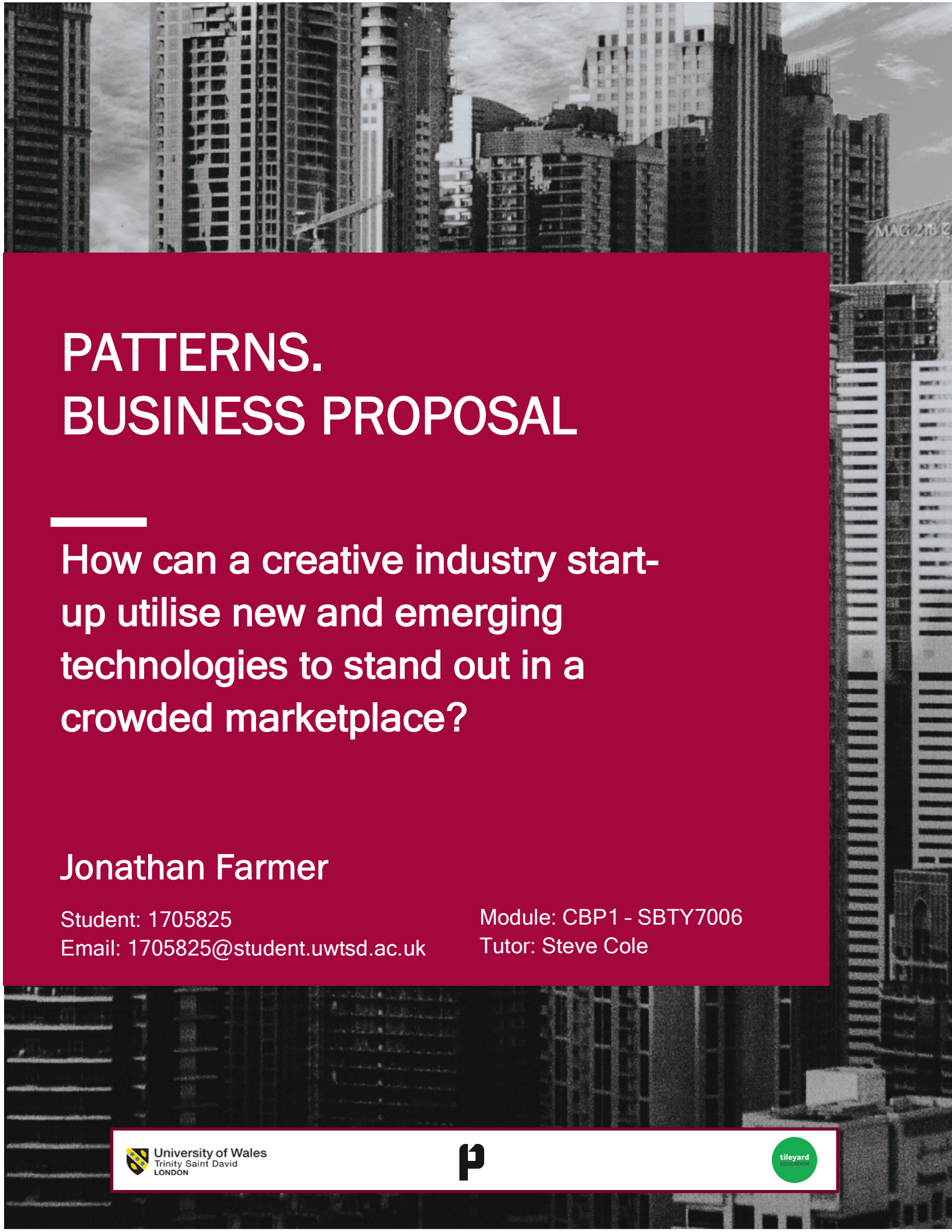




PATTERNS. BUSINESS PROPOSAL

How can a creative industry start-up utilise new and emerging technologies to stand out in a crowded marketplace?

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WE ARE PATTERNS.

ABOUT US

We are a multifaceted cultural marketing agency, dedicated to progressing the quality of product and content in the creative sector. Through innovative and creative social strategies, we help brands connect directly with youthful audiences, achieving meaningful engagement and delivering measurable business successes.

OUR MISSION

We believe in fostering change through diversity and inclusivity, encouraging discourse and inspiring future generations.

WHO / WHAT / HOW?

Founded by two brothers with over 15 years of experience in music production, live events, product management, marketing, tech sales and communications, **PATTERNS** are uniquely positioned to provide an unparalleled level of service. We utilise our extensive and ever-expanding creative network to deliver high-quality, captivating content.

Our history as creators within the UK music sector has provided us with invaluable insight and allowed us to maintain personable relationships with the scene's key influencers and gate-keepers.

From our first-of-its-kind creative hub in London, we produce and curate engaging content in an open and welcoming space filled with forward-thinking individuals. We have developed links to educational institutions across the capital, enabling us to connect directly with the 13-25-year-old audience, as well as providing a pathway to practise for the most talented budding professionals of all creative disciplines.

We celebrate our culture. We uplift our culture. We are the culture.

