summer Camp' that was Warped Tour making the music as accessible as possible pre-streaming (as well as deliberately low ticket prices, it visited over 40 cities often overlooked by other tours like Boise, Idaho and Barrie, Ontario) there were an explosion of pop punk bands throughout the 00's – Sum 41, Avril

As much as this revival follows the trend for fashion and genres coming back around every twenty years or so, it's been accelerated by lockdown-induced nostalgia, with people seeking comfort by escaping to the past at a time when everything feels uncertain. It's deeper than another Covid fad like sea shanties though.

'There are no rules now': how gen Z reinvented pop punk



The new wave ... Willow (left) and Olivia Rodrigo. Composite: Dana Trippe

How 23 Years of Warped Tour Changed America

By Rae Alexandra Nov 27, 2017 Save Article



Not only did Warped change how punk rock was treated by mainstream music culture, it had an indelible impact on the lives of the thousands of people who lived and worked on the tour over the years, some of whom came back annually, without fail. Along the way, it also helped to further unify a nationwide community of punks, rebels, and renegades.

Dominic Davi compares spending a summer on the tour to "running away with the circus." Photographer Lisa Johnson, whose work documenting Warped Tour has been featured on the covers of several official compilations, as well as in the book, *Misfit Summer Camp: 20 Years on the Road With Vans*, elaborates: "Warped Tour is a place where seemingly anything is possible. Utopia. Hard work and happiness, plus some fun in the sun. There is just always something magic in the air."

Here I have pulled out some important research articles about the return of the pop-punk genre. Looking at some of the key artists whom are behind this revival and how they've done it.

It is very apparent that the younger generation of musicians are doing this and are targeting their new sound and style to the internet generation - Gen Z. Social media has a huge impact on this. Making artists ever more accessible to an audience and helping them grow a larger fan base.

Research has shown me how the genre is gaining tracktion with the help of lockdowns impacting peoples need for nostialgia.

This nostiglisa is now bcomeing a trend on the scocial media platfomr TikTok. Therefore being adopted by its primary user, Generation Z.

distance themselves from labels like pop-punk or emo.

"It felt like the biggest champions of the scene were turning away from it. That's when the genre became an underground thing again," says Gaskarth, listing groups like State Champs, Waterparks and The Story So Far as newer bands continuing pop punk's legacy. "But there wasn't the same mainstream outlet for it." Warped Tour bands like 3OH!3 started embracing EDM (calling their interpretation of it 'crunkcore'), Hayley Williams provided vocals for tracks by producer Zedd and rapper B.O.B., while Panic! At The Disco basically became a pop band.

But All Time Low stuck with pop-punk. Last year they released the boisterous Monsters from their eighth album *Wake up, Sunshine* and it became the bands most commercially successful track to date. "That says something," says Gaskarth. "The world is ready for some rock and roll again." But why is pop-punk back in such a big way in 2021?

As much as this revival follows the trend for fashion and genres coming back around every twenty years or so, it's been accelerated by lockdown-induced nostalgia, with people seeking comfort by escaping to the past at a time when everything feels uncertain. It's deeper than another Covid fad like sea shanties though.



Fifty Fifty Festival

The festival is a multi date and locational event. Looking at hosting a range of artists from the pop-punk and alternative music genre. The key values of the festival are represents everyone, this is across the line up and the team involved. ‘Represent every one is all genders and races, having all POC and those of the LGBT+ communities feel accepted and celebrated.

The festival will be held at Magazine - London Venue (3500) and Victoria Warehouse - Manchester (3500) . The main target demographic for the festival is generation Z.

I want to now look further into Gen-z, to learn about their buying habits, values/ethics and how they engage with digital content. Really understand the age group, this will start to show me where my target demo graphic is and how I can start to look into marketing methods that will work with Gen-Z.

GEN X	GEN Y	GEN Z
		
1964-1978	1975-1995	1996-2010
Aspiration: Work & Life Balance	Aspiration: Freedom & Flexibility	Aspiration: Security & Stability
Communication: Email & Text Message	Communication: Social Media & SMS	Communication: Social Media & SMS
Career: Early "Portfolio" - Loyal	Career: Digital Entrepreneurs	Career: Multitask Jobs
Signature Product: Personal Computer	Signature Product: Smart Phone	Signature Product: Driverless Cars, Nano-computing

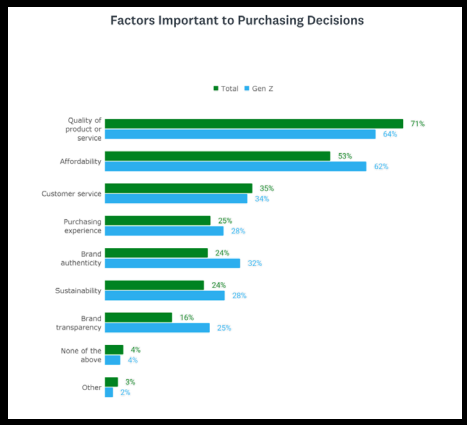
Key findings:

- Gen Z consumers want more from brands than just affordable and high-quality products. Brand authenticity, transparency, and sustainability are higher priorities for this age cohort than for older consumers.
- Social media plays an increasingly important role in purchasing decisions, with Gen Zers more likely to use social media to connect with their favorite brands, seek inspiration, and research products.
- Gen Zers embrace mobile payments and digital wallets to make purchases with apps like Cash App, Venmo, and Apple Pay leading the way

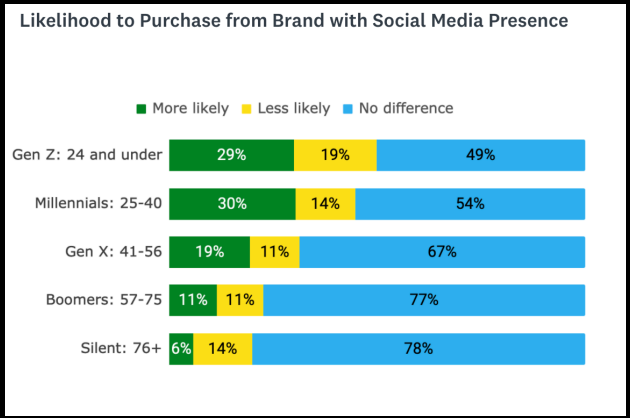
Affordability, authenticity and transparency resonate the most with Gen Z

When deciding to purchase from a brand, Gen Zers place a greater emphasis on affordability, brand authenticity, and brand transparency when compared with older generations. Among Gen Z consumers:

- 62% say affordability is important to their purchase decisions, compared with 53% overall
- 32% say brand authenticity plays an important role in their decisions, compared with 24% of overall
- 25% value brand transparency, compared with 16% overall



"Momentive study: Gen Z social media and shopping habits" **an article on survey Monkey provides a range of data showing the purchasing habit of Gen-Z. There are a few key point which are important to refer to when planing the marketing strategy.**



Brand Authenticity and transparency being on of the main factors for when purchasing something, good quality or value for money is not longer enough. This works hand in hand with the value of the festival in that is stands for equality and fairness as well as being an event.

'embrace mobile payments' is another key factor to note. Could the festival be cashless? Could you have an eticket in your apple wallet? A chip on the wristband which has a pre loaded balance?

I have found an amazing article which discusses what gen-z value and why.
It states that " "Diversity and Identity," "Activism," "Anti-Capitalist Politics," and "Gender and Sexuality" are the main points.

On that I want to look further into is Gender and Sexuality as I want this to be a major role in the festival as I believe in equality within this sector but is also great to understand how the demographic view it as it will be used as a USP.

There is a great point saying " Queer culture is no longer only limited to exist in the peripherals of pop culture, but are gradually becoming embraced and accepted in mainstream media as well. Social media reflects the colorful diversity of society, queer pride being embodied by celebrities, artists and influencers."

The main phrases that stick out for me here are 'no longer limited' 'accepted in mainstream media' These are things that should already be in place however this generation is a part of real change and embracing people or who they are.

Gender and Sexuality

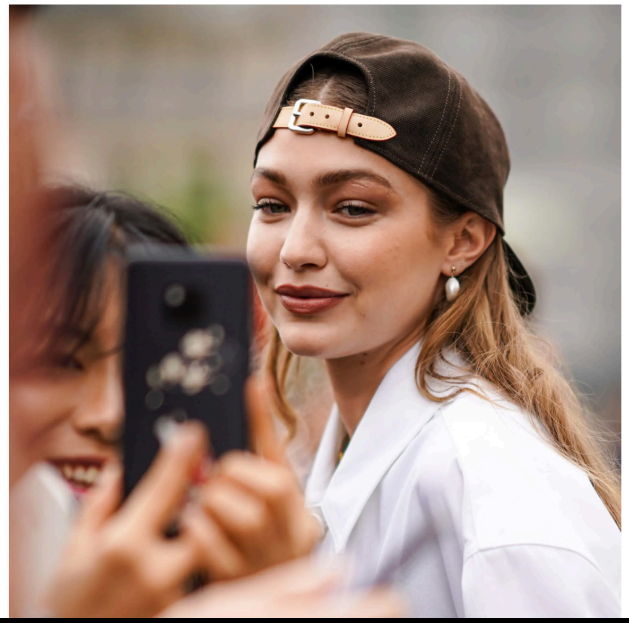
Musicians crowned as "Gen Z icons" (Clairo, Troye Sivan), movies that have been described as incorporating "Gen Z values" (Booksmart), and fashion trends described as "popular with Gen Z" (namely vintage fashion) all have one thing in common: they all embrace gender and sexuality fluidity, and incorporate queerness and gender neutrality into their work, in a way that does not conform to heteronormativity.

Those of the older generation may wonder why young people seem "so gay". Many theories can be made about this, but one key aspect that must be kept in mind is that perhaps Gen Z is not "becoming" queer, but are rather realizing that there simply is no such thing as being "normal", and are coming to acknowledge the fact that not everyone is meant to adhere to the overly cisgender/hetereosexual social norms that were strongly enforce din the previous generations. Queer culture is no longer only limited to exist in the peripherals of pop culture, but are gradually becoming embraced and accepted in mainstream media as well. Social media reflects the colorful diversity of society, queer pride being embodied by celebrities, artists and influencers. While there is still a very long way to go until gender and sexual equality can be achieved, one no longer has to feel like they are the only one in the world that does not identify with cis-hetero values, but with a swipe of their finger, can easily access a safe space where people can open up about their identities. Just as the phrase "gender is a social construct" has become a classic slogan of liberal Gen Zers, they believe that self-identity is a fluid concept, and how you perceive your gender/sexuality should be a personal process.

"According to a report by trend forecasting agency J. Walter Thompson Innovation Group, only 48 percent of Gen Zs identify as exclusively heterosexual, compared to 65 percent of millennials aged 21 to 34.

