



CREATIVE BUSINESS PROJECT

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Report

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Executive Summary

Luna Live will be a live music promotions agency, that specialises in events and gigs for upcoming independent artists within the rock and alternatives genres. It will focus on using grassroots independent venues and will aspire to create a community amongst the alternative scene.

Objectives

The company's main objectives will be to help create a larger following for a number of upcoming independent artists, while helping grassroots independent venues in the process. This idea came as a direct response to the latest struggle grassroots venues are facing cause of the Covid-19 pandemic. During the pandemic smaller venues have had to stay closed for months due to government restrictions on indoor events, this forced some venues close due to lack of profits, where others were able to survive because of public donations and government grants (Youngs, 2021). The threat grassroots venues have been experiencing dramatically effects independent artists as these venues are essential in allowing unsigned artists to gain a good level of exposure within their community. These venues are important in the hierarchy of the UK music industry as they are the places where artists are allowed to improve their skills and experiment with their image and music (Pappis, 2020). Over the years we have seen a large number of acts come from these scenes and go onto a large amount of success. Many see small independent venues as the pipeline of the UK music industry, as not only do they provide musicians with an opportunity of exposure, but they also provide them with the opportunity to earn much needed income when at a smaller level (Doward, 2017).

Another objective the company will focus on will be the lack of representation within the music industry, more specifically within rock and alternative genres. Successful artists within the rock genre has often be centred around bands that contain only white straight males. This has meant that minorities have often seen a lack of representation when becoming involved with the alternative genres and many have found it hard to breakthrough and be taking seriously within it (Hamilton, 2016). The aim for Luna Live is to ensure that equality is thought of when making any HR or programming decision. This means that when hiring staff, it will be the companies' mission to ensure the people behind the scenes represent all minorities. This mindset will also be at the forefront of the companies when it comes to organising events and concerts. The aim is to ensure that as a company we can lift minorities up and help create a music industry that is accessible to all.

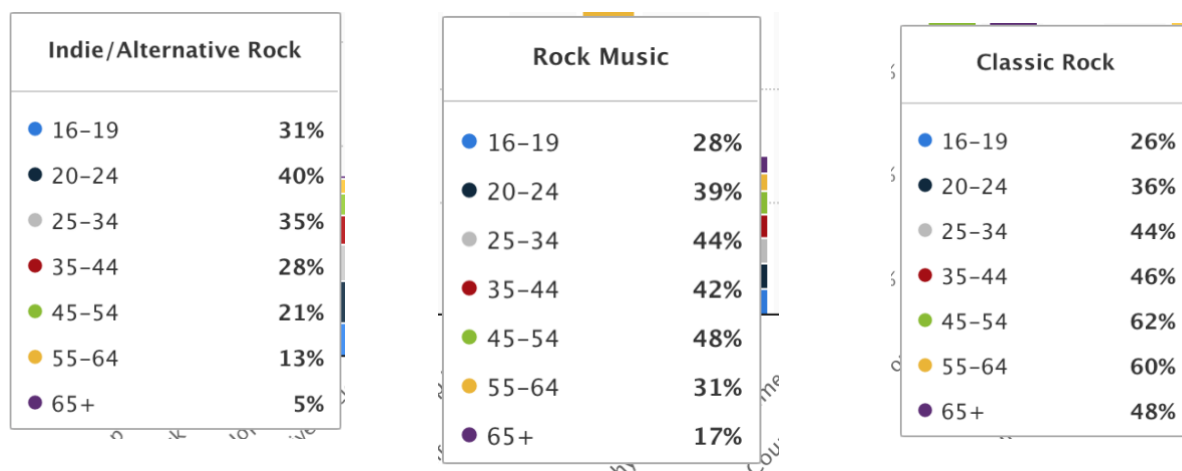
Target Markets

When creating a target market for your business it is important that this done effectively from the outset to ensure a successful start-up. Some small businesses become concerned about defining this as they fear excluding large groups and risk limiting the company's revenue (Robertson, 2018). But this is often not the case, as defining a company's market allows for the company's marketing campaign to be designed with the correct audience in mind. This often leads to a more successful marketing campaign as it allows for the strategy to be designed to resonate with your chosen community (Godin, 2008).

