CREATION

IN INTERNATIONAL MUSIC MARKETING

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Proposal

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TILEYARD EDUCATION

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INTRODUCTION

What recent years have proved is that it's completely possible to create music when not being in the same room and playing gigs is not that vital anymore in getting exposure. More artists tend to rely on their social media presence building fan bases there first. But being popular on social media doesn't mean the band is going to pack the room the first time they play either. Creating a viral story or video might boost the band's streams online but for a better gig attendance, playing gigs with more established bands is the way to go.

"The ultimate backdoor to becoming the opener on a tour is having made friends with the band when you were a local opener and impressed the headliner, so be sure to always be social with everyone you play with." (Ditto Music, 2019)

That's when music festivals become crucial in an artist's career, they give opportunities to build artist relationships and share fans.

From a listener's perspective, with so many options around us, we are more selective when choosing what to do with our free time. People are more likely to attend a local show in a smaller town where there is not much else to do but the capital is where most people lack money and time, so if they decide to go to a show, it's either a band they like, someone they know, or heard was good. So, if we do want to attract these people to a show packed with bands they've possibly never heard of, we either need a good headliner or something else to capture their attention.

IT'S ALL ABOUT THE EXPERIENCE

If I can't get big bands on the line-up, why not combine music with something else? People can queue for hours to try a cronut, buy 2in1 deals they don't need, so they would like the idea of seeing live bands if it was packaged with another experience, right?

The professional wrestling scene is thriving in London and that's because every show is an experience. London wrestling has been including elements of comedy, cabaret, Norse mythology, queer culture and attracts curious crowds.

I've been attending these shows and posting about it on my social media for a couple of years now and after a while, people started asking if they could come with me, even if they were not wrestling fans. And now, they attend the shows regularly, just because it's fun. What stuck with me was when a first-time goer asked, "Wait, there's no actual music here?"

And that's when a music wrestling festival started making sense.

HAS IT BEEN DONE BEFORE?

The first lecture with Tim Ferrone made a point that an artist needs to stand out and the most effective way is to be different, first. That also applies to events. At the end of the day, it's all entertainment marketing.

A wrestling/music event is not a completely original concept. For example, Chris Jericho hosts his *Rock 'n' Wrestling Rager at Sea* cruise every year, *Download* festival has a wrestling tent, and Liverpool has their own wrestling/music festival *Extreme Fields.* But London has never had an event like this.

Our event would be an affordable one-day outdoor festival showcasing up-and-coming talent, both in music and pro wrestling.

This event is a marketing tool for performers on both sides. Our aim is to create UK's first *Wrestlemelomania* and grow it into the nation's biggest music/wrestling festival that would attract people from all over Europe.

THE BRAND

WRESTLEMELOMANIA

12 HOURS OF MUSIC, WRASTLING AND OTHER COOL STUFF

An all-day event with great food, drinks and activities, giving young talented people a non-standard platform to attract new audiences.

The name *Wrestlemelomania* reflects what the event stands for: passion for music, wrestling and a good time. The name is goofy, so our brand language will be too. Inspired by *Waynestock* and early 90s culture, if Bill and Ted were wrestling fans. We will take ourselves seriously, but the audience doesn't need to know about it.

We are not trying to invent the wheel here, so instead of starting from scratch we will collaborate with already existing bands. Same principle stands: be in a line-up of more established names for better recognition. The essence of *Wrestlemelomania* is collaboration, so building a network, a community, is necessary.

TWO TRIBES

Two Tribes was founded in 2017 by people involved in the 90s club culture who are still DJing to this day. The company works with music festivals and their outdoor taproom Campfire has had lots of all-day events in the past. Being a part of something new would bring more attention to their fairly new brand, also, the venue space is perfect for our first event.

PROGRESS WRESTLING

Creating a new wrestling promotion takes years of expertise, so at this stage it would make sense collaborating with an already existing one. PROGRESS was established in 2011 and peaked in 2018 with a record of almost 5000 people in Electric Brixton. 2020 was a problematic

year, so the company went through changes and rose back from the ashes in 2022 with new directors Lee McAteer and Martyn Best. Based in Electric Ballroom, they also do shows in other UK cities and are planning a European tour. The company is back on the rise and being a part of *Wrestlemelomania* could be a good addition to their growing image.

HOOKED ON WRESTLING

Hooked On Wrestling was founded in 2013 by Paul Benson. They organise viewing parties for major wrestling pay-per-views and are partners with Wrestle Tours which is owned by PROGRESS wrestling. They host great parties and would be a fitting addition to *Wrestlemelomania*.