SERVICES

Our diverse workforce and skill-set allows **PATTERNS** to deliver:

- Audience Development and Cultural Marketing
- Brand Activations and Live Events
- Experiential and Immersive Retail
- Design, Production and Content Creation

[WEBSITE](#) | [INSTAGRAM](#) | [SPOTIFY](#) | [APPLE MUSIC](#)

PROJECT OVERVIEW

BACKGROUND

Following years of decline in the recorded music sector—global revenues fell by \$9 billion from \$25.2b to \$14.2b between 1999 and 2014 (IFPI, 2018)—the past three years have seen revenues steadily begin to increase “with more fans listening to more music around the globe in increasingly rich and immersive ways” (IFPI, 2018). The British Phonographic Industry (BPI, 2018) found that music consumption in the UK grew at its fastest rate this millennium - rising by 9.5%. However, during this 15-year period of decline, the importance of ancillary revenue streams and, as such, a more well-rounded understanding of audiences has amplified. It has been recognised that massive importance should be placed on the creative industries ability to mirror other fields by being early adopters of new technologies. Traditionally, the music industry has had a history of short-sightedness: failed attempts to embrace peer-to-peer file sharing software in the late-Nineties and early-Noughties through services such as Napster and LimeWire serve as examples of this (Buford, 2009). Today, analysts recognise the error on the part of the major labels, who at the time moved to halt services such as these “instead of doing what they should have done which was adopt [them]” (Bello Perez, 2016). Two decades later, this technology has been championed by the music industry and served as the framework for services such as Spotify in its first form (Dillet, 2014). It is therefore vital that modern-day creative industry start-ups harness the power of new and emerging technologies in order to stand out in an already crowded marketplace and achieve greater connection with consumers.

The second aspect to the background of this research project relates to diversity. Studies have shown that in order to most effectively connect with audiences, it is important to have a workforce that is reflective of its target demographic (Green, et al., 2015). In developing the concept behind PATTERNS, it was important to ensure our short-term work was produced with our long-term goals in mind: our mission statement emphasises our belief in nurturing change through diversity and inclusivity. Whilst the creative industries, music in particular, are relatively diverse in their makeup, there is still a vast amount of work to be done in order to level the playing field. The Creative Industries Federation, in collaboration with MOBO (2015), produced a report examining the issue of diversity in the creative industries (Creative Industries Foundation, 2015). The findings of this report indicated that there had been a 12.5 per cent increase in the number of jobs in the creative economy held by Black, Asian and Minority Ethnic (BAME) workers between 2013 and 2014. However, when these figures are weighted against geographic employment statistics, analysis shows that this number should be closer to 18 per cent of the UK creative industries if it is to be reflective of the wider population (Creative Industries Foundation, 2015). There have also been a number of notable cases, particularly within the UK urban music and entertainment sector, in which organisations have been accused of “tone deaf” insensitivity towards marginalised groups and niche cultures (The Independent, 2018). It is put forward that many of these issues could be avoided by diversifying the racial and socio-economic makeup of the workforce to better represent the intended audience.

AIMS & OBJECTIVES

There are a number of problems facing the creative industry at present - PATTERNS aim to provide solutions to these issues. As a modern marketing company, PATTERNS must effectively incorporate new and emerging technologies into campaigns whilst remaining focused on maximising the consumer experience. Examples of the technologies that will be explored include:

- Location marketing (Geofencing, geo-targeting, beaconing services)
- Augmented Reality (AR) and Virtual Reality (VR)
- Streaming service algorithms and search engine optimisation (SEO)
- Voice activation

These technologies will be examined from a marketing perspective in order to see how they can be applied to PATTERNS' primary services including brand activations, live events and experiential and immersive retail.

METHODOLOGY

The findings of this research project were realised through a variety of methods, both traditional and experimental. A combination of case studies, field interviews, surveys and questionnaires, academic research and in-depth analysis of consumer insights has allowed for a varied but thorough set of results. It is also important to apply these findings to practical situations in order to formulate innovative and creative solutions to solve problems. This research project therefore closes with the current practical application of its findings before outlining how PATTERNS could continue to grow as a company with any potential financial investment.

STRUCTURE

This research project is divided into three key sections.

The first of these sections analyses the current marketplace, exploring the different technologies that are currently emerging and their potential before examining the leading competitors in this sector of the creative industry. It then considers the ways in which PATTERNS can use these technologies to our advantage from a product and service marketing perspective.

The second section is comprised of a case study of the legendary dance music brand and nightclub, Ministry of Sound. As a brand, Ministry of Sound encapsulates the broad nature of PATTERNS' future goals across the creative industry and therefore serves as the perfect point of reference. This section is also supplemented by a field interview with a current member of staff from the brand's Compilations team.

Lastly, this research project details PATTERNS' go-to-market strategy. Whilst the business is still in its formative stages, it is still important to demonstrate the company's vision and forward-thinking nature. This project therefore explores a rough timeline of events leading up to seed investment pitching, the company's growth strategy with an initial budget also included.

The project closes with a reflective summary of the business proposal process and journey through a post-graduate course whilst working towards building a business.

TIMELINE

In a constantly changing and evolving marketplace, it is essential that PATTERNS operate as a company with the utmost foresight and consideration. The first year of trading following seed investment will therefore focus on securing financial, legal and administrative services. Before growing as a business, it is important to lay the foundations for future successes.

Within years two to five, PATTERNS will begin deliver unrivalled content creation across a variety of multimedia mediums and platforms. This includes developing both an extensive online and offline network of creatively skilled professionals across all sectors of the industry. This will allow PATTERNS to grow as a company and allow the individuals within the network to effectively project manage and consult for brands as well as for other start-ups in the industry.

Through years five to 10, PATTERNS will continue to deliver trailblazing projects and campaigns but will also begin focus on engaging with the next generation of tech and creative industry leaders through education programmes, panel discussions, community activity days, one-to-one sessions and a nationwide mentoring scheme. This will be achieved by securing real estate and developing connections with the country's leading educational institutions and community organisations.