For the target market it has been decided that the company will mainly focus on providing alternative events for consumers aged between 16-40 as well as for all genders, but with emphasis on creating a space that is safe and welcoming for

women and the LGBTQIA+ community. This is in line with the company's main objective, that is making sure the alternative community is welcoming for all. After research it is clear that the companies main focus should be with the age groups 20-40 as a national statistic survey specifies that this age group is most likely to name rock and alternative genre as their favourite genre (Statista, 2018). However, Luna Live will still cater for age groups 16-19 as even though the percentages are lower than other age groups, it is only marginally lower. Additionally, the company will not target ages 40-44 as research shows that this age group tends to sway towards classic rock as opposed to modern rock.

Favourite Genre by age



(Statista, 2018)

When considering Luna Live's target markets, a large amount of research was completed to ensure that the companies' objectives were met effectively. One objective being to ensure that the company was welcoming to all genders and sexualities. Typically, certain subcultures of rock music have expressed themselves

as genres that lean more towards hyper-masculinity. These types of artists often centre around male desires, the male gaze and ultimately uphold male privilege as well as their centrality within society (Fathallah, 2020, p.16). This often led to female artists within the genre feeling like they had to appear more masculine in order to be taken seriously as a rock artist. This was an ongoing theme through most of 20th century ranging through from punk in the 70s to hardcore in the 1980s (McClary, 1991). However, in the late 1980's things started to change and the genre saw the beginnings of what would later be known as the subculture 'emo'. Emo was created as an exact rejection to the hyper masculine side of the genre, the sub-genre rose to popularity in the early 2000s and was vital in helping change the rock genres view on gender and sexuality (Fathallah, 2020, p.17). From the onset emo culture exposed fans to the idea of gender fluidity and experimentation with sexual orientation. Frontmen of emo bands such as My Chemical Romance's Gerard Way and AFI's David Havock expressed themselves with a certain level of femininity, expressing themselves in press photos with more culturally feminine attributes and aesthetics. Not only this but it was heavily reflected in the band's narrative and lyrical subject matter, as we saw bands openly discuss interpersonal relationships, self-acceptance and sexuality with a degree of sensitivity (Fathallah, 2020, p.19). This led to an increase in female and LGBTQIA+ fans and artists becoming more involved within the rock and alternative community, as they finally felt represented and respected within it. Although this movement centres around the early 2000's the genre has had a positive effect on the modern rock and punk scene we enjoy today. When considering Luna Live's target market, it is best to learn from this specific musical movement as it allowed a number of minorities to feel more accepted within the rock community as opposed to its straight white male dominated history.

Influence of this subculture is often seen throughout modern rock bands typically within the artists that grew up listening to the genre (Fathallah, 2020). The influence is especially prevalent in the hardcore punk and pop punk bands of today, with many music press sites comparing modern bands to the 2000's counterparts (Chris, 2021). Typically, female and LGBTQIA+ identifying individuals are more attracted to this genre within the rock and alternative community (Ricks, 2018). So, when considering the companies target markets it may be beneficial to aim to attract current fans of the genre or fans of the older 2000s emo culture. When organising programming for any of the companies events it will be important to aim for bands and that have been influenced by emo culture, whether that is musically or culturally. These types of artists are often popular with the age group that has been specified for the companies target market as opposed to artists that lean more towards classic rock attributes. This outlook will not only be important when considering programming for events but also when considering the company's marketing strategy as well as what sponsorships would be suitable for future events.

Products and Services

The initial idea for the company was to create a live promotions business that specialises in crafting an accepting space for independent artists to showcase their talent. In the companies beginning stages it has been decided that this will take the format of a monthly showcase night at an independent grassroots venue. The artists selected for each monthly showcase will also be able to access production facilities as well as an array of freelancers, in order to have an opportunity to record and produce a single to a professional standard. To ensure that this product would be

financially viable this element of the company will be evaluated from an economic standpoint. Unlike other areas of the music industry the recording industry was affected drastically by digitalization in the late 1990s and early 2000's (Tschmuck, 2017, p.85), this has effected the level of revenue generated from sound recordings. However, allowing this element to become part of the business model would allow for the company to access revenue outside of just ticket sales, a factor that could be beneficial after the effects the Covid-19 pandemic has had on the live music industry (Hawthorne, 2021).