> *Those belonging to Generation Z also rejected the gender binary while shopping—only 44 percent said they always bought clothes designed for their own gender, versus 54 percent of millennials. But they also felt strongly that public spaces should provide access to gender neutral bathrooms, with 70 percent of Gen Zs coming out in support of the move compared to 57 percent of 21–34-year-olds."*

https://tokion.jp/en/2020/11/13/what-are-gen-z-values-vol1/



RETAIL

Gen Z is reinventing social media marketing

As Gen Z consumers show unique online behaviour, brands should evolve their marketing strategies and reconsider platforms to reach younger audiences.

BY LUCY MAGUIRE

8 JANUARY 2020

Key takeaways:

- The rise of “dark social” is leading brands to produce short-form content shareable on private channels like WhatsApp.
- Gen Z primarily uses social media for entertainment, so brands targeting this audience need to plug into platforms like TikTok, although advertising is still relatively pricey.
- Gaming is gaining prominence, and the social aspects of games are starting to take share from social media.

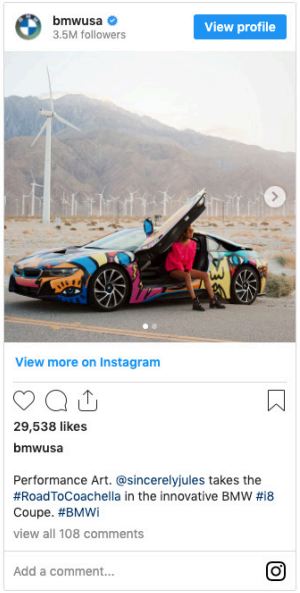
Social media is now used primarily as a source of entertainment. This means that the adverts need to be designed to ensure they too are entertaining and don’t disrupt users but engage them with our advertising content.

Coachella + Influencer Marketing

Everyone who is anyone goes to Coachella. This music and arts festival, hosted each year within the palm trees and in-between the desert mountains of Palm Springs, California, is the hot place to be. Models, bloggers, a-list actors, socialites and everyone in-between makes sure the world knows that they are at this festival. Just check their Instagram.

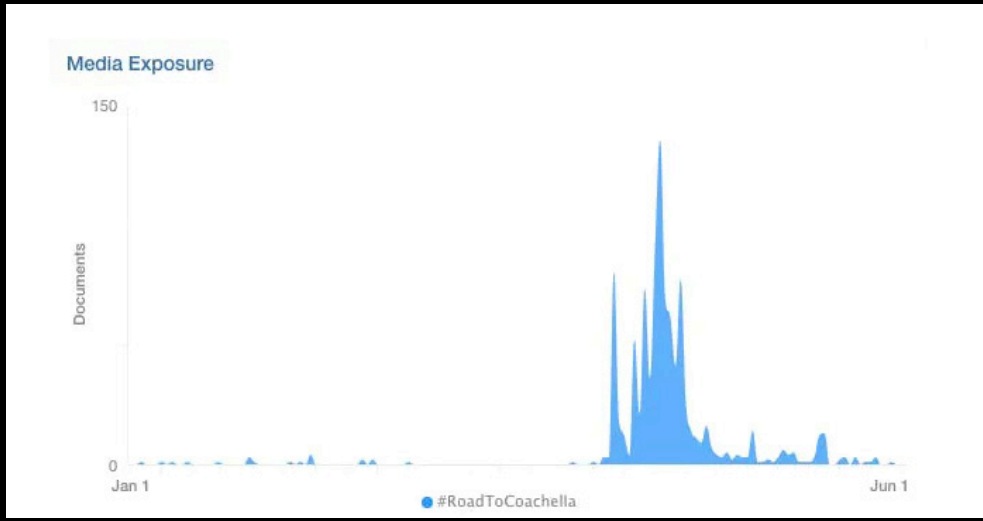
It's not a coincidence that every April, Instagram feeds are dominated with content promoting Coachella. This festival does an incredible job with influencer marketing by partnering with companies and individuals to showcase their festivals' brand on social media outlets to their millions of followers.

Since Coachella is so photogenic, these influencers dominate the Instagram space with beautiful photos and videos. Some partners include HM:



BMW can then use a social media listening tool to monitor their audience's usage of the #RoadToCoachella hashtag over the course of the year, and particularly, the months leading up to the event:

Using influencer marketing is becoming more and more popular as well as brand partnerships in order to promote a service or a product. Here you can see hose the use of BMW's hash tag #RoadToCoachella was used in the lead up and during the festival. Having an activation which is traceable allows us to see how well it is connecting with the user. The use of the # creates a buzz and can gain traffic to the social platform and/or the events.



What Music Festivals Can Teach Us About Social Media Strategy

Social media platforms allow music festivals to embody their creative, authentic, and community-oriented brands.

Nailing down specific social media strategies and activating them on these platforms provide attendees with a uniquely personal experience, on and off the main stage.

Types of Social Media Content

Now that we have a better understanding of each social media platform's user base, let's talk about how to boost brand awareness. How do you do that? Through sharing customized content.

How can you use content to increase your brand awareness? Ask yourself, "What does your business specialize in? What keywords are the best fit for your company?" As you create content for your brand awareness campaign– from blog posts to social media updates and everything in between – marketing teams should keep these elements of their business in mind so everything they create reinforces their brand to readers and followers.

As Disha Dinesh explains, there are basic content types for optimum engagement on social media:

- Organic written
- Emotional
- Storytelling
- Conversational
- Real-time
- Informational
- Visual

The breakdown list here of social media content is curtail to marketing plan. Having key point to hit will generate optimum engagement. This is generalised but can then be transferred and adapted for our target demographic, Generation Z.

Most of these points lean towards the authenticity which gen z looks for when engaging with a brand. This means that social media will be a great marketing gout let for the festival, the main one to focus on for budgeting.

Organic written content refers to content that is written by your marketing teams specifically for your audience, which includes blog posts or original images with captions; these double as informational content if you also provide facts or statistics.

Emotional content means it makes the consumer feel something, like a funny meme or inspiring commercial.

Storytelling content is self-explanatory in that your PR and marketing departments tell a story, but the story has to have a point. For example, you could write about the hard work it took to start your business, or create an open conversation with your followers by asking a question; the most important thing is to make the post interactive! When audiences engage, your brand will appeal in the timelines of their followers which has a positive impact on brand awareness.

Real-time social media posts are usually about celebrating holidays or acknowledging people on specific memorial days. For example, your marketing teams can share an image to celebrate holidays to boost brand awareness, engagement and SEO.

When sharing visual content on social, the most effective visuals are infographics, memes, gifs or other images in addition to video, which reigns supreme.

Another important point for optimising the social media channels for the festival is the real- time posts. By keeping up to date with other important events of all holidays, political issues or pop culture references to show the target audience that the festival is current and cares about what is going on around us now, its more than just an event but a community and a safe space for those to feel comfortable to talk about their common interests.

Key Elements of Branding

Branding consists of the following important elements:

- **Brand names** – No name, no brand...simple as that. The name of your brand should be memorable, unique and evoke pleasant feelings. So you should carefully consider the brand name, because it will be there forever. In digital business, for instance, the URL of your website should match your brand. Therefore, check its availability beforehand.
- **Design** – Every brand needs consistent logos, product designs and brand assets. Because this process is so important, it has its own term—**Brand Design**.
- **Products** – It goes without saying, but your products need to be branded in a qualitative and, above all, consistent way.
- **Customer service** – The people behind the products are also part of the brand. When communicating with customers, the same value proposition should apply as for the products themselves.

Together, these elements form your brand identity. Amazon founder Jeff Bezos once said that the brand is everything that is said about you when you are not in the room. You can create the best possible conditions, but your brand only comes to life outside the company, in the lives of your customers.

The Importance of Branding & Brand Management

There is no denying that every business needs branding. Below we have listed a few of the many advantages of branding and brand management, among which are:

- Customer loyalty – strong brands have loyal customers
- **Visibility** – well-managed brands attract customers, even without investing a lot into advertising
- **Price policy** – popular brands have the privilege to sell their products at a higher price and thus, increase turnover
- **Planability** – brand management makes is possible to see and measure the success of your brand

The next chapter will shed some light on the importance of branding in corporate marketing.

Branding is a major player in developing a successful marketing plan.

These elements: Brand name, Design, product and customer service form the brand identity. When all together they convey an overall perception of your brand. This is used to communicate to a potential market who you are and hat you are provide and how you do it.

The importance of branding creates visibility, by having a cohesive brand identity is it easy to be seen across multiple platforms. When you're consistent with visuals and messaging it makes it easier for the user to remember the brand.

1. Get in their shoes

Being able to relate directly to your target audience is vital. If you are targeting millennials, you need to tap into their trends and what they like. Get into their mindset and figure out what will excite them.

2. Partner up

Building partnerships is crucial to be able to reach a broader audience while also giving your audience a feeling of comfort. In general, consumers trust recommendation from influencers and artists over advertisements from companies themselves.

Social media influencer marketing works no matter if you think it does or doesn't. Every well-known music festival proves it. Influencers, artists, and famous people that attend music festivals, and promote them going, are the reason why other people go as well. Engage performers to spread the word too; their faithful fans are always following their social media accounts waiting for upcoming shows. They get people to do the action of actually buying tickets.

Partnering up with influencers is going to a be a huge factor in the 50/50 festival marketing campaign, from the build up period through to the festival recap content. Additionally to this we want it have artists on the line up use their platform to promote the festival and drive traffic towards our platforms for people to purchase tickets.

We want to have a group of well know influencers who represent the values of the festival to be involved as a apart of the official team. This will help with producing organic and relatable content as it allow us to mix up the type of content which is seen across he platforms.

2. Building a festival experience from awareness to attendance

As soon as festival season begins the excitement and speculation lures you in, as a festival brand is it your job to build a festival experience and culture that individuals can't wait to be involved in, whether they are attending or not. The key here is to target and speak to your audience continuously, all the way from announcing your festival to the festival being over for another year.

Your audience wants to hear from you, no matter how big or small the information is, they anticipate the line-up, who will be this year's big headliner? You also want them to endure the festival prep and lead up to the big day/weekend alongside you. Your fellow festival goers will also crave to get up close and personal, whilst attending or watching from home so be sure to satisfy. Finally, you've just smashed this year's festival, why not delve into your attendees festival blues and provide post-festival content that allows them to relive the moment.

But how do you achieve all of this? Three simple words consistent user journey. As we know no customer journey is one single interaction, the same applies when it comes to festival marketing. As we can see above, festival attendees are expectant of multiple touchpoints, pre and post festival, they only happen once a year so why not make them special. To achieve this ensure all visual elements are uniform across all your marketing and web material. Make sure you have brand guidelines in place, whereby consistent logos, colours, typography and tone of voice are used throughout all

This article has some amazing pointers on how to keep individuals entertained and informed about the festival .