CONCLUSIONS

This research project looks at the ways in which a start-up in the creative industry with a diverse workforce can better connect with targeted demographics. It will put forward that the best way in which to do this is through the early adoption of new and emerging technologies. It is acknowledged that the target audience more readily engage with products and services that incorporate innovate technologies such as augmented reality and voice activation. It is therefore imperative that a new start-up embraces these technologies and utilises them to its advantage.

PATTERNS. BUSINESS PROPOSAL

1 - Market Analysis

INTRODUCTION

The UK Creative Economy 2017

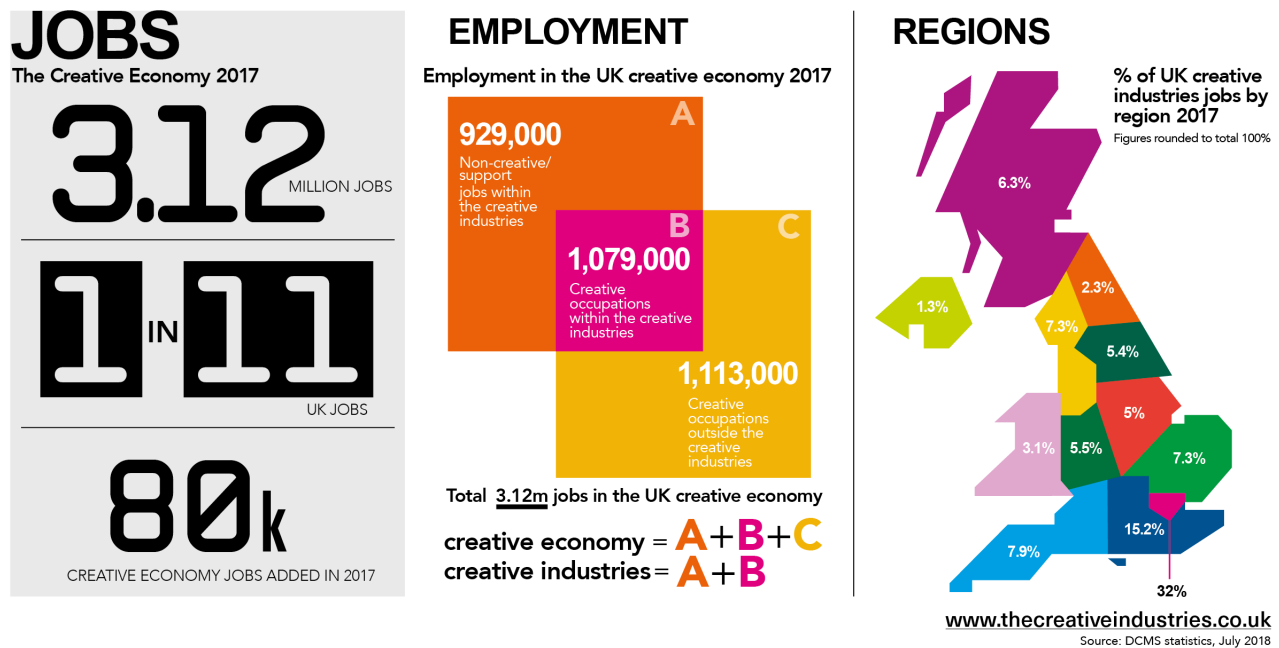


Figure 1: The UK Creative Economy 2017 (The UK Creative Economy, 2018)

As of 2016, the UK's creative industries were worth a record £84.1 billion to the UK economy (Department for Culture, Media and Sport, 2016); a figure that has undoubtedly grown since. Now made up of over 3.12m jobs (see fig. 1), the creative industries are growing at a rate of almost double that of the UK economy as a whole, with the advertising and marketing sector of this industry the second largest behind IT and computer services (Department for Culture, Media and Sport, 2016). And whilst the number of start-ups continue to grow nationwide at a rate of more than 80 new businesses per hour (Palmer, 2016), it has become increasingly more difficult for new businesses to stand out. It has therefore become imperative that new businesses devise innovative and engaging strategies in order to connect with new audiences. There are a number of ways in which digitisation—"the mass adoption of Internet-connected digital technologies and applications by consumers, enterprises, and governments" (Acker, et al., 2015)—has impacted the creative industries. The adoption of emerging technologies has allowed "new players" such as 3D printing services to enter the marketplace; a change that some believe will likely see these fields "become new sectors in their own right" (Acker, et al., 2015). This section of the research project will explore current uses of some of these new and emerging technologies and examine how they could be applied to a new start-up in the creative sector. It will also explore the ways in which the "4 Cs" of entertainment marketing—content, conduit, consumption and convergence—can be applied. These principals, introduced by Lieberman and Esgate (2013, p 11-22), should underpin any marketing plan that is designed to evoke an emotional attachment and are a therefore crucial part of this research project and business proposal.