Live music was affected massively during the Covid-19 pandemic, due to government restrictions preventing large gatherings and forcing venues to close. Although some venues trialled livestreaming, most independent venues received no revenue for the majority of 2020 and a large amount of 2021. This caused a number of venues to close, while others relied on charity or government funding to survive (Hotson, 2021). The aim for Luna Live is not to just provide a suitable product for fans of the genre but also be able to provide a much-needed service to the independent side of the music industry. Creating a monthly showcase in partnership with an independent venue would allow for them to access guaranteed monthly revenue at a time when they need it the most. The hope is that it would also create a tight knit community amongst fans of the showcase, who hopefully would choose to attend more shows at that specific venue.

Being an independent artist has become popular in recent years due to the digitization of music distribution and production. Artists have never found it easier to write, compose and produce music from their own home, this music is then easily uploaded via an online aggregator to an array of streaming services (Chilton, 2021). This DIY (Do It Yourself) method was first seen in the 1970s amongst English punk

culture, during this time the industry saw a collection of bands start creating music with no label or financial backing (Webb and Ignorant, 2014). This helped emphasise the values surrounding the genre, that this music was for a certain subculture of people and not for the rest of society. This DIY culture influenced more than just the recorded music during this time, as DIY concerts, house shows and festivals became an important feature of the punk scene (Webb and Ignorant, 2014). This culture has influenced the current DIY culture the industry sees amongst the alternative community. As a large number of artists within the rock genres feel it is one of the main ways to stay authentic and true to their creative vision in today's industry (Borthwick and Moy, 2004). One of the negatives DIY artists face nowadays is although it is easy to create music without a label backing, lots of artists struggle to break through and gain popularity when they don't possess the same marketing budget as an artist who has a label's financial backing (Thompson, 2001). It is highly unlikely for an independent artist to reach the same popularity as a signed artist in today's industry, this is due to several reasons. One reason is unsigned artists will not be able to access as many live opportunities as their signed counterpart due to not having access to a large enough network of music professionals such as booking agents and promoters. In the 1970s the industry saw DIY punk bands create a solution to this problem by holding private house shows within the punk community, they felt that even though the industry was not widely accessible to them, they could counteract this by essentially creating their own industry (Thompson, 2001). The creation of Luna Live is in response to that movement, in today's industry it feels as though the market is missing a hub for independent artists, that allows independent artists easier access into the live and production industries. Although the company will mainly cover production and live opportunities, there is potential to

expand the company into other areas to create other services for independent artists. These expansion opportunities range from creating an annual festival to setting up a record label that would provide administration and distribution deals and marketing services.

When creating events there will be focus on ensuring the artists chosen represent the objectives of the company. The aim is to ensure that not only do we provide an inclusive space for fans and attendees, but also a safe place for underrepresented talent within the industry. Up until the 1990s rock music centred around masculinity and relied heavily on a male narrative. This saw female artists such as Joan Jett and the black hearts, portray themselves and their band as one of the boys in order to be taken seriously amongst the scene, this can also be seen in the 1970's with artists such as Suzi Quatro. These artists felt that they should express their gender identity with masculine attributes in order to be successful (Wald, 1998). When the 1990s hit this all changed, a new wave of female fronted rock bands decided to change this by putting on a strategic performance of 'girlhood'. This was an ongoing trend throughout the 1990s where we saw artists such as Gwen Stefani of No Doubt embrace their girlish identities or Courtney Love of the band Hole embracing her "Kinderwhore" style outfits (Wald, 1998). This musical movement saw women embrace their sexuality and femininity within the genre like never before, the general consensus was that women in the genre started portraying the narrative of 'girl power' to young female fans. It allowed an element of feminism to be involved within the genre, young female fans were taught to embrace their bodies and femininity for themselves and not just to please the male gaze. Although in 1970's we saw female artists rebel and take on the narrative that girls could do it just as good as boys, it wasn't until the 1990s where we saw the real rebelling. This time girls could front

bands just as good but were not afraid to express their femininity, they were not afraid to front the bands and appear as female (Wald, 1998). This led to a number of female fronted bands reaching a large level of commercial success something that hadn't been seen throughout other decades. Bands such as No Doubt discovered that acting "like a girl" gave them a new way of promoting cultural visibility of women within rock music (Wald, 1998). This change led to artists and labels finding a new way to market music to female consumers as girls of a younger age were attracted to this new degree of girl power culture. When programming events for Luna Live, it will be important to ensure female fronted bands appear often in the line-up and share the same objectives and passions as the company. Female fronted bands in the 21st century often draw inspiration from this time period in order to empower their fan base. All Luna Live events will focus on lifting up female artists within the rock community in order to empower both the artists and the fanbase. Not only this but there will be a focus on hiring female music professionals throughout the business to ensure we as a company create opportunities for women and other underrepresented minorities. This mindset will be reflected when hiring the companies' main team of directors down to hiring freelancers that will work the monthly showcases and other future events.