The first point about speaking to the audience continuously throughout the entire process is one that is going to be hugely important to fifty fifty festival. With partnering up with a digital marketing agency we would be able to build up a time line where all posts are pre planned and monitored. Having constant content to post and engage with the audience is curial in gaining growth across social media platforms. Additionally by taking the audience on the journey of the festival process I makes them feel more involved and a part of the team event if they aren't attending they might 'like what they see' and attendee the year after.

Having the “consistent user journey” in mind there are so many option on what content to post over the campaign. When thinking about it as a journey there’s a beginning, middle and end. Therefore you can bring the audience along for the entire ride then start over again as one year finishes you can move onto the next.

At the start you can involve followers by using the poll feature on Instagram, asking their opinions on line up choices, venues, catering. Making them a apart of the team. Telling the story f the values of the festival, sharing peoples unique experiences. The middle you can start to share the line up, activate competitions and merchandise pre orders whilst having the influencer team share their excitement for the upcoming event. The End, event day(s) Here you can have live take overs sharing the stages and events, interviews with artists and attendee experiences which are encouraged to be shared across platforms in order to win meet and greets.

3. Maximise your digital and social music festival marketing

Are you maximising Social and Digital Advertising to market your music festival, both platforms provide a great opportunity to reach millions of your potential customers. It is a great way to connect and engage with festival goers or those wishing they were attending. As long as you remain authentic, post consistently and be present at all times, you'll hit the nail on the head with your Social advertising strategy.

> **Did you know 45% per cent of festival-goers discovered a festival through online advertising campaigns**
>
> – Eventbrite

How could your festival be using social & digital advertising:

- Keep your audience on their toes, by building up excitement through behind the scenes/ sneak peek content such as, artist updates & festival preparation – this will make your attendees feel included and excited before they've even arrived.
- Take the plunge and delve into free giveaways and competitions across social networks, these type of posts receive lots of engagement.
- Whilst running your festival, showcase broadcast screens that update in real time. This technique will enable a network for all festival goers to be a part of and communicate with one another.
- Deliver live coverage of the festival, allowing those at home to feel like they are experiencing the festival with you, this may also act as a customer service tool.
- Create a custom festival hashtag and encourage festival goers to post, talk and share using the hashtag.
- Encourage your audience to share their live experiences whilst attending, they can do this by tagging the brand across social. This will truly generate a buzz and add to the authenticity.
- Continue to speak to your attendees once the event is over by releasing images, videos from the day.

This again shows a break down in what content is important to use over the course of marketing a festival thorough social and digital marketing.

Free give-away and competitions is a great way to create engagement Especially by having all entries reposted onto stories via Instagram to are branching out to each individuals followers and letting them know about the brand.

Having a festival hash-tag encourage attendees to share their experience of the day, additionally having photo opportunities for people to use in order to share their time. This then creates secondary content in which the festival account can reposts. Making it easier for the festival account to post on the day content, using organic posts from those at the event.

4. Visual content marketing

Video Video Video, it is everything when it comes to festival marketing, as we know the rise in video content is not slowing down. It is one of the most eye-catching forms of content whilst being easy to digest in an enjoyable way. Video content enables viewers a real-life experience of what is going on at that moment in time, it is also a great medium to share across platforms.



This is a great example of video content. Video content is more popular than ever so it is important to utilise this. Photos can always be heavily edited but having video content shows the viewer exactly what is going on, this is great when capturing an important moment. For example to opening of the festival or the people queuing, excited to enter.

- Behind the scenes, get those involved during the set up of the festival to document progress & planning.
- Use video content to get people excited, make new announcements i.e a new artist release & provide exclusive content, keep these short and try not to give too much away.
- Live stream, go live from the event so viewers can get up close and personal at any given time, this is especially valuable for those who didn't attend. Live video content can showcase performances, interviews, the crowd.
- Social videos, these can be used on this year's festival or get one step ahead of the game, and use as the return of your festival next year. We recommend organising a brand video and multiple highlight videos, in order to attract future festival goers.

Behind the scenes is another great source of video content, this can be sued during the build up. Showing the build of the festival site and artists arriving. Documenting the planning of the event with the team, showing sneak peaks of meetings drop 'Easter eggs' in these videos. Clues to line ups or competitions and brand sponsorships. Making video connect which people want to share with others an start a discussion about it.

There are also an array of other pieces of content you can provide to your festival fanatics, ensuring they are kept up to date, engaged during the run-up to the festival and beyond. Why not establish:

- Cool infographics, which provide more information about the festival, i.e previous line-ups, festival evolution.
- Event guides & Programs will allow attendees to plan their experience
- Maps, showcasing the layout of the festival and where artists will be performing
- Poster & Flyers revealing the basic information of the festival (date, time, location)
- Regular email newsletters, to continue the excitement and buzz around the festival

An event guide is something that I think fifty fifty festival would benefit from. As we want to have safe spaces for those feeling overwhelmed and anxious, gender neutral toilets, meet ups spots. All of these import extras that the festival offers we want attendee to have prior knowledge of these and where they can be located, giving them all the information upfront so they can enjoy the experience without a worry once there.

5. Website design & features

Finally our last festival marketing tip, your festival website, the information hub for all things related to the festival and where tickets can be purchased. This being said, the primary function of the website is to sell the festival experience and convert those who are interested in to paying customers. So what does a good festival website entail?

- A consistent theme, which matches the branding and marketing collateral.
- A seamless user experience, allowing website visitors to find all the information they need at a click of a button.
- Design with mobile friendliness in mind, it is important for festival websites to be mobile friendly as many users will operate the site on a mobile device when looking at the line-up/ purchasing tickets.
- Dynamic and engaging content in the form of videos, blogs, galleries of the festival in previous years
- Implement social media integrations, this will allow users to keep up to date with the festivals social feeds.
- A simple, easy to use booking engine, whereby users can book and pay for tickets online.

Having looked into brand guidelines and visual consistency it is important to have this across the festival website as well. User experience UX design needs to operate seamlessly in order to lead the customer to the final destination, the purchase point. Partnering up with Ticketmaster for this as they are a part of Live Nation who own Festival Republic (reading and Leeds, Download etc.).

Livestream this year to sell out next year

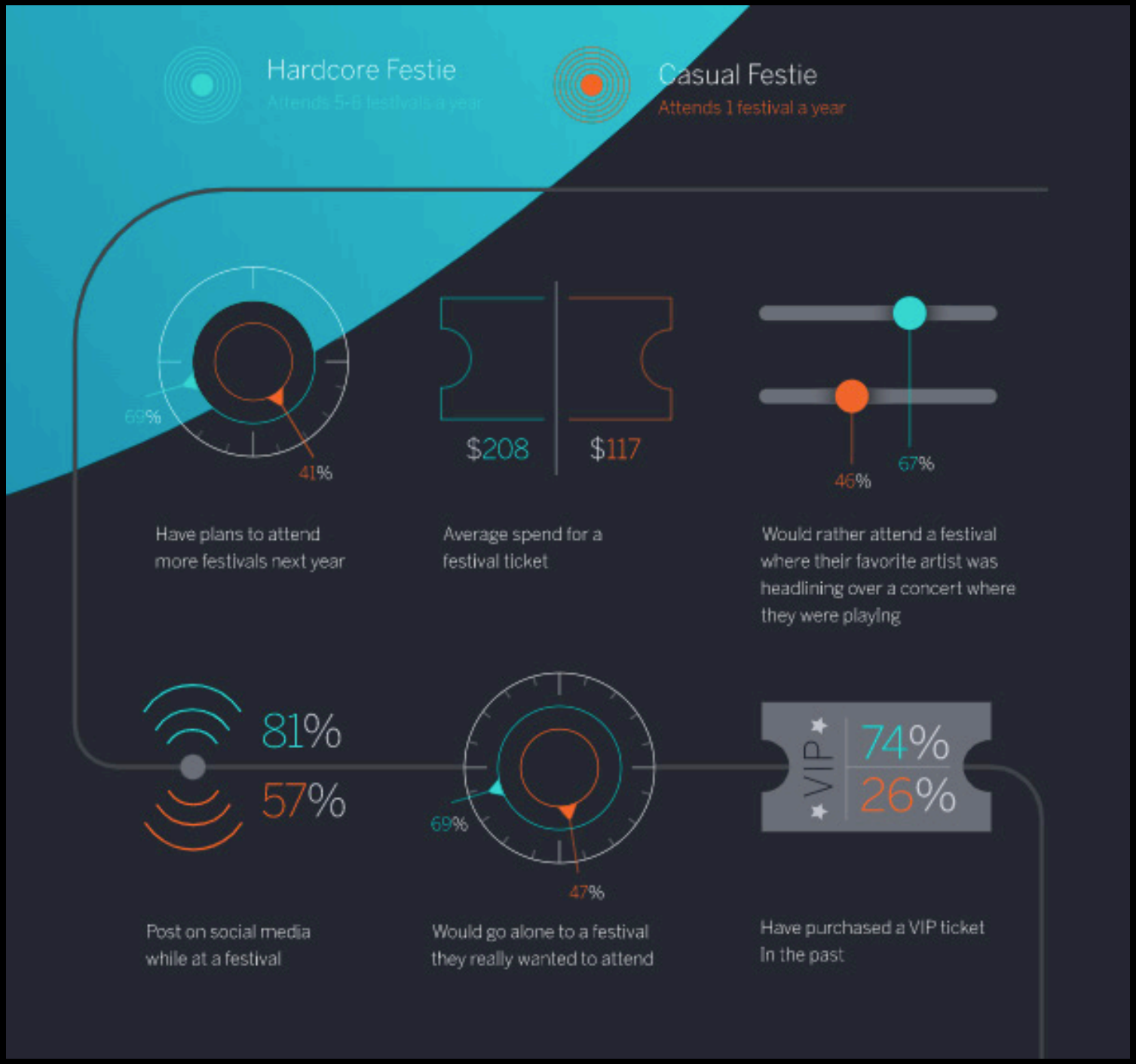
According to Digitell, 30% of fans who watch live video of an event attend that event in person the following year. That means that in addition to getting fans to come to your festival in person, you should encourage the fans who stayed home to tune into livestreams.

And guess who's most likely to tune into livestreams? Hardcore festies. Two in three of these superfans have watched live video from a festival in the past year, 1.5 times more than casual fans. In fact, if they can't attend a music festival in person, 71% of hardcore fans say they would livestream it — and 46% would watch a virtual reality livestream if it were available. So make sure you have at least a few performances livestreamed, promote the livestream (or sell livestream access at a discount), and promote next year's festival on the stream.





By doing something as easy as live streaming the event to increase attendance the following year makes it essential. Recently on Yungblud's UK he did a TikTok Take over where the entire show and stunt at the end of his headline show Kentish Town Forum was being live streamed on TikTok live. Having good equipment to stream the live professionally will add to the brand tone, in that we care about what those at home are seeing as well as those v the festival.