AUGMENTED REALITY

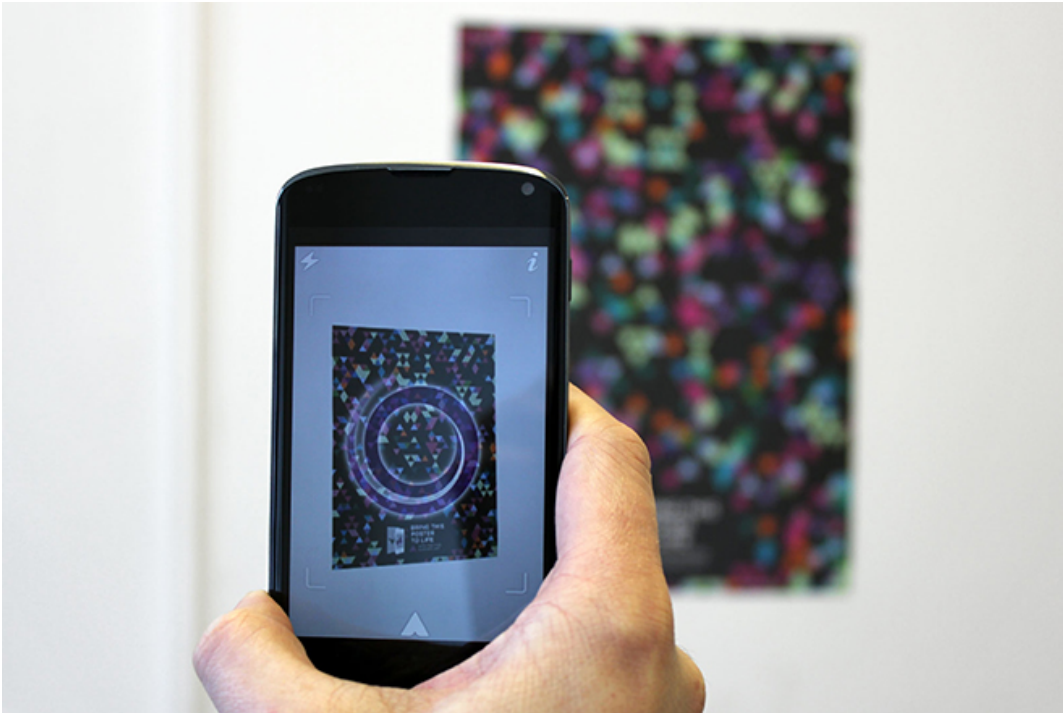


Figure 2: Augmented Reality Poster (Diginote, 2018)

Scholars define augmented reality (AR) as “an enhanced version of the physical, real-world reality of which elements are superimposed by computer-generated or extracted real-world sensory input such as sound, video, graphics or haptics” (Schueffel, 2017). Enhanced, as it may be, the application of this technology has only truly been championed by two sectors of the creative industry; gaming and social media - both of which benefit from being “controlled environments” (Haselton, 2009), thus allowing AR to work to its full potential. However, the fact that social media applications such as Snapchat have “quietly introduced the world to augmented reality” (Kar, 2016)—or, at least, a particular generation within the world—may be a blessing in disguise. It is this introduction of what some analysts consider the “Holy Grail in technology” (Kar, 2016) that has allowed product marketers to engage audiences on a much wider scale. The need for clunky, costly and confusing equipment has been done away with. Smartphone devices and social media applications are now AR enabled: audiences are now AR ready. It is therefore only a matter of time before AR technology is able to transition from science fiction fable to a common aspect of daily product consumption.

VIRTUAL REALITY



Figure 3: Virtual Reality Headsets (Nafarrete, 2016)

The Virtual Reality Society recognises VR as “a three-dimensional, computer generated environment which can be explored and interacted with by a person” (Virtual Reality Society, 2018). When immersed within this virtual world, users are able to “manipulate objects or perform a series of actions” (Virtual Reality Society, 2018); a concept that has limitless potential within a number of industries. Much like its counterpart, augmented reality (AR), VR has been adopted and embraced by the gaming industry and has since gained steam as a technology with “mainstream attention” and global possibilities - Google searches for VR increased 4x between 2015 and 2016 (Luber, 2016). Research published in 2017 found that the global VR gaming market was worth an estimated USD\$4.25 billion: this figure is steadily growing and is expected to increase more than ten-fold in the next decade (Grand View Research, 2017). However, its capacity for product marketing is still relatively undiscovered. Industry professionals are aware of the needs for advertisers to “tread carefully” in this uncharted terrain: mostly because of the immersive nature of the technology, it is contended that consumers “will be much less forgiving of a bad VR ad than they would of a poorly made TV commercial” (Cassidy, 2016). It therefore seems much more logical to curate embedded background advertisements, such as passing billboards or branded objects within the virtual-world surroundings, than to deliver adverts similar to those seen on TV and the internet. Whilst virtual reality headsets are still relatively expensive and not as widely available as AR technology, this can still be seen as a luxury tool to enable experiential marketing on a level that has yet to be explored.

BEACONS



Figure 4: Printworks, London (North, 2018)

A relatively untapped technology from a marketing perspective, a beacon can be described as “a small Bluetooth device which is used by vendors [...] to send information such as offers, promotions, coupons to the mobile devices of (potential) customers passing by in close proximity” (Schueffel, 2017). The concept of location-based marketing is not new. For many years, public space advertisements have been strategically placed following months, sometimes years, of audience analysis into the target demographic and their geographic location. The result is that advertisements are placed in locations their target audience are most likely to interact with them. However, the use of beacons and geo-fencing—“the practice of using global positioning (GPS) or radio frequency identification (RFID) to define a geographic boundary” (Chamberlain, 2016)—has only begun to pick up steam in recent years. Most industry analysts consider its potential as being particularly pertinent within the confines of the event industry (Leland, 2015). There are five leading motivations for the use of beacons in the events sphere: attendee management, promotion, navigation, gamification & networking (Morpus, 2017). In relation to product marketing, this can be perfectly tied together through brand activations, live music events and festivals; all of which can operate with retail and merchandise bases. These devices can also push specially curated content, videos and other assets directly to Bluetooth enabled devices, making them an ideal tool to engage youthful audiences (Girish, 2016).