Market Research

When deciding on what products and services to offer as a company a large amount of research was conducted. This research was conducted via a google survey form. The survey was only shared in online groups who express interest in the rock and alternative community as the results that were needed were not help choose a genre outside of the rock community but more to help identify the most popular subcultures

within it. The main aim for the survey was to decide the format of events going forward and to see what format, consumers within the rock community would prefer.

The survey was created using only multiple-choice questions and met all ethical guidelines set out when organising an academic survey and study (Cleave, 2021).

Every participant completed the survey anonymously in order to protect privacy.

Another benefit of anonymous surveys is that participants are more likely to answer truthfully if they know their answers cannot be traced back to them personally

(Cleave, 2021). This method was chosen in order to avoid social desirability bias, which is where a participant will tailor their answers around how they will think they will be viewed by their peers and others. Another benefit of this method is it tends to mean higher response rates within your sample group, allowing for more in depth results for your research (Cleave, 2021).

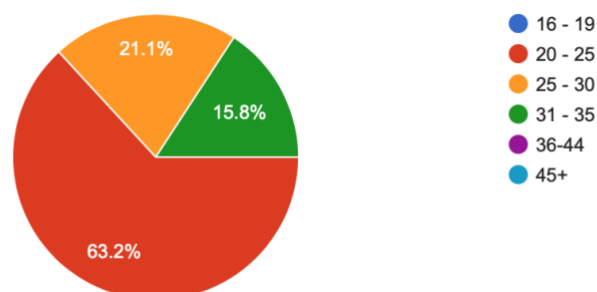
As the survey was designed to be multiple choice, the results from the survey only provided quantitative data. Quantitative data is information about quantities, therefore numbers, although this data is easy to collect it can sometimes lead to the assumption that reality is fixed and measurable (Stevens, 2021). Although for this research this choice of data was chosen in order to ensure larger response rates and allow the survey to appear quick and easy to participants. It has also allowed the results to be easier to analyse from a statistical standpoint as results come in the form of percentages.

The survey was designed with eight questions in total, the first section contained questions related to personal information of the participants. These questions allowed us to collect results surrounding the participants ages, sexuality and gender. The next stage of questions related to the participants consumer habits when it came

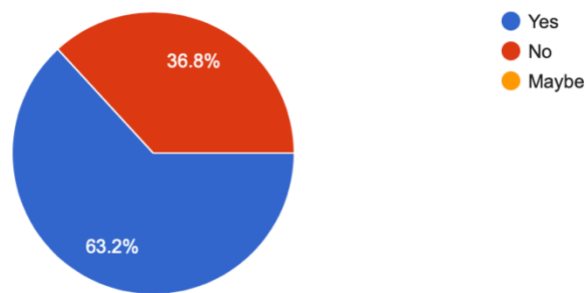
to live music. These questions covered elements such as what subculture they enjoyed the most within rock music and whether they enjoyed attending concerts to experience new talent. The second section results will allow us to make decisions surrounding the structure of the live events for the company as it allows us to see what will be popular with consumers currently. The first section is helpful as it will highlight what our target audience prefer over other demographics, allowing us as a company to tailor any preferences our target market may have.

Results of survey

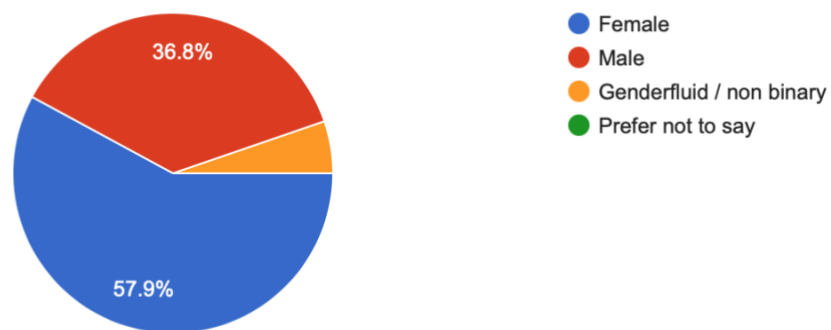
Participant Ages



Would you class yourself as a member of the LGBTQIA+ community?