This info-graphic shows the habits of a casual festival goer compares to someone who year upon year attends multiple festival. This important to note the difference as not everyone we targeting goes to multiple festivals, especial the age group we are looking at, they don't necessarily have a lot of spare cash.

1. Connect to a Cause

According to Engage for Good, nearly "two-thirds of millennials and Gen Z express a preference for brands that have a point of view and stand for something" and "76% of young people said they have purchased (53%) or would consider purchasing (23%) a brand or product to show support for issues the brand supports or represents."

A perfect example of this is another popular Colorado festival, ARISE. Although smaller than some others and family-run, the ARISE Music Festival stands on the green platform as a leave-no-trace event. According to the festival's website, "ARISE is renowned for its bold and progressive 'global cooling' initiatives, such as a long-held commitment to planting one tree with every ticket sold, staging a pre-festival permaculture training, local sourcing, an organic farmer's market in the campground, and a leave-no-trace ethos."

But even if your overall event isn't linked to a specific cause or ideal as ARISE is, brands still have the opportunity to back a cause on their own by partnering with a cause and offering participants opportunities to donate in creative ways. Some examples of this are rounding up drink or food prices to the nearest dollar or letting attendees know that you're donating a certain portion of ticket sales to that particular cause.

Gen Z are wanting to help changing the future and want support a cause that think likewise. Having our festival stand for something an create a change and start a conversation should be backed by gen z and encourage them it make a purchase.

The values of the festival are to be inclusive and equally celebrate the talents of musically creative people in a safe environment. Having the audience feel represented in the acts on the line as well as the team who are running it.

How YUNGBLUD Built an Inclusive Fanbase Through Activism and Artistry



How do you balance an authentic connection with your community while growing your fanbase?

Even though there are many of us, there is one. Our souls are connected. There's a wire running out of my arm into millions of these kids' hearts and then they're running back because we understand each other when no one else does. I ain't arsed about hits or charts 'cause that's just numbers to me. All I care about is how many people I walk out to. I want a stadium full of mates—that's what I call them. I FaceTime them all the time, and I will be outside at the venue, even if it's an arena, because I wouldn't be here without them. They make me feel heard, liberated, excited, unified, and myself. Everyone's got this thing in common. It's not me, it's this ideology. YUNGBLUD isn't Dom from Doncaster with red hair and pink socks—YUNGBLUD is something that Dom from Doncaster in red hair and pink socks connects to.

This recent interview with Spotify talks to Dom (Yungblud) about how he connects with his fans. The idea that he sees he stage name as an ideology is a similar approach that I want have for the festival. It is a music festival but its also something much bigger, its what the festival represents.

Having something in common to talk about ans share with others is how Dom connects with his fans and that's what we want the socials to do for fifty fifty.

4. Run a social media contest

Social media contests are a fun, easy way of connecting with customers and bringing in more fans/followers and prospects for your business. Facebook contests garner an average of 34% new customers per campaign, which is a great way to combat the platform's low organic reach.

As far as positioning is concerned, the winner(s) of your Facebook or Instagram giveaway should gain the opportunity to be the first to get their hands on your new offering, and get it for free or at a discounted rate.

Be sure to announce the content across all of your marketing channels, and not just the social platform you're using to run the main campaign. This includes your other social media channels, your website, email newsletters, and even paid ads.

In addition to generating more excitement and buyers for your new offering, the increased engagement with your social media account will likely drive more traffic to your website, put your business in front of new customers, and create a fun means of connecting with your audience.

Running a competition is another activation that I want to include with fifty fifty festival. Using instagram as the main platform where the competition is going to be run allows users to repost the competition as a part of their entry. This then allows the brand to be seen by the individual followers. From instagram it can then be re branded to appeal to the TikTok audience, maybe with one of the influencer team sharing how easy it is to win as well as what the 'money can't buy' prize is.

A study was conducted by Live Nation which surveyed 30,000 Gen Z and millennials. The report suggests that, in 2020, beauty brands must focus on live music festivals and events. The study found that women spend about two hours (average) readying for a live music event.

One in three respondents reported buying at least one beauty product for the last live music event they attended. 84% of participants believe that live music festivals "encourage freedom with beauty."

For 78% of male respondents, attending live music events are an excuse to wear bold makeup. Further, two in three women spend about $135 on average per festival in purchasing beauty products for their live music look.

This was an interesting topic found. I personally spend a lot of time getting ready for a festival and will spend a lot of money on outfits for such an event. Knowing that this is a common thing and especially within the demographic there are potential possibility to work with some cosmetic brands with sponsoring the festival are to run competitions through.

By collaborating with respected brand which encourage those to express themselves and feel their best is ideally where we would like fifty fifty to be. Maybe having a counter at the festival site which atendee can share about the festival on their social accounts.

GEN Z

is the world's first-ever generation born into the digital age

Their first baby steps were recorded through a Facebook lens. Their first mouthfuls of mush eaten to tunes on their parents' phones. They were lulled to sleep by stories on smart speakers. They were born within digital.

That they are digital natives is absolutely fundamental to the way modern youth engages with – and experiences – their world. For Gen Z, the virtual and In Real Life (IRL) co-exist seamlessly, fluidly, without borders.

Crucially, two key platforms – streaming and social media – are vital to the daily lives of this generation. They enable Gen Z to switch effortlessly and without friction between their virtual and real lives. Dominant, digital enablers, streaming and social platforms massively shape how modern youth experiences – and interacts with – the world.

And what rocks their experiences and interactions?

Entertainment! From music to gaming, series to festivals, entertainment is the number one passion for Generation Z!

During my research I found an amazing price of research by Vivendi about "Gen Z & Entertainment."

This has some great statistics and insights into how gen z interact on line and their response to festivals and music.

8 SECONDS

This generation has an **8-second attention span**, less than a **goldfish**. But despite the blink-and-you-miss-it timeframe, Gen Z are aces at absorbing content quickly. They can speed read for success.

This whip-sharp understanding of content means they decide quickly whether to click through – or not – to engage with deeper content.



YOUTUBE ON STEROIDS!

TikTok

Launched in 2018, by November 2019 music-driven video app TikTok had been downloaded over 1.5 billion times.
A massive hit with global Gen Z, TikTok is a video-sharing platform where users post fun, quirky, 'meme-able', 15-second video clips.

With music at the heart of this app, TikTok's authentic, unfiltered, user-generated content is widely popular with modern youth.

INSTAGRAM STORIES

Rolled out in 2016, Instagram Stories cater to Gen Z's appetite for short storytelling content, with a bite-sized video/photo sharing format similar to Snapchat. Users upload fifteen second photos/videos which are available to followers for a 24-hour period. Daily active users of Instagram Stories sit at 500 million (1).

(1) Statista, 2019

A major difference with gen z and other generations is their attention span. 8 seconds isn't a very long time to grab someone's attention and keep them on your content.

Tik-Tok is a music driven app and very popular with gen Z and has become even more popular due to the pandemic.

Instagram stories is also hugely popular with daily users of 500 million.

Having these platform where you can reach so many people at once is a great opportunity to access a mass amount of people how ever with the 8 seconds to grab their attention is hard thing to do.

ACTIVISTS

Second nature for Z to tap into the endless reach of social media to activate followers for a **social/political/cultural cause.**

They understand effortlessly how to leverage social media to take activism from online to offline.





GRETA THUNBERG
CLIMATE CHANGE ACTIVIST

17-year-old Greta Thunberg from Sweden, and Time's 2019 person of the year, embodies activism for this generation. In 2018 Greta began a youth-led movement, *'School strike for climate'*.

Fast forward to 2020 Greta has addressed heads of state and CEOs, met the Pope, sparred with President Trump and inspired four million people to join the global climate strike in 2019, considered one of the largest climate demonstrations in history.

AMIKA GEORGE
ENDING PERIOD POVERTY

In 2017, British Gen Z activist Amika George launched the Free Periods Campaign to end 'period poverty'. Period poverty is when girls stop going to school during their period because they can't afford sanitary products.

Amika campaigned to ensure all schools would provide free menstrual products. In 2019 the UK government agreed to provide free menstrual products in English schools from 2020.

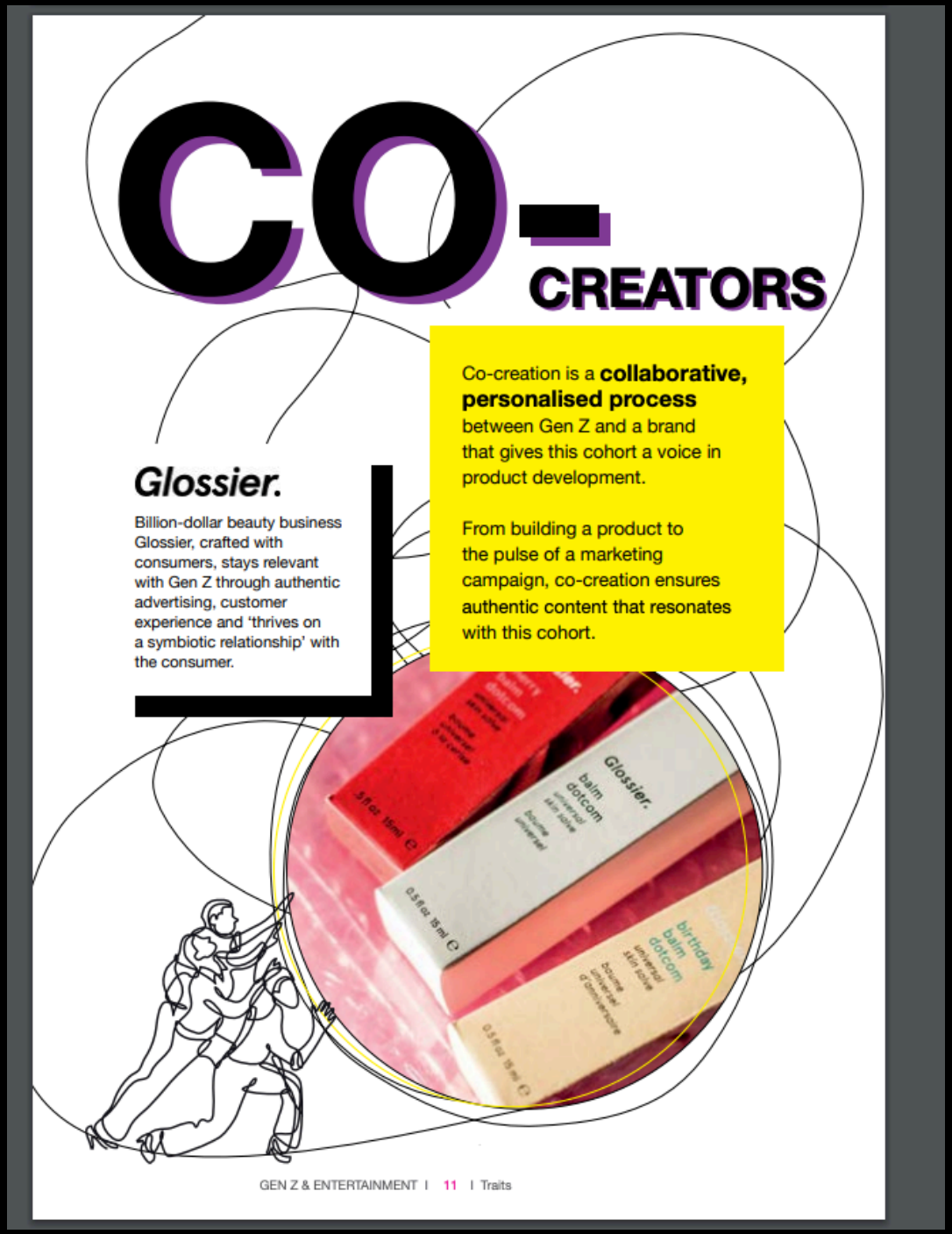
Describing Gen Z as activists is another thing that lend its itself towards to festival. Having a festival that has core value and cares about what it stands for needs to appeal to an audience who want to be involved in change.