VOICE ACTIVATION



Figure 5: Google Home (Gordon, 2016)

The recorded music sector of the creative industry has been hotly anticipating the arrival of the smart speaker - top industry execs are in no doubt that voice activation “will be huge” in 2018 (Paine, 2018). Whilst some academics (Hull et al., 2011, p 29) consider the entertainment industry to be “the monetized function of leisure time”, technological advancements in the modern world have unquestionably mounted pressure on companies to produce multi-functional devices. Just as the Noughties flagship device for music consumption, Apple’s iPhone, is “not only a mobile telephone; it is an MP3 player, games console, GPS, video player, and more” (Hull, et al., 2011, p 2), so too has the smart speaker evolved into a catchall household assistant (Knight, 2012). The extensive worldwide adoption of technologies such as these has clearly hastened the transformation of the recorded music industry from what was once a product sector into a service driven market. According to the IFPI (IFPI, 2018), streaming now represents the industry’s largest income generator, with digital revenues now accounting for 54% of the money made within the international recorded music sector. Researchers such as Pullen (2015) consider Spotify, the industry leader with roughly 40% of the global music streaming market, to have most effectively capitalised on the evolving consumption methods of today’s youthful audiences. And with the global streaming leader already testing their own voice assistant to control music on their service (Hern, 2018), it can be ascertained that this is a technology here to stay and one that should be adopted by start-ups who aim to succeed within the creative industries.

IMPLIMENTING THESE TECHNOLOGIES

It has been detailed how these technologies are currently being applied across a number of industries. The table below indicates how a new start-up, such as PATTERNS, could implement these technologies and their capacity for growth in the marketing sector of the creative industry.

What?	How?	Where?	With?	Benefit? (4 Cs)
Augmented Reality	Specially designed product advertisement posters that, when a camera is held in front of them, 'come to life' Call to Action: <i>"Hold your camera up to bring this poster to life"</i>	Public spaces such as billboards, bus stops, tube platforms, cinemas and night clubs.	Social media app-integrated camera or a brand's own dedicated standalone app Instagram Snapchat Facebook	Encourages audiences to share the content with their followers
Virtual Reality	Specially curated live performances, branded content and user experiences within a virtual reality headset. Spaces dedicated for background advertising within the virtual reality experience. Call to action: <i>"Experience live like never before"</i>	Immersive retail location or a dedicated product gifting suite	Virtual reality headset	Allows immersive consumption of a product by audiences in a controlled space
Beacons	An interactive product treasure hunt / quest adventure, in which the winner receives branded prizes, products and/or services. Call to action: <i>"Are you ready to play a game?"</i>	Large-scale product activation events, live music nights or festivals	Application on a GPS-enabled smartphone iPhone Galaxy Note Pixel One Plus	Enables the convergence and extended engagement of mass audiences with the brand beyond the initial interaction stage

	<i>Visit Station 1 to begin"</i>			
Voice Activation	Curated playlists in partnership with brands / artists, presented on a leading music streaming service and activated using a call to action through a smart speaker Call to action: <i>"Alexa, help me get dressed for a night out"</i>	In homes and on the go.	Smart speaker or internet enabled device connected to a music streaming service Apple Music Spotify Amazon Music YouTube Music	Acts as a conduit to the discovery of new artists and music Advertisements can also be placed within the playlist to drive traffic towards a specified brand or product

COMPETITORS



Figure 6: John Doe

Founded in 2009, John Doe is the newest of the three leading competitors. The PR agency describe themselves as a “strategic hub to develop neutral TTL thinking, strategies and creative, from brief to implementation” (John Doe, 2018). Their network of ‘fixers’ across the creative including journalists, artists, designers, musicians and sports stars, allowing the company to marry “brands with popular and contemporary culture” (John Doe, 2018).

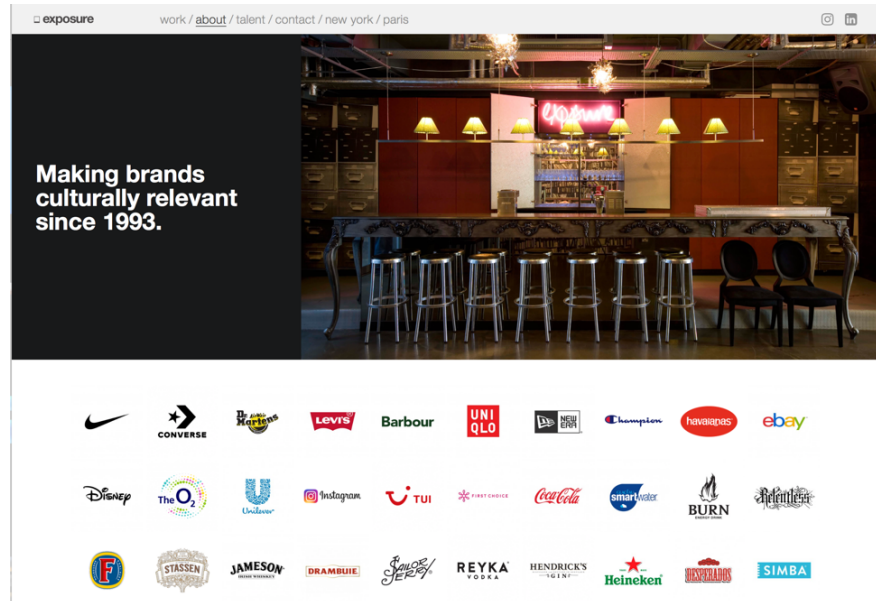


Figure 7: Exposure

The oldest of the three leading competitors is Exposure; a global communications agency that has been “making brands culturally relevant since 1993” (Exposure, 2018). Utilising an extensive black book that stretches back more than two decades, Exposure has been able to lead campaigns in Europe and the USA for brands such as Nike, Disney and Coca Cola.