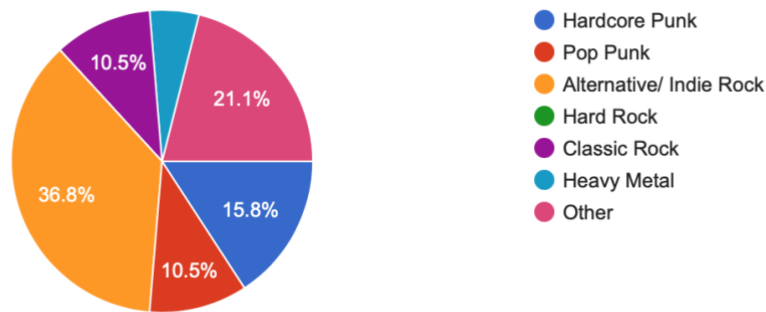


Participants Gender



The survey was mainly answered by female participants, this could have been due to the description that was posted alongside the survey that described the research was for an inclusive alternative gig night. In hindsight this could have caused a gender bias amongst participants.

Favourite Genre within Rock Music



The results for this question show that a range of genres are enjoyed across the alternative community, but alternative and indie rock are enjoyed the most amongst the target market.

Research Results and Final Product Plan

After completing consumer research with the online survey, it allowed for a fully detailed plan to be created. The survey results showed us that consumers prefer experiencing new music alongside a well-known headliner, but overall most participants were happy to attend an event dedicated to showcasing upcoming independent artists. This has influenced the final product and service plan for the company, as it has solidified the decision to involve well-known artists and bands as headliners for at least the first 6 months of business (Appendix A). This will allow for the events to be noticed by the community and there is hope this will increase the chance of the monthly showcases creating its own loyal community. Even though the objective is to showcase new talent, it seems it would be a better business decision to do this alongside an established artist during the beginning stages of the business. This will allow for higher attendance numbers as it allows for a directed

marketing plan that plays on the familiarity of the established signed artist (Ward, Goodman and Irwin, 2014). Once a loyal following is created for the monthly show cases there is hope that this will not be as necessary and that consumers will choose to attend the night based on the genre of the showcase as opposed to the headliner. This change will also allow for the company to focus more on independent artists in the future as well as being able to pay a larger fee to the upcoming independent artists.

The production side of the business will be launched a few months after the live element of the company. This is mainly due to the logistical issues of creating a large database of freelancers around the UK as well as insuring that this process runs smoothly. The costs of this element will be discussed further in the finance section of this report; however, the current plan is getting financial sponsors on board to cover the costs of certain elements of the production process. The recorded music element will be available as a limited-edition vinyl and each month's edition will be available for pre order.

As for location of the live events, it has been decided this will take place at an independent venue in North London for the launch event. In the future we are hoping this will then be expanding into other areas around the UK, especially ones that have a large independent music scene. The decision to use a London venue is because currently all staff members live in the city and it is also the hub of the music industry within the UK. This location is also appealing for independent artists to play as it allows them a chance to showcase their work in a location where they will be able to network with the wider industry (Embley, 2020). The venue that has been chosen is called Powerhaus in Camden Town, this venue was previously known as Dingwalls.

Dingwall's as a venue had a large amount of influence over the historic punk movement within London. Throughout history London has often been describe as culturally dominant, it has been described as the centre of culture and the arts within the UK. Whatever musical movements happen there will always be more noticeable compared to other areas of the UK, this is because of the concentration of record labels and music media within the capital city (Crossley, 2015). This is another reason while choosing London as the first showcase city is a good decision for the business as it will allow for easier marketing due to the number of media outlets in the capital. London is also the birth place of punk, a genre which has influenced a large amount of modern rock bands. Due to this historic musical movement, there is still influence on certain areas of London that can be seen today.