Here is says how gen z understand the connection between activism online and offline. This is where fifty fifty is important as you can share the posts and talk about it online but going to the event any enjoying what it stands for and being able to share that publicly is important.



Gen z 'embrace individuality and being truly genuine' this statement is another reason why we want to focus mainly on video content. Not just because it is more successful in communicating to the audience but it allows for the content to be true and honest.

'61% of gen -z prefer when brands feature real people in their ads' this is why we want a range of influencers to discuss everything about the festival alongside the actual team who run it. This is from stage managers to photographers. We want the whole process to be transparent to the audience. Showing them that one day this could be them, showing them people similar to them can do it, so can they.



Co creation is something want I have involved in and around the festival site. Looking at working with make up brands/ clothing and having the festival have a major sponsor to get it seen by the correct audiences and have the budget to be done ho it needs to be.

Staying relevant is also done by working with popular brands. This allows you to boost each others engagement. Brands want to be the first to do something but also wanting to gain more of a following.

CONSCIOUS CONSUMERS

With their smartphone a window onto the world, this generation travels effortlessly across continents, educating themselves ceaselessly about **global environmental issues.**

Such freedom to explore and learn continues to shape the relationship this generation has with consumerism. Today, and tomorrow, their purchasing patterns will favour **brands aligned with their values.**





depop

As conscious consumers, Zs look to mobile-first, resale clothing platforms as a sustainable solution to shopping. Active in 147 countries, Depop provides this cohort with a digital resale platform, with over 140 000 second-hand products listed daily on the app.

Zs buy vintage items, give a second life to products seen as cool and 'instagrammable'. The e-commerce platform helps them to be self-starters, accessing a global marketplace to sell their clothing items on the app.

Depop claims to have over 15m users, of which 80% are under 26.

(1) The Guardian, 2019

Having the target audience be conscious consumers means that the festival needs to think about what food and drink caterers will be partnering up with. Working with companies/brands who offer recyclable packing is something to keep in mind.

Having the option of reusable cups during the day is becoming more popular at festivals. This reduces the amount of waste at the end of the festival also it double ups at as a memorabilia from he festival and something which can be used at home or brought back net year.

FINANCIALLY SAVVY



With the **ability to rapidly ramp-up their knowledge on any subject** thanks to easy access to the Internet, and in addition to personal experiences, Gen Z have lived close up to economic recession. As a result, they have a practical approach towards **money and spending.**

Financial security and savings are priorities for this cohort. Indeed, 56% have some sort of cash savings. (1) While 27% state that saving money and better managing their cash flow is most important for them to be happy and satisfied with their quality of life. (2)

(1) Global Web Index x Snapchat report 2019
(2) Meaningful Brands® 2019 study

KARD
MOBILE BANK
TARGETS GEN Z

Launched in 2019, French mobile banking start-up Kard places modern youth at the core of its mission. Even employing Gen Z in product and customer support. The account includes features that allow parents to link their accounts and a savings section.



'Financial security and savings are priorities for this cohort' This means that the pricing for the festival has to be in the correct price range in order for it to be appealing to the age group as well as making a profit for the festival in order for it to run again in the future.

Having a payment plan is becoming more popular within festivals. This gives younger people the option to attend as a huge chunk of money isn't leaving their account all at once. Being flexible with the customer might be the difference between them purchasing a ticket or not.

I want to look into other festivals on a similar scale and look at their price range for ticket packages.

INCLUSIVE

"At Phluid, our main demographic is Generation Z."

Christina Zervanos, head of PR, Phluid. (1)

Inclusive, tolerant and abhorring discrimination Gen Z demands a society that embraces diversity and the freedom of individuals to choose to express their gender and sexuality as they wish. They are open to the multi-faceted ways of living a life.

THE PHLUID PROJECT
WORLD'S FIRST GENDER-FREE SHOP

Young shoppers expect the places they shop to be inclusive. Founded in 2018 in New York, The Phluid Project is the world's first gender-free store, selling clothes not defined by gender. Focused on gender-fluidity, the store is a safe space for customers to relax, shop, eat and drink, and attend events.

AARON PHILIP
GENDER NON-CONFORMING AND DISABLED TEEN MODEL

A trailblazing Z, 18-year-old Aaron Phillip is the first transgender, black and disabled model signed to a major modelling agency, Elite. Phillip officially made her runway debut in 2019 at Willie Norris' fashion show in New York.

Phillip also recently featured in the Sephora 2019 We Belong to Something Beautiful campaign, which highlights the transgender & non-binary community.

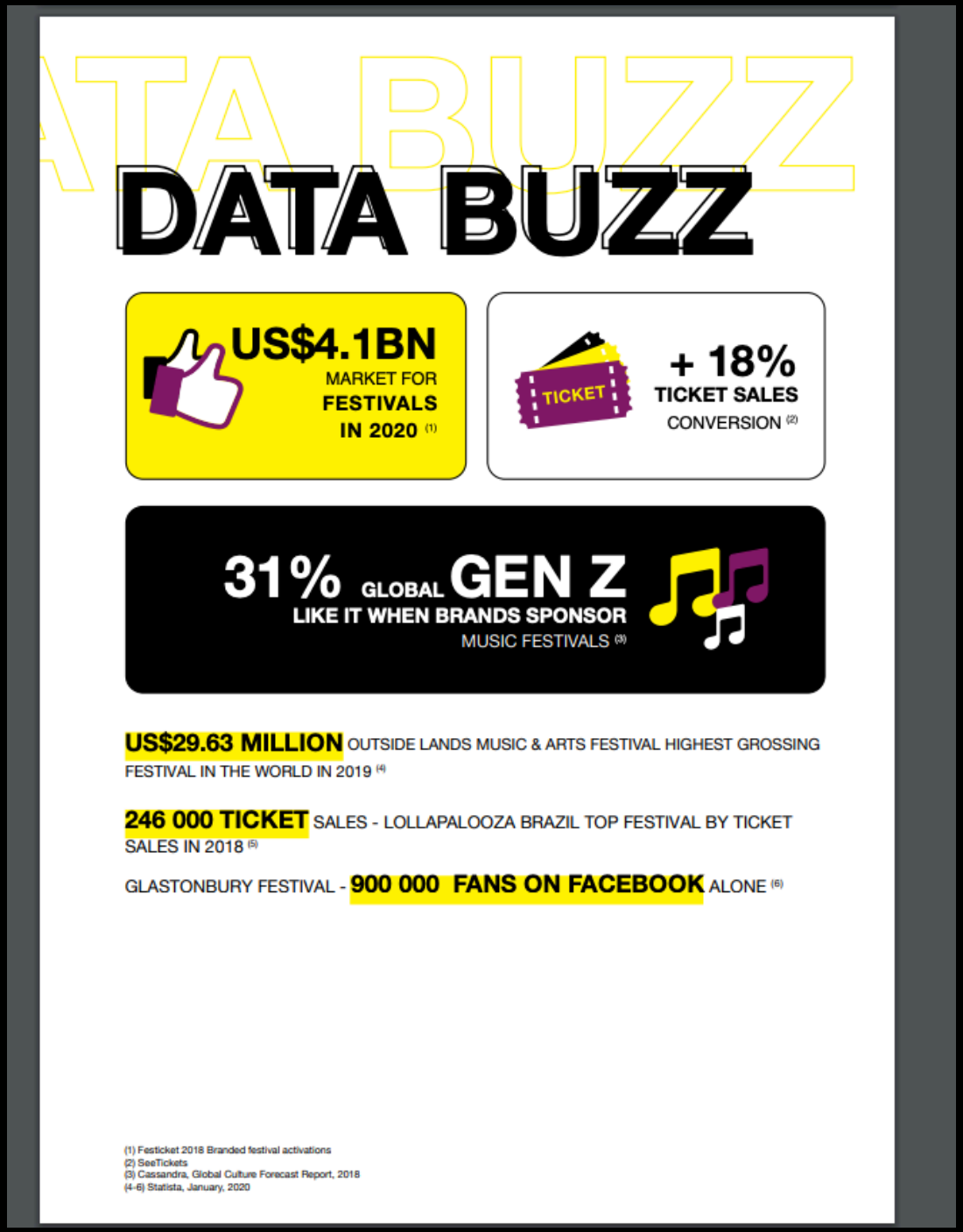
(1) Ypulse



Inclusivity is a major USP for the festival. The fact that Gen Z 'embraces diversity' is a huge reason why this festival is aimed at them. They are the future of the world do it is important to aim change at those who are capable of doing so fort those to come.

Seeing someone like Arron Philip at only 18 years old be an inspiration to many and standing out from the crowd to create something for others to feel accepted and safe shows how this generation want to make a difference for others and not just themselves.

The main reason behind fifty fifty is to represent equality. With everyone being represented and celebrated. Encouraging people to express and embrace their true selves and be creative. Have no shame in what you enjoy and surround your self with like minded individuals.



Looking the statistics here is important to note how 31% of Gen Z like it when brands sponsor music festivals. This is why I want there to be a partnership between the festival and Amazon Music. I will discuss my research on this later on.

Especially when launching a new product having a prestigious and well known brand associated with it helps put it in front of the right consumer and gain interest quicker than

IMMERSIVE DIGITAL SPACES

With technology central to **Z's** lives, digital cultural hubs immerse Z in phygital experiences, from immersive theatre to VR branded content. Experiential art museums challenge the traditional museum-going experience, bringing them firmly into the 21st century and making artworks interactive.

For example, Atelier des Lumières in Paris, France takes works of art from renowned artists, such as Vincent Van Gogh and Gustav Klimt, then revamps and reframes their art into an immersive digital experience that engages this cohort.

Modern youth can also share their interactive experiences with their digital connections, maximising the Instagram moments.

Live, interactive experiences are not just digital but stretch beyond their smartphone, as the sensations experienced within the framework of the exhibit cannot be echoed outside of the physical space.