HUSTLE WRESTLING

Founded in 2017, this gym is where a lot of current UK wrestlers started their careers. In 2022 they started hosting their own wrestling shows at the Colour Factory in Hackney Wick. Giving these wrestlers another ring to perform could boost their careers.

PLAYFIGHT

One of the newest wrestling gyms, founded in 2021 by PROGRESS champion Tom Dawkins and gymnast Claire Heafford. Their aim is to create a safe space for pro-wrestlers and trainees after the 2020 Speak Out movement. So far, they've only been hosting in-house shows but being a part of *Wrestlemelomania* could be something to look forward to for their trainees and start new careers.

BUT WHAT ABOUT THE MUSIC?

Being a Music Marketing graduate and organiser of this event, it would be my responsibility to find the bands. The challenge will be to make sure that the bands are not overshadowed by the wrestling aspect of the event, and everyone has their moment to shine.

Since the event is held on Tileyard grounds, I will first scout for bands there, then use my Camden network and underground music blogs to find suitable artists.

MARKETING STRATEGY

Wrestlemelomania is a spectacle that combines music and wrestling worlds which means that we have access to two markets at least, which already gives us a bigger reach considering how niche the event might sound at first.

TARGET AUDIENCE

1. Wrestling fans, mostly men, age varying between 25-50yrs old, these people are also likely to bring their families.
2. Music fans. Rock/metal/punk and hip hop. Audience for these genres vary but tend to be both male/female 23-40 yrs old.
3. Craft beer lovers, beer tourists. Male 30-50yrs old.
4. "Cool" young professionals. People looking to do something different on their weekend. Male/Female 20-35.
5. Tileyard locals. Neighbours get curious about what's happening next doors.

UNIQUE SELLING POINTS

- Outdoor venue, everything's in one space which creates an actual festival feeling
- Pushing independent fresh talent
- Musicians interact with the wrestlers
- Our quirky *Waynestock* inspired like presenters
- WMM Tournament + new champion belts
- Guest appearances from established wrestlers
- Battle of the Bands
- Afterparty
- Art gallery
- Food stalls, craft beer
- Music/Wrestling trivia for prizes

- Cosplay
- Arcade
- Ball pit

SOCIAL MEDIA

It's in everyone's best interest that this event is a success, so the word will be spread around on all the collaborators' profiles. We will start our own social media accounts but will keep them a secret until the first announcements.

Before making the announcements, we will ask the talent to advertise first. Not in a standard way though, the musicians and wrestlers will start calling each other out online. We will start hyping up the feuds and create confusion, mainly on Twitter, Facebook and Instagram because that's where our audience tends to spend more time. We will encourage talent to use TikTok as well because it has big reach within the younger demographic. The goal is to create some outrageous stories, confuse the audience and spark conversations online. Will use mysterious hashtags, acronyms, and reveal the details slowly before we announce the event.

ADVERTISEMENT METHODS

Pre-event:

- Main strategy is *outreach marketing*. We will collaborate with as many brands, individuals, influencers and use their resources to promote the event. We will try to create a community that would become the brand itself. The more we get mentioned on social media, the more buzz we will get.
- Our own social media profiles where we would interact with our potential audience, post funny content, introduce the talent.
- Promos and ads that would be shown on PROGRESS and Hustle shows, shared around social media. Our *Waynestock* presenters will provide comedic promotional content for the announcements.
- Promotional posters for bands and wrestlers.

- Website which would eventually turn into a music/wrestling news magazine, merchandise store.
- When *Wrestlemelomania* gets announced, we will utilise paid advertising on social media platforms and *GoogleADS*.
- List the event on websites like *DesignMyNight*, *Secret London*, *TimeOut* and apps like *Dice*.
- Street advertising: posters and flyers around London.
- E-mail advertising. Will ask our collaborators to send their subscribers notifications regarding *Wrestlemelomania*. Also encourage people to subscribe to our newsletter for news and offers.
- Ticket giveaways, tag-your-friend competitions.
- Early bird tickets. Limited quantity, better prices.
- To encourage ticket sales, we will giveaway special offers for a limited amount of time. For example, when buying a ticket, the person then is asked to spin the wheel for a prize, which could be a 10%-25% promocode for the Two Tribes online store or a Progress show, tickets to a gig, merchandise, drink tokens, etc.
- *Guerilla marketing,* surprise appearances by wrestlers in *Campfire* and *Hooked On Wrestling* parties like *WrestleMania.*

Post-event:

- Invite journalists and bloggers to review the event.
- We will ask people to leave feedback for a discounted ticket for next year's show. Encourage people to come back and recommend *WMM* to their friends.
- Whole show available on-demand.
- Highlights from the show.
- Video interviews with the talent, audience, organisers.
- Continuation of unresolved feuds online.
- *Wrestlemelomania* merch store goes online, custom wrestler and band merchandise.