One notable area is Camden Town that still contains a number of legendary London venues that historically provided venues to showcase certain areas of the genre (Albiez, 2003). One in particular is the London venue Dingwalls, this venue has seen the likes of The Clash, Sex Pistols, The Ramones and The Stranglers all perform there during the 1970's punk scene. The venue became a legendary place to see the bands of tomorrow throughout the years, with bands such as Blondie making their UK debut there before they reached their commercial success (Stafford, 2019). The venue has played a large part in showcasing upcoming talent, with evidence of some artists going on to reach high levels commercial success. This is why it makes it the perfect starting venue for this project.

From an event management stand point the venue is also a could choice as it is a short distance from Kings Cross National rail station and is walking distance from a number of TFL transport options. Not only this but Camden Town has a range of pubs and clubs that are popular within the alternative community so this will

increase the chance of walk-ins for the showcase nights (Lockie, 2014). To aid with this the showcase nights will be widely marketed within the area as well as at other alternative 'hot spots' in the area such as alternative club nights and other gigs. The venue is also fully accessible for any attendees with disabilities, so will hold up the companies promise on being accessible for all.

Production and Second Stages

The production element will be launched after the first few monthly showcase nights. This is to allow for the company to generate reports and real-life data surrounding the live aspect of the business. This will then allow for the company to create a minimal viable product (MVP), an MVP allows a business to create a product that involves minimal financial risk for the company, in order for a business to gather real life market research (Becker, 2020). Luna Live's MVP will be the live shows, as it is estimated that this element of the business will bring in the most revenue for the company. This will mean that the live element of the business will need to be the main focus for the company in the beginning stages, creating trial events or designing it to be the companies MVP, will allow for the business to tweak and change anything that is needed to ensure this element is as successful as possible (Ries, 2011). Any changes made will be done in response to direct feedback that will be received from consumers at the company's first few events. This process will allow for the business to make constant adjustments with minimum risk, hopefully allowing for the business to achieve longevity and success.

The production element will be launched in the company's second stage and will focus on helping the independent artists produce, record and release their own

single. Artists will have to have a song already written to qualify and the song must be signed off by a Luna Live company member and the chosen producer before the production process can begin. This is to ensure that the company only releases music that fits the companies' brand and ethics, as this will emphasise the company's main objectives.

The creation of the single will be completed by approved freelancers that have been selected and entered into the company's database. Even though the showcase events will take place in the London, the aim is to not restrict the production element to just this one city. The company hopes to create a UK wide database of producers and sound engineers, so where ever the artists originate there will be easily accessible talent to help them with their creation. As the company's main objective is to create an accessible and inclusive music community, the company will be particular interested in connecting with producers from underrepresented groups. In 2021 it was reported that female producers only made up 3% of the current producers within the music industry (Aswad, 2021). The industry believes that one reason for this is because of the lack of representation of females in production type roles causing women and girls to not feel like it is a potential job option for them (Aswad, 2021). Luna Live hopes to change that by actively choosing to connect with female producers and engineers, while finding innovative ways to encourage the next generation of producers.

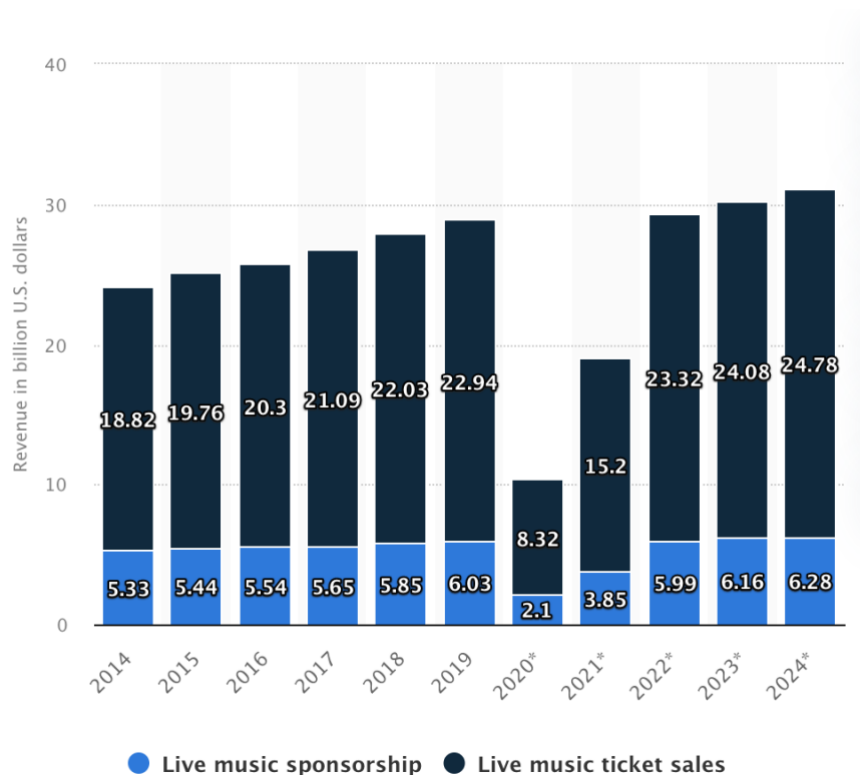
The release of the final product will happen on the night of the showcase, with the exclusive vinyl being available to purchase at the merchandise stand. The digital release of the single will then be delayed by a month to direct as much attention to the physical release as possible. A number of artists have had a large amount of success withholding music from streaming platforms in previous years (Sisario,