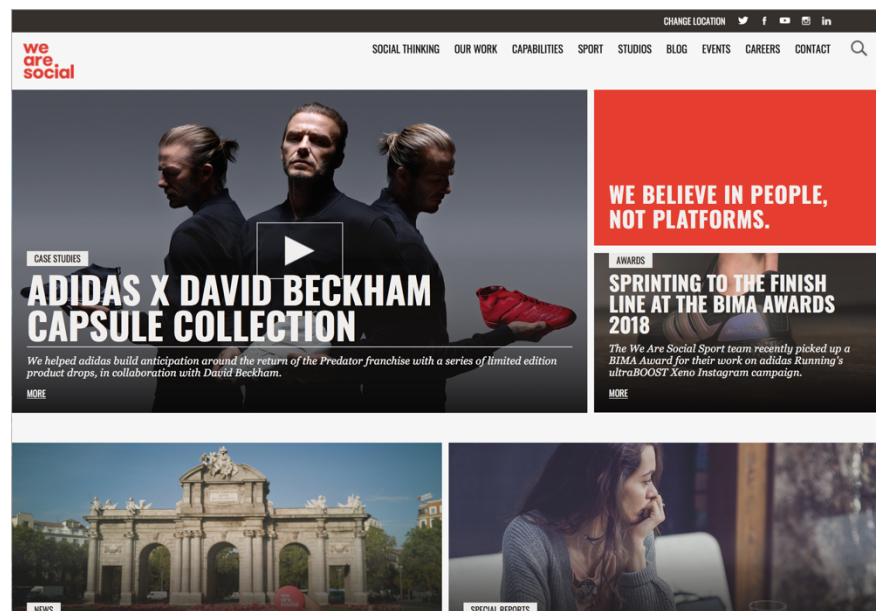


Figure 8: We Are Social

Born in 2008, We Are Social consider themselves a global agency that can “deliver world class creative ideas with forward thinking brands” (We Are Social, 2018). Their flagship partner is the German sportswear brand, Adidas, with whom We Are Social developed the marketing around David Beckham’s recent capsule collection and Paul Pogba’s world record transfer to Manchester United in 2016.

As has been mentioned, the number of new start-ups in the creative industry is growing by the day, further crowding the marketplace. Whilst there is a plethora of companies who are able to offer similar services, three companies stand out as leaders in this sector. John Doe, Exposure and We Are Social all operate from bases within the UK on global projects within the cultural marketing sector (see figures 6-8 above). The key thing that separates PATTERNS from these companies is our focus on using music as a central part of our marketing campaigns. The synergy between music and a number of other sectors such as fashion, sports and food cannot be ignored. Using the technologies outlined above, PATTERNS can engage with audiences in these sectors in a previously unprecedented way.

OPPORTUNITY ANALYSIS

Whilst PATTERNS has developed and clear ideas about the way in which we will operate as a business, it is important to analyse all factors that can impact success. Below is a SWOT analysis detailing our strengths, weaknesses, opportunities and threats.

	Strengths	Weaknesses	Opportunities	Threats
	Direct connections to creatives within the industry	Lack of experience in setting up a new company	Social cause and focus on youth development may invite government support	Bigger company may be able to secure work more easily
	In-depth understanding of the marketplace and target audiences	Crowded marketplace may make it difficult to set up	Growth in UK music consumption will allow for more opportunities	Brands may choose to go use internal marketing teams or recruit independent contractors
	Experienced in music production, sales, marketing, technology and visual merchandising	No existing infrastructure upon which to build	New technology growing in adoption among general consumer	Technologies may launch their own infrastructure / platform and provide services in-house

PATTERNS. BUSINESS PROPOSAL

2 - Case Study: Ministry of Sound

CASE STUDY: MINISTRY OF SOUND



Figure 9: Ministry of Sound (Ministry of Sound, 2018)

Drawing inspiration from a classic era of New York rave culture, Ministry of Sound first officially opened its doors on 21 September 1991. In the years that followed, the South London nightclub went on to solidify its place in history through a series of legendary events and DJ sets from iconic names in House music such as Frankie Knuckles and David Morales. The group then applied for Britain's first 24-hour music and dance licence (Burrell, 2011). So well-known was the Gaunt Street venue for its 'music first' policy, Ministry of Sound in fact, on legal advice in order to secure the extended licence, "launched for the first few years without the sale of alcohol, instead offering water and sports drinks" (Ministry of Sound Australia, 2017). The growth of the nightclub into a brand in itself was almost inevitable. Co-founder of Ministry of Sound, James Palumbo (Palumbo, 2013) details their rise:

"As our reputation grew so too did a demand for the club's music. Our first album, released in 1994, sold a few thousand copies. We've gone on to sell more than 50 million albums and are now the biggest independent record company in the world."

This was in 2013: the brand's status as the "biggest independent record company in the world" (Palumbo, 2013) is no more. Ministry of Sound Recordings, its back catalogue and Compilations business was acquired by Sony Music Entertainment in 2016 (Music Week, 2016). The acquisition, considered by some analysts to be a necessity on both parts (Music Business Worldwide, 2016), has brought about a shake-up in staffing structure (Music Week, 2018) and refocused the brand on growing in the streaming era. The club has also been adoptive of new technologies, partnering with Dolby Digital to introduce a new immersive sound-system to "revolutionise the way you experience music in the clubbing environment" (Ministry of Sound, 2016).