- *WMM* website will cover news from the people involved with the show.

BUDGET.

Even though the event is mainly driven by passion, it will be very costly, so we will need to find people willing to invest.

Usually, tickets for UK wrestling events range from 20GBP to 50GBP, depending on the seats. We won't have reserved seats here but will offer special bundles.

- Early bird tickets - 25GBP
- General ticket – 30GBP
- 2 tickets for 50GBP
- Ticket + first drink, T-shirt, poster - 50GBP
- Ticket + first drink, T-shirt, poster and a *Wrestlemelomania* journal designed like a comic book (which could be a bit expensive to make at first, but we could make some limited-edition ones for the first event. Journals would include participants portfolios, autographs) - 60GBP

When the event gets bigger, we will come up with different packages.

DICE has become increasingly more popular when it comes to ticketing smaller scale events, it has a great recommendation engine and lets people see what events their friends are attending. They charge a 3% of the face value price of all tickets.

The capacity for the event is 500 people and if we sell out, we should be left with ~14k GBP after ticket fees which would have to cover other fees and pay the talent.

Fees to consider:

- Venue hire
- Security hire
- Food vendors
- Stage hire and PA system.

- Ring, changing facilities, towels, water, food for performers.
- A truss in case it rains.
- Presenters, referees.
- Camera people
- 5-7 Bands
- Sound engineer
- 14 young wrestlers
- 6 professional wrestlers
- Additional staff that will come along the talent (managers, coaches)
- Security and ring crew.
- Door people and stewards. Hopefully volunteers.

Marketing fees:

- Merchandise
- Posters, flyers
- Video adverts
- GoogleAds, social media advertisement
- Influencers and bloggers
- Videographers, photographers
- Website

TIMELINE

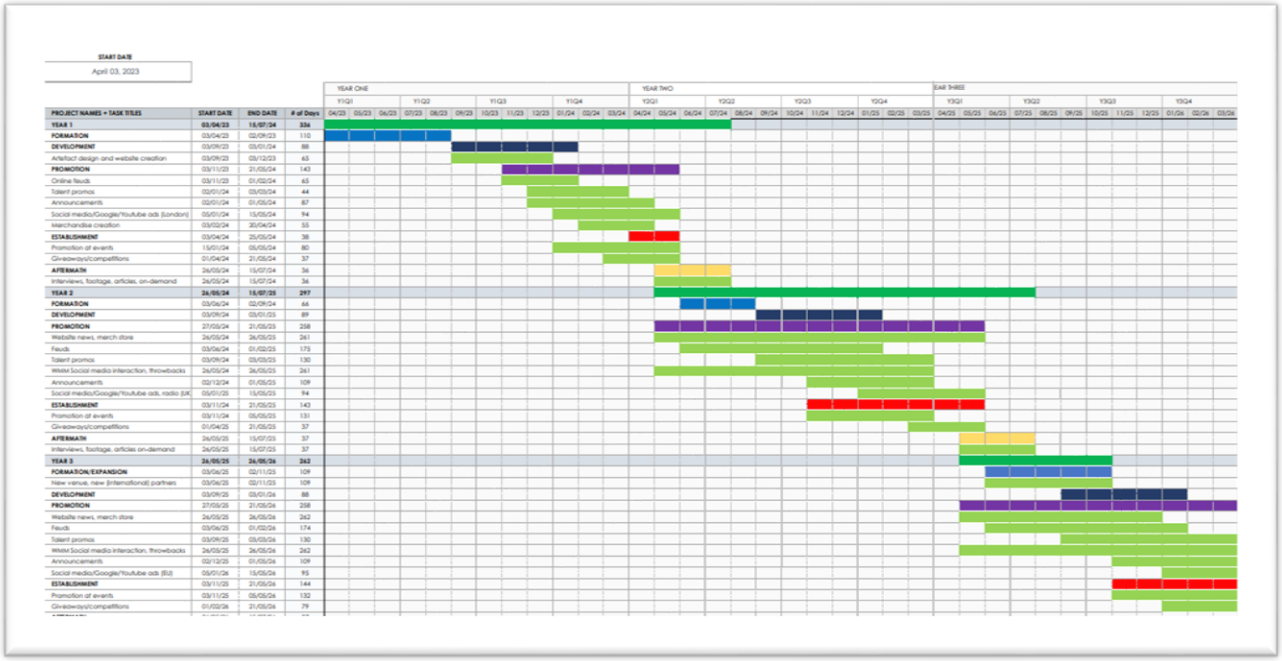
An event like this requires at least a year to organise and promote. That includes making deals with partners, scouting for talent, writing the storylines and assigning roles, organising the equipment and logistics, making sure all Health and Safety protocols are being followed and no one is put in danger.