56% of Gen Z prefer to go to an interactive art/design experience compared to 44% who prefer to attend an observational art/design experience. (1)

In China almost **70%** of young people would prefer to go to an interactive art/design experience as opposed to an observational art/design experience (32%). (2)

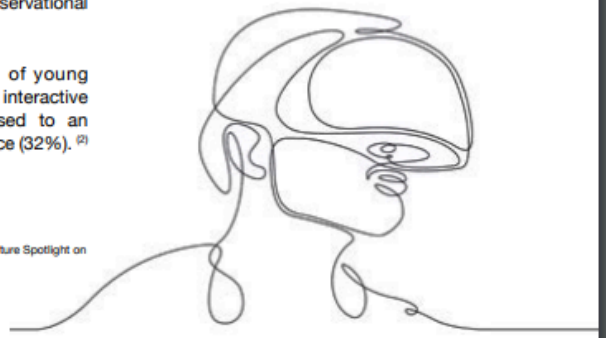
TEAMLAB

transforms the normal museum experience through its immersive digital art exhibitions in 3D.

2.3 million
people experienced the Borderless exhibit in Tokyo, Japan (2018) (3)

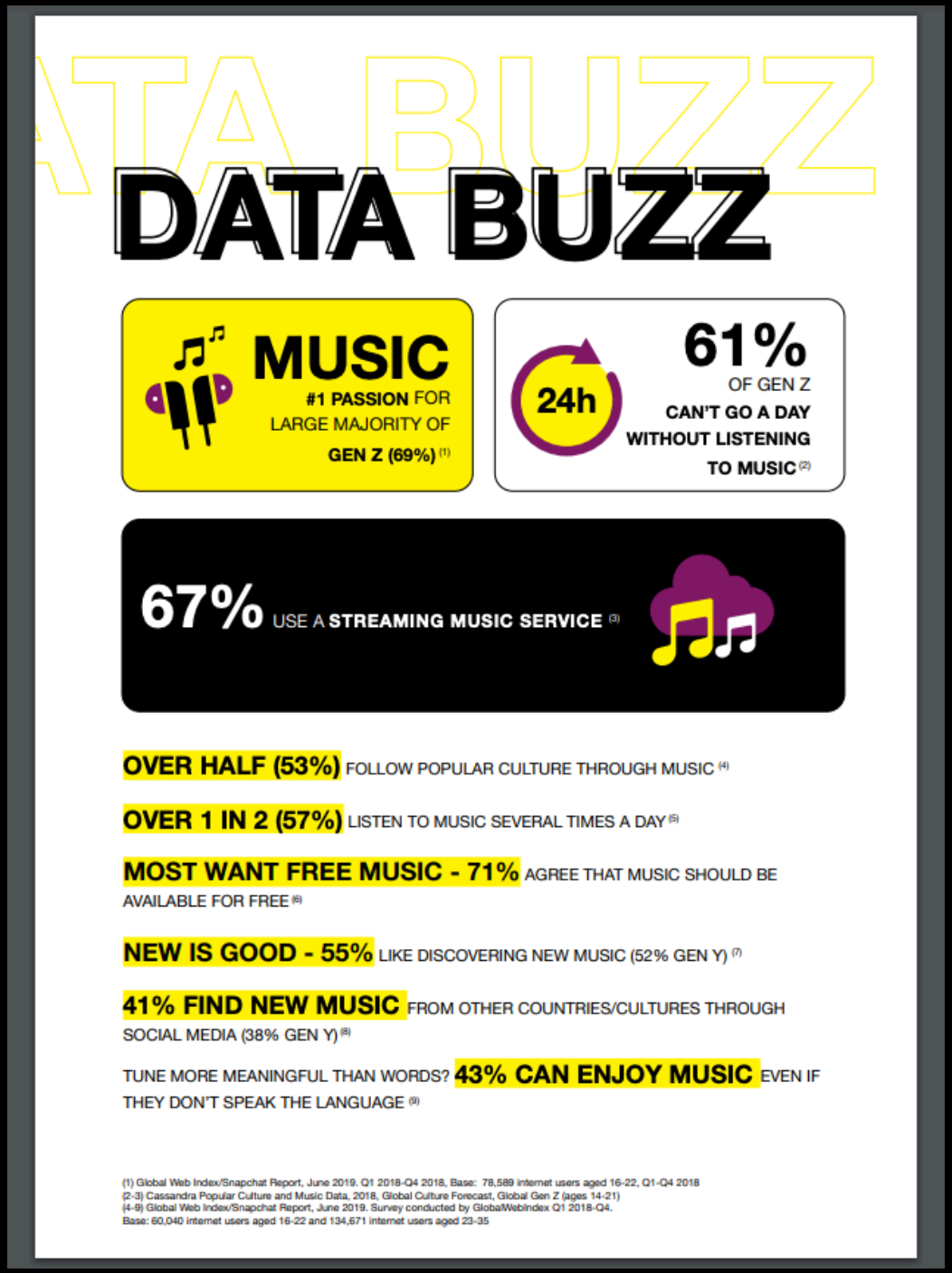
"When I entered the exhibition, I didn't even notice the other people. We all just turned into a part of the show."

Sophie, 19, Munich, Germany, on TeamLab's Borderless exhibit.



(1-2) Cassandra, Global Culture Forecast Report, Culture Spotlight on China, 2018
(3) Artnet

Immersive experience. Having multiple immersive digital spaces around the festival is a great way to encourage people to attend. For example having a photo opportunity which uses Augmented reality (AR), adding digital elements into real life via a screens and camera, like pokémon go. You could have a point where you can take photos 'with the headline act' but its an AR photo-booth which can then be printed out or shared online on directly on site.
There could also be an option to have a virtual reality hub where some of the artists/festival team 'take you ' around on a tour of the site. Having the talk directly to the camera (the user) as if they're really there being lead around. All of these creating talking points or opportunities to share with others .



Having 67% of Gen -Z use a streaming services allow fifty fifty to produce playlists of the festival line up as well as artists choice playlists. Having the fifty fifty name attached will then drive users to know more about the festival and to the site.

Wanting to pair up with Amazon Music which is also a streaming service means we will be hitting the target demographic. This will also make it easier to advertise across the Amazon music platform. Pushing listeners of similar genres towards the festival playlists.

Amazon Music on backing the 'raw energy of the rock scene'

by **Andre Paine**
November 4th 2020 at 7:00AM



Following our **Q&A with Spotify** on supporting the next generation of rock bands, now it's Amazon Music UK's turn.

In the latest **rock issue of *Music Week***, we crunch the numbers on streaming for heavy music this year, which shows the power of classic catalogue from Queen, Led Zeppelin, **Green Day** and **AC/DC** alongside new music from Slipknot and cover stars **Bring Me The Horizon**.

As well as supporting the **Heavy Music Awards**, Amazon Music UK has partnered with bands on its Amazon Originals Orchestral series. Nothing But Thieves' Top 3 album Moral Panic was promoted with an Amazon Music billboard in Times Square.

Amazon musics sub brand 'Rock Scene' has worked with huge names in the rock and alternative genre. They have also partnered with the Heavy Music Awards as well as sponsoring a stage at Slam Dunk Festival in 2021.

Eloise Cobain is in charge of the rock scene at Amazon. She would be a great advocate for the festival team. She celebrate alternative music and offers unique opportunities to band to push their success.

Having fifty fifty sponsored by Amazon music would be a huge partnership and would push he brand in front of the right audience. The festival would be under the 'Amazon music rock scene' rather than just Amazon music.

This partnership allows for fifty fifty to tap into the Amazon music and Amazon users.



Here, head of music Patrick Clifton shares the streaming service's vision for the genre...

How are you supporting rock as a genre on the platform?

"Rock is an important genre for Amazon Music. We celebrate and promote the diversity and raw energy blasting out of the rock scene, showcasing tomorrow's headliners in an unashamed way and nurturing one of the richest and most vibrant music scenes in the world. We curate a broad selection of playlists and stations to reflect the diverse nature of the genre. We acknowledge classic rock diehard fans through playlist brands like Rock Arena, as well as artists that are spearheading the next generation with our multi-platform brand Rock Scene. Rock Scene is Amazon Music's global modern rock playlist brand that has spawned live events, released unique digital content pieces and been key in defining our relationship with the rock space for both fans, artists and industry.

"Rock is also a genre supported through our Rediscover brand. Amazon Music has remained a key ally in supporting artists from the genre – as well as support via our playlists, you'll regularly find rock artists up in lights in cities around the world, We were proud headline sponsors of the Heavy Music Awards in 2020 and have released a number of fantastic Amazon Original tracks with rock artists, including a series of orchestrated Amazon Originals recorded at Abbey Road."

> *"We celebrate and promote the diversity and raw energy blasting out of the rock scene"*
>
> *Patrick Clifton*

Are there any current or recent editorial campaigns you can highlight?

"We developed an orchestrated Amazon Original series with Nothing But Thieves and Biffy Clyro, recording orchestral-backed versions of their new songs at Abbey Road which fans have devoured, supported by bespoke music videos from the sessions that drove thousands of video views. We were headline sponsor for the Heavy Music Awards, supporting the Best UK Band and Best Album award categories, and were able to amplify the event through the global reach of Amazon Music, as well as providing a broadcast channel for the show through our dedicated channel on Twitch."

What are the key rock playlists for new and current releases, and how important are they for the rock community?

"We curate a broad selection of playlists and stations to reflect the diverse nature of the rock genre. Rock Scene is Amazon Music's global modern rock playlist brand that has spawned live events, released unique digital content pieces and been key in defining our relationship with the rock space for both fans, artists and industry. Not only is it our lead playlist offering for a modern rock fan, but one that celebrates the diverse sounds and energy in rock today across cultures and continents. We're just as excited about the latest Bring Me The Horizon track as we are Canadian newcomer JJ Wilde. At the same time, we acknowledge classic rock die-hard fans through playlist brands like Rock Arena."

Working with Amazon allows us to use advertising spaces which may not be accessible or within budget without them. Secondly tapping into the play-listing opportunities that Amazon have to offer will boots the brand.

Branding :

What are brand guidelines?

Brand guidelines are a set of tools and rules on how to use your **branding elements.** The guidelines are used by designers, writers, and anyone else using your brand's elements like your logo to create marketing materials.

The guidelines are usually presented in a book format that covers how your brand works and how the different elements of your brand work together to form your brand identity.

What's included in brand guidelines?

Since no two brands are exactly the same, the elements included in your brand guidelines may not look the same as a different brand's guidelines. However, there are three common elements included in every brand identity guidelines:

1. The **color palette** that your brand uses.
2. The different **typography** associated with your brand including the various typefaces and families.
3. The different versions of your **logo design** and how they are to be used.