Traditional physical album sales have declined in recent years (IFPI, 2018): this decline has seen a growing number of consumers display a preference for having their listening experience

curated for them by professionals. Streaming services worldwide such as Apple Music and Spotify are now developing these tailored playlists based on the listening habits of users. Unsurprisingly then, to some perhaps, despite initial push back (Music Business Worldwide, 2015), it was recently announced that Ministry of Sound would be hosting all of their internally curated playlists exclusively on Apple Music (Music Business Worldwide, 2018). Interestingly, the increase in the number of playlists has also impacted Ministry of Sound's flagship product, the compilation album, which too has fallen in overall sales in recent years (Music Week, 2018). I met with Jason, the Playlist Product Manager on Ministry of Sound's Compilations team to attempt to gain a better understanding of the challenges facing the brand as the industry shifts from a product to a service marketplace and how they have embraced new technology to their advantage.

What are the biggest changes you've seen as music has moved from a product to a service sector?

Jason: "Music consumption and its impact on longevity. People are always expecting the newest and latest thing - this takes away from the timelessness of a record."

What do you feel will be the positive effects of the Apple Music partnership?

Jason: "Bringing in a valued and trusted curator will give more credibility to the service."

What do you believe the future holds in relation to Ministry of Sound's growth as a brand and how are events a part of that?

Jason: The possibilities are endless but being a trusted voice will allow us to shape the landscape and push important trends in music. Events give life to the music and create experiences so will always play a major part in building the lifestyle around the brand.

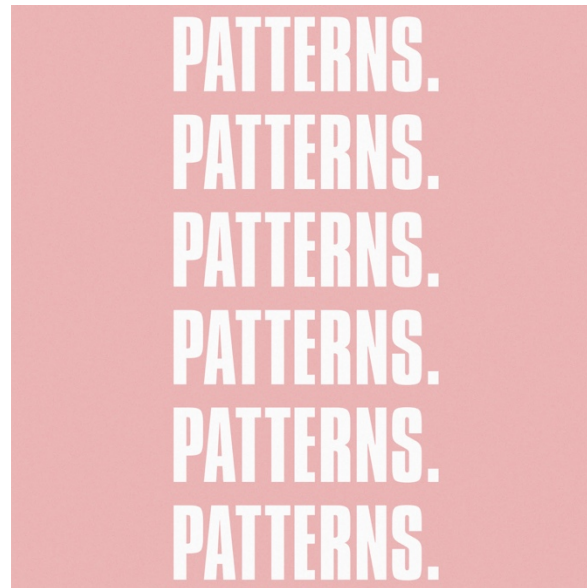
Jason's sentiments are echoed by analysts such as Cox (2016), who contends that "technology is changing the way that music is experienced, and it will continue to do so with the help of innovative start-ups and consumer demand". Music streaming service Spotify's primary aim is to act as a "digital music, podcast, and video streaming service that gives you access to millions of songs and other content from artists all over the world" (Spotify Support, 2017). It has accomplished this goal by seizing the change in consumption methods by today's music listener (Pullen, 2015). Ministry of Sound has too adapted its business model to meet changing consumption methods and can therefore be used as a template for any budding start-up. The broad nature of its interests; from a nightclub to a record label, from compilations to playlists and from a logo into a brand, shows that Ministry of Sound exemplifies start-up culture and has successfully managed to maintain its identity after its acquisition. PATTERNS will attempt to carve out a similar path in the creative industry.

PATTERNS. BUSINESS PROPOSAL

3 - Strategy

INTRODUCTION

PATTERNS has already soft-launched on the social platform Instagram and begun to build a presence on streaming platforms Spotify and Apple Music. The initial timeline, as detailed overleaf, requires PATTERNS to develop an online audience through music curation and engaging content before directing listeners towards a mixer event just prior to the official launch. In order to engage audiences most effectively, careful thought was put into the designs and uniformity of PATTERNS' branding. Below are some examples of PATTERNS social media and streaming service graphics.



TIMELINE

PHASE 1: RESEARCH AND DEVELOPMENT

6-4 months ahead of launch

- Relationship building/networking
- UX/UI design of website and content portals
- Audience insights
- Researching potential brand partners

PHASE 2: BETA-TESTING AND INFLUENCER MARKETING

3 months ahead of launch

- Social media branding begins
- Soft-launch on social platforms and streaming services
- Test service with early adopters
- Source creative partners

2 months ahead of launch

- Blogger & influencer promotion of playlists and teasing of future content
- Drive email sign-ups for marketing purposes
- Meet with non-executive board/advisors

PHASE 3: SEED FUNDING

1 month ahead of launch

- Mixer event for professionals within the network
- Announce a major brand partner for a forthcoming event

Pitching

- Pitching to seed investors
- Explaining concept and showing the work that has been done already

1 month after launch

- Grow social media presence
- Competitions to encourage sign-ups to email database (Festival tickets, live show backstage passes)

2 months after launch

- Content begins to go live on all social channels
- Final review stages before receipt of funding

3-6 months and beyond launch

- Legal, financial support and office space
- Working towards Round A funding to secure a building for gifting suite and studio room

BUDGET

A provisional budget has been devised with the goal of achieving £75,000 in seed funding to help towards developing PATTERNS as a business. This money will see PATTERNS through the first year of trading, with the marketing costs viewed as an investment that could yield up to 100% return. This funding would take PATTERNS through to Round A investment.