The weather tends to be pleasant in the second half of May, so let's set 25th May, 2024 (Saturday) as the date. Other factors we need to consider before setting the date is other events, like music festivals, wrestling shows and big wrestling pay-per-views.

I divided the timeline into 5 stages based on the 5 C's of Event Management: Concept, Coordination, Control, Culmination and Closeout. (Younts, 2020)

Formation	
April 2023	Start of negotiations and event planning. Location and health and safety assessments
June 2023	Contracts with partners, talent scouting, story writing
Development	
September 2023	At least 12 young wrestlers and 3-5 bands on board, start preparing them for the matches. Contracts with talents.
November 2023	Start of online feuds
January 2024	Final line-up of 20 young and professional wrestlers and 7 bands, further storytelling
Promotion	
Mid-January 2024	Clues for the event get revealed
Mid-February 2024	Announcement of the event, first batch of wrestlers and bands are revealed by the presenters
March 2024	Intense advertisement online and in shows. Early bird tickets
Establishment	

April 2024	Final line-up is announced, heavy advertisement through partners and influencers, flyering at events. Another location assessment. Equipment checklist.
May 2024	Ticket giveaway, new promotional content released showcasing the activities and the presenters hyping up the event.
25th May	Day of event. Filming and photographers, so we could use the footage to promote next year's event. Journalists and influencers to review the show. Live stream from the show on social media accounts.
Aftermath	
June 2024	Some feuds got sorted, some escalated even more, is the war over or was it just the first battle of many? Video interviews with the talent and people involved that would show what a great experience it was and how it's going to be even better next year.
24th May, 2025 23rd May, 2026	Depending on how the first event goes, we will adjust the planning formula. Our goal is to move from a parking lot to an open field in three years' time.



The stages of the event remain the same throughout the three years, the only differences being the length of some and additional tasks.

Main focus in Year One is on setting up the event, getting people on board and creating interest. This is our pilot event, so we won't be spending as much time and money on the promotion, our budget is limited and instead of overspending on marketing tools, we want to make sure the event goes smoothly and we create a good reputation. Our adverts will target people local to London and surrounding areas because they are more likely to attend.

After a successful pilot, we will have footage and reviews that we can utilise promoting the 2025 event. This time our target audience is broader, covering most of UK. We will release the full show on demand and some of it on YouTube, hoping to create a "Fear of Missing Out" feeling for next year. There are other promotions in UK, like Insane Championship Wrestling based in Glasgow, that could be a good addition to our soon-to-be international wrestling music festival. As a brand, *Wrestlemelomania* becomes a reputable source for UK wrestling and music news and a merchandise store. More promotion at live events in other UK cities, special *Wrestlemelomania* matches.

Year Three is when our Formation period becomes longer again because we will be moving to a bigger venue like Finsbury Park, where we could have more rings and stages. We will invite guest talent form Scandinavia, Germany or France. We will advertise in Europe and offer travel packages.

Having more bands on our roster gives us an opportunity to expand by becoming a label. Even though we are based in London, a future *Wrestlemelomania* tour is a very likely.

CONCLUSION

An outdoor music and wrestling festival sounds like something that should exist already, but London has never seen anything like it before. The event would introduce people to new music and fresh wrestling talent by also giving the performers a bigger audience that could kickstart their careers. Musicians would have a unique experience to add to their portfolio, whereas the new wrestlers would be given an opportunity to step out of the training gym. We will partner up with PROGRESS Wrestling, Hooked on Wrestling, Playfight and Hustle gyms, Two Tribes and Tileyard to give the fans a spectacle they would want to bring their friends to.

Starting in a parking lot, later expanding to an open field, eventually we will unite different wrestling promotions from across the UK and Europe and complete it with up-and-coming names in rock'n'roll.

References

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