While those three elements are included in almost every set of brand guidelines, there are other elements that can be included:

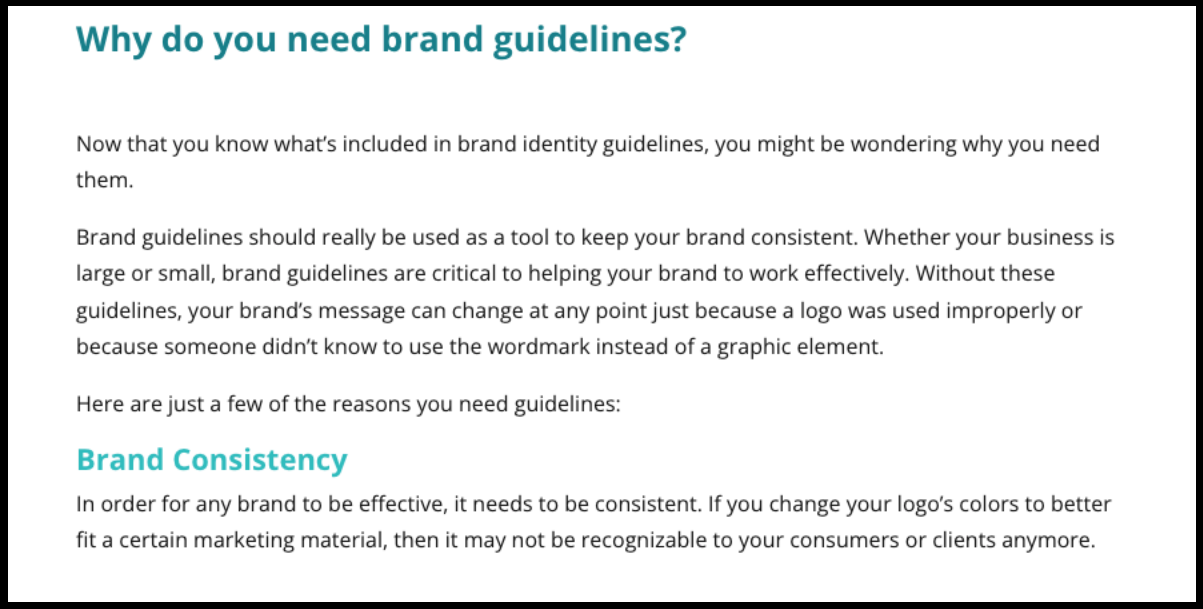
- **Graphic elements** that can be used separately from a logo.
- **Symbols** may be included, if your brand contains any.
- **Wordmarks** are included when appropriate.
- **Brand tone** is also included, if your brand has an established tone of voice for messages and content.

The elements in brand guidelines depend on the elements that make up your brand.

Successful is branding essential when communicating your message to your audience.

Once broken down into smaller chunks it is easier to see how all of the elements work together in order to create a cohesive visual language.

Three main elements are colour palette, typography and visuals, (logos and secondary imagery).



Why do you need brand guidelines?

Now that you know what's included in brand identity guidelines, you might be wondering why you need them.

Brand guidelines should really be used as a tool to keep your brand consistent. Whether your business is large or small, brand guidelines are critical to helping your brand to work effectively. Without these guidelines, your brand's message can change at any point just because a logo was used improperly or because someone didn't know to use the wordmark instead of a graphic element.

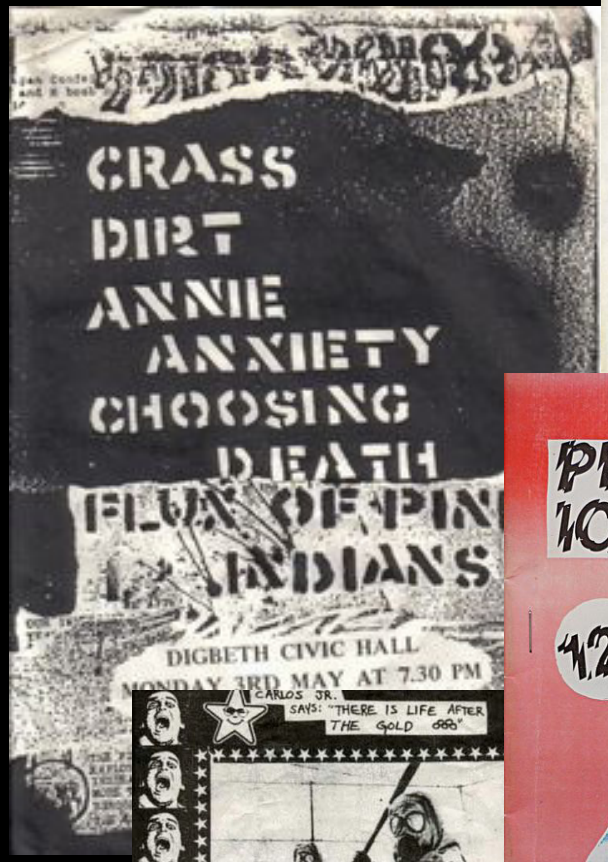
Here are just a few of the reasons you need guidelines:

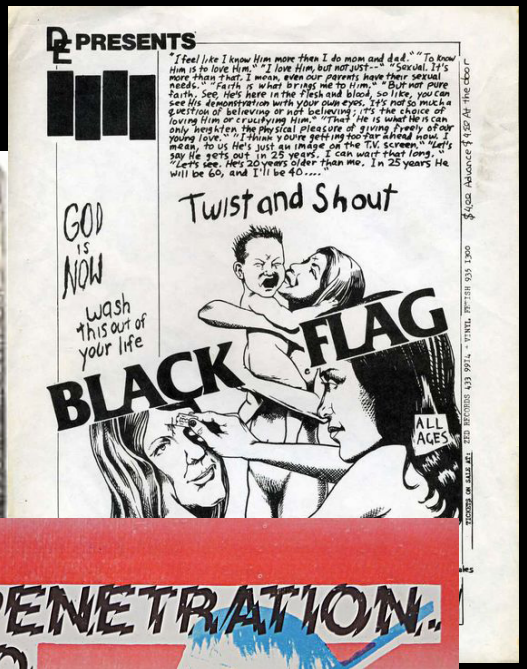
Brand Consistency

In order for any brand to be effective, it needs to be consistent. If you change your logo's colors to better fit a certain marketing material, then it may not be recognizable to your consumers or clients anymore.

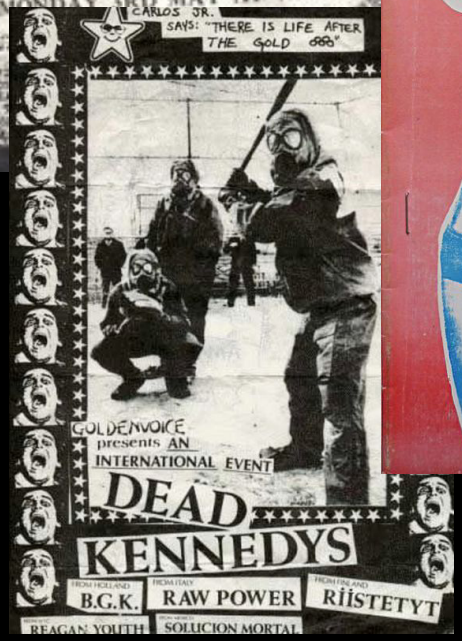
Branding guidelines are a set of rules in which you follow to create an identity which is transferable across all social platforms and further advertising material. These rules help deliver the brands core values across to existing and potential customers.

Consistently is key in this, allowing the audience to recognise your brand across all marketing channels and touch points i.e. social media. Building trust is done through brand consistency, having recognisable visuals (logos and colour scheme) provides a sense of reliability to the customer.









By looking at original punk zines and gig posters a lot of harsh textures are used. I love the grain and paper texture created from the photocopiers that were used. This is something want to incorporate into the design for the festival.

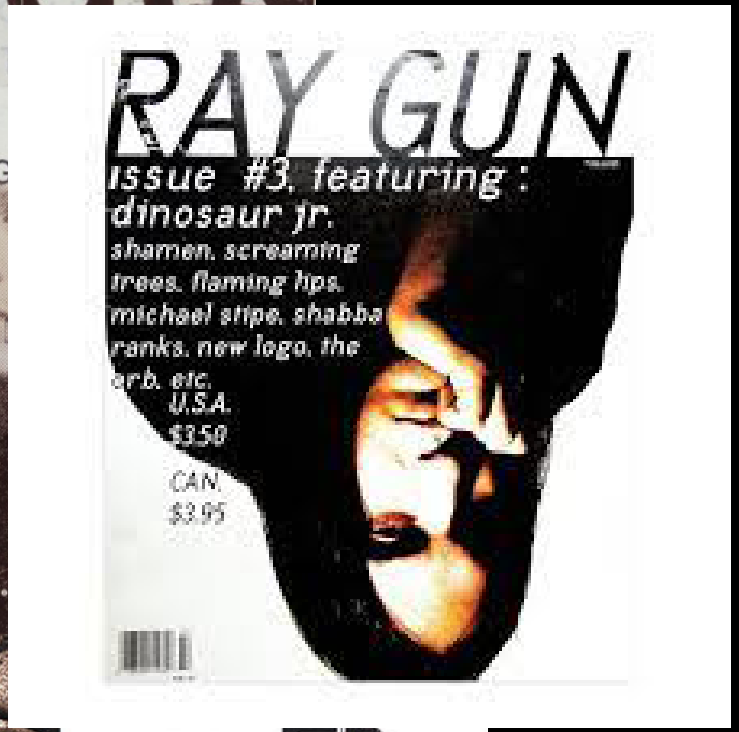
I want to have element of tradition mixed in with more of a modern approach. As these were organically hand generated this is all organic and I want to produce digital content that has the same energy that these hold.

I love the contrast in the colours on he red and blue image, almost a stencil like treatment to the the image. This is something I can replicate digitally, I think it will work great for the artists announcements.

David Carson is an American graphic designer who is famously known for his experimental typography. Carson also was the art director for the magazine Ray Gun where is displayed his unique typographic style and expressive editorial layout design. Carson's work connotes the punk aesthetic as he pushes out from the traditional use of s grid system in design. Carson is going to be a big inspiration for the design of fifty fifty festival.

His dynamic use of layering text is something that interests me. He does it in a way that it looks organic and messy but with also keeping it legible and formatted for the reader.







Below is a mood board I have created of how I want the fifty fifty brand to look. Including traditional hand rendered art full of texture and true DIY style. Having a mixture of colour and black and white imagery so that the graphics for social still pop on screen.

I really like the half-tone effect on some images, this is something I want have in the designs for the festival.

I think that this mood board shows where the festival design are going to lay, in the middle of tradition and modernity. It need to have elements of that punk aesthetic but also appeal to the target audience.