- Total Seed Funding: **£75,000**
 - Salary: £24,000
 - Equipment (computers, cameras, lighting): £10,000
 - Legal / Financial: £5,000
 - Business start-up fees (incl. banking, registration): £1,000
 - Marketing and promotion (incl. web design, social media growth): £20,000
 - Activation event: £5,000
 - Contingency: £10,000

SUMMARY

This research project has looked at the ways in which a start-up in the creative industry can better connect with targeted demographics. It is contended that the best way in which to do this is through the early adoption of new and emerging technologies. In-keeping with the “4 Cs” of entertainment marketing as pioneered by Lieberman (Lieberman, 2013), it can be stated that audiences are more likely to build an emotional connection with PATTERNS as a brand if the products utilise these new and innovative services. The Sony-acquired Ministry of Sound is a strong example to follow for a new start-up such as PATTERNS intending to grow and develop in what is already a crowded marketplace. The early adoption of new technology and, in turn, building new audiences, is imperative for any brand aiming to stand out. Maintaining a uniformity of brand voice, dressing and design is also key. As a result of the above factors, PATTERNS has already been able to craft a unique brand identity in its early stages and hopes to be able to continue to grow following seed investment.

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END

PATTERNS. BUSINESS PROPOSAL

Reflective Summary

INTRODUCTION

I was tasked with developing a creative business project for a concept company within the creative industries. My first instinct was to look to my existing skill set and decide which areas stood out most as viable business possibilities. I have significant experience in music production as I have been recording and producing music for nearly 15 years as well as running an independent recording studio in Croydon since 2011. It has been during this period that I have been able to develop relationships with other artists, producers and industry professionals from across the board. I believe that your network is your most important asset in business: it was this that led me to decide on a business that could exploit this asset. More recently, I have started a role on the Marketing team at Columbia Records, Sony Music. In this role, I have gained a first-hand understanding of the music industry from within a major label, as well as being able to hone my skills in artist development and brand building in the modern climate. Lastly, I wanted to develop a company that had a social benefit. My goals outside of music are to largely community oriented and I believe it is important for those in a position of power to have a positive impact on future generations. It is for these reasons that I decided to develop a cultural marketing agency.

LEARNING OUTCOMES

It was detailed in the module brief that we were expected to be able to complete the module having developed the skills to prepare a research/independent study project that is both appropriate and feasible in terms of intended activities, outcomes and resources and thus establishes its importance to both academic and professional communities. It was also expected that we be able to plan, manage and execute an in-depth research, inquiry or investigation with a business and/or management focus by applying the principles of research design to the formulation of a research question. To achieve these goals, it was imperative that the skills developed in both Semester 1 and 2 throughout the previous modules were utilised. It was here that I found the New Technology Module to be most useful of the previous modules. This module allowed me to immerse myself in an area of the creative industries that was previously foreign to me. I was also able to build lasting relationships with professionals in the tech industry who would be able to assist me in bringing any future business ambitions to life.

EXPLORING NEW TECHNOLOGIES

The decision-making process in choosing which technologies were best for a new start-up in the creative industry to adopt was difficult. In order to assist me in this decision, extensive research had to be carried out. I decided to begin by looking at which technologies I had already interacted with in a unique way. It was here I found augmented reality (AR) and virtual reality (VR) to be most compelling. Both of these technologies had begun to pick up steam in the gaming and social media sectors but had yet to really be grasped by the music industry or product marketers. I believe the adoption rate of these technologies by general consumers will continue to grow in the coming years, thus making them more accessible to marketers. I then decided to explore technologies that I had yet to engage with on a consumer level. It was during this process that I discovered geofencing and location beacons. Both currently gaining attention in the events sphere, I felt that these had massive potential for marketing purposes.

Having decided on the technologies, it was time to see how they could fit into the business proposal.

RESEARCH AND ASSET DEVELOPMENT

In order to better understanding how an independent company can adapt to a constantly changing marketplace, I felt it was imperative to undertake a case study. I chose Ministry of Sound; a brand that I have interacted with in some capacity for over a decade and therefore have a deep connection to. This brand also has deep-rooted cultural connections to a wide number of people across the world. In many ways, Ministry's success mirrors the aspirations I have for my own business in a similar marketplace. I also looked at the leading competitors in the industry. All of these companies avoided using complicated fonts or logos and instead kept designs minimal, sleek and bright. It was this that inspired the assets that have been developed for PATTERNS and will represent the brand's identity going forward.

RESTRICTIONS

Whilst I was free to create and develop ideas, there were many restrictions that I came across during this process. Most importantly, time was at a premium. I began working full-time mid-way through developing this business proposal. This meant that I was unable to dedicate the hours that I would have liked to the market research and audience analysis segments of the proposal. I was also restricted in terms of budget, meaning I was unable to develop video content and a holding website for presentation purposes. Given extra time to devise a more concise and accurate plan, I believe I would be able to further grow the business plan and put PATTERNS in a stronger position before investment pitching. Nevertheless, I believe I was able to produce a high-quality piece of work.

CONCLUSION

I believe that this research project has massively aided my learning development. I feel that I was able to achieve the learning outcome of being able to prepare a feasible and appropriate independent study project. The tasks undertaken throughout the learning process have given me immeasurable insight into professional industry practices. My aspirations within the creative industry have been strengthened as a result of this process and I am eager to continue learning. Lastly, I am grateful to Tileyard Education for providing a platform for me to develop lasting relationships with my peers who have helped me push the boundaries of creativity and challenge myself in ways I never previously thought possible.