BACK
HEARTLESS
CLASH
KETA
MINE
TOUGH
BRASSERIE BEAUSIEN
7 PM
WORDS
IMAGES
14
PLEASE
WE
BARBARIANS
designguru
LEMO
the
NHEA
DS
his
last
album
was
the last vinyl
record
pressed on
atlantic
reco
rds
Autographs
And
PHotos
with
Wendy
O
Williams
EXTRA
THOSE NOW EATING
WILL SOON BE EATEN
Lust &
Work
Event
Blame
Ltd.
Tomita
Sato
yamamoto
Eguchi
Enda
Tanioka
Shimazu
Kurotani
31/
08

BRAND GUIDELINES

fifty fifty
festival

PRIMARY LOGO

fifty fifty
festival

SECONDARY LOGO

fifty
fifty

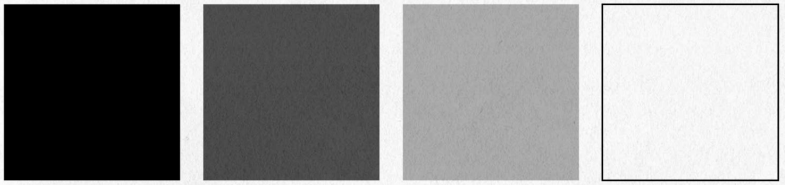
SUBMARK

50/
50

ICON

primary typeface

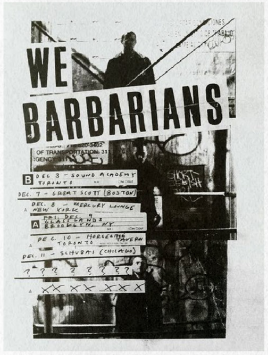
SECONDARY TYPEFACE

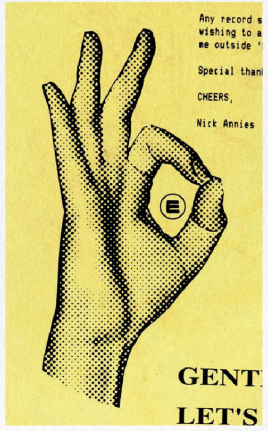


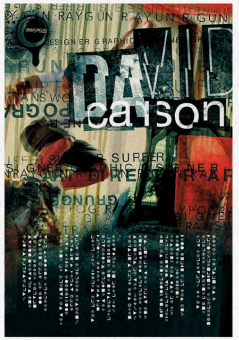












Above are the set of brand guidelines I have created for fifty fifty festival. The main logo was inspired by the experiential typography of David d Carson.

By keeping the logo b&w it mean that it can be used across the other colours in the guidelines. These colours were chosen to represent the LGBTQI+ flag. I wanted to have these incorporated into the branding as it represents the values of the festival. The colours aren't going to be used all together but more as hints of colour throughout the campaign. For example each square on instagram can alternate in colour. Having the other colours grey-scale for texture and to represent the traditional zine design.

Its important to have a primary and secondary typeface as important information needs to be clear to the consumer. Sometimes the primary typeface doesn't work for this, the secondary font needs to visual connect with the primary type face in order for it to be visiually contsistant





Instagram story examples for both the festival account and Amazon music.





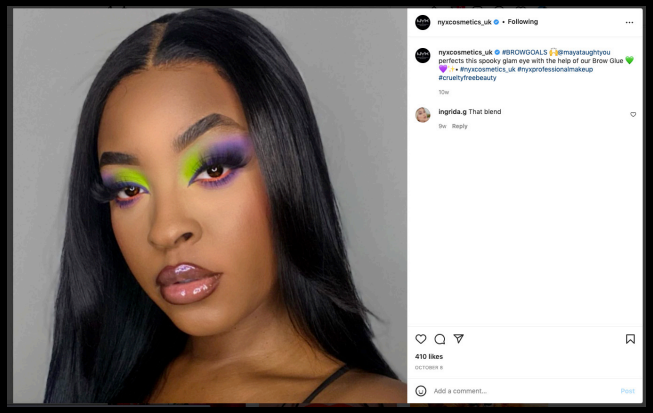
Line up announcement examples for social media.

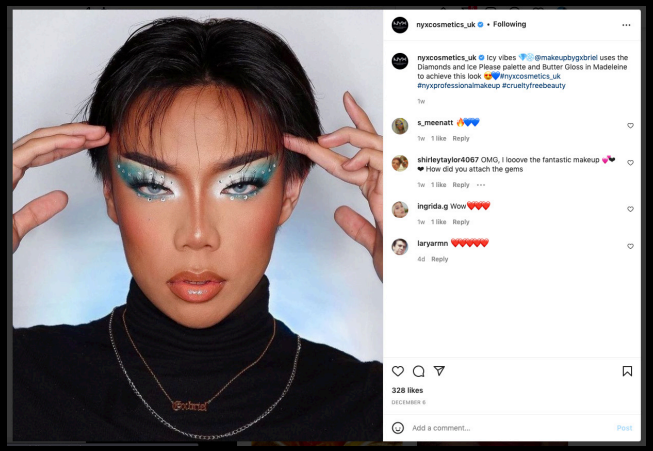
Collaborating with cosmetic company NYX is an excellent opportunity to promote the festival.NYX UK have 1.9 million followers on instagram, giving us a huge secondary reach potential.

Having pop up stalls and opportunities for interacts on the festival site will encourage people to post about the festival on the day. We could offer a festival make over session which can be pre-booked for those attending . By working with a brand that encourages self love and expression it matches the core vales of 50/50 and keeps the tone consistent.

We can also launch a partnered competition to #getfififtyfiftyready win VIP tickets and a festival make up package from NYX before the festival this then builds hype and conversation about the festival

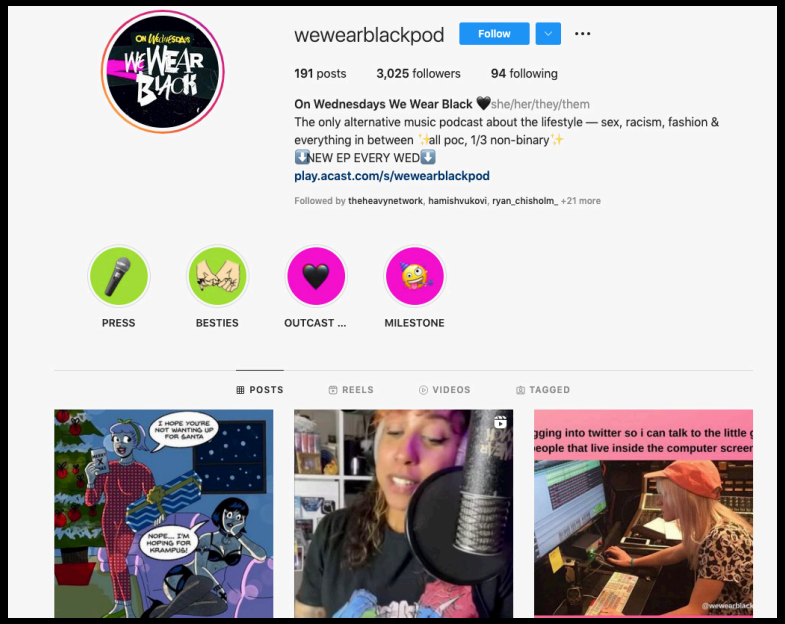


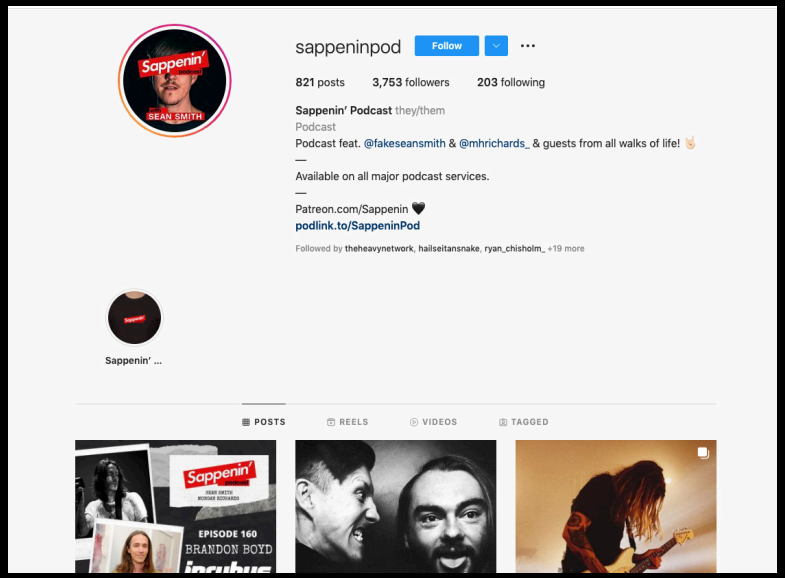




I want fifty fifty festival to work with Halestorm PR, they are a London based agency who are an all female team. Having an agency on board who represent the values of the festival is important. This also allows for the Halestorm team to be involved with the festival directly and can be used on the social platform to discuss their involvement with the festival.

Press coverage is going to be massively important for the launch of the festival. Having a mixture of print and digital coverage will allow us to have the maximum reach. Main outlets for a music audience will be Kerrang!, Rocksound,Loudwire,NME and Clash. Additionally to this wanting to reach out to smaller online blogs to review the festival on the day.





Working with Podcasts is another way for the festival to reachawideraudience.Looking at two in particular, We Wear black podcast and Sappenin Podcast. We Wear Black is a group of three music industry professionals, two women and one non binary, all POC. They have worked on previous festivals like download pilot and slam dunk chatting with artists about music and issues within the industry. Having WWB on-board would be an excellent addition to the team. Possibly giving them their own tent, allowing attendee to come in and chat about their own personal experiences.

THE BE-HOOKD FORMULA

Our formula gets audiences HOOKD. We help you manage, build and monetise your digital presence. We turn fans into super fans & consumers. We help you break through the noise by connecting the dots of your social media campaign.

WE CREATE IMPACT

We are experts in managing the online presence of the world's leading entertainment talent and their relationships with audiences and brands. Based on the BE-HOOKD FORMULA we turn your story into a SUCCESS.

I want to work with be hooked digital agency to run the social and digital content for the festival. They work with some of the biggest music companies in the world and have proven time and time again that thy are good at what they do. Being able to connected with the audience across different platforms is vital to the success of the campaign there fore it needs to be run correctly.



‘Creating impactful moments’, this is why I think Be hooked will be the best partnership for the festival. Its all about creating impact for the attendee but also for the music industry. This needs to be an events that starts a conversation and grows and grows each year. Having a company that provides that will produce a successful campaign.

Marketing Budget:

Online - £25K (Be-hooked)
- National Campaigns across TikTok, Facebook and Instagram as well as localised ads in London and Manchester
- GDN display banner
- YouTube activity
- Google adwords

PRINT £5k (Halestorm PR)
- Regional print ads across Kerrang!, Rocksound, Metal Hammer, Evening Standard, Metro London & Merseyside, Echo and MEN

Total budget for acts - £75,000