2015). This strategy allows for fans to be forced to purchase the physical release ensuring higher levels of physical sales and revenue.

Economic and Market Research

According to UK for Music in 2014, the UK live music industry employed 25,100 employees and contributed £924 million GVA (Gross Value Added) to the British economy. This then increased by 50% by 2017 and made the live music industry the fastest growing sector within the UK music industry. Global data shows us that the live music industries revenue will continue to grow, whereas recorded music revenue will only decrease due to the rise of music streaming platforms becoming the main form of music consumption in recent years (Tschmuck, 2017). In the 1980s the main source of revenue for the music industry was recorded music but due to the introduction of illegally downloads in the early 2000s, the industry saw a dramatic drop in product purchases (Tschmuck, 2017). This allowed other areas of the industry to have a chance to take over as the main source of revenue for the wider industry and this where we saw the development of the live industry. Music professionals respected that the industry could no longer be seen as a product-based industry and that they would need to adapt into selling an experience to consumers instead (Tschmuck, 2017). This was also the time within the industry that saw the rise in commercial level music festivals as it was a way of the live industry to evolve their business model outside of the traditional system (Fox, 1990).

Global Live Music Revenue 2014 to 2024, by Source



(Statista, 2021)

By 2019 the live music industry was providing the largest amount of global revenue to the music industry in its history (Statista, 2021). However, this saw a dramatic decrease by spring of 2020 due to the effects of the covid-19 pandemic. The pandemic saw many government restrictions placed on large events due to the need to prevent the spread of the virus to ensure public safety. This saw many venues be forced to close and left without revenue or income for months (Hall, 2020). However, the industry has seen a revenue increase in 2021 with many large events being

allowed to take place and many venues being able to open to customers once again. This paired with the large number of rescheduled events from 2020 will hopefully allow for the live industry to be restored to its 2019 success once more. The forecast for the next three years looks promising, however it is predicted that money from sponsorship may take longer to return to pre covid-19 levels. This could be due to the effects covid-19 has had on the advertising industry, as major companies are having to cut their advertising budgets in order to redistribute these funds to other departments (Li and Hall, 2020). The biggest predicted increase over the next three years will be from ticket sales, this prediction could be due to the live industry opening up after covid-19. The increase could also be due to a change in consumer behaviour, as many concert goers missed out on chances to attend concert in 2020 and a few months in 2021, there is a predicted increase in people choosing to attend live shows due to missing out on them for so long (Richardson, 2021).

Launch Event Plan

Overview

The launch event will take place in March 2022 at Dingwall's in Camden Town. The specific date is still being determined by the venue but we are aiming for the showcase night to take place on a Thursday or Friday evening. Due to the popularity of the venue it looks more likely that the event will take place on a Thursday due to a number of events already being scheduled for Friday evenings, one being an ongoing weekly club night.

It will feature a medium level headliner, this is to ensure that the attention is not totally taken off the independent acts but still guarantee a certain level of attendance. The launch night will showcase two independent artists that will play before the main

headliner. Each artist will have an allocated time slot and will be able to sell their own merchandise at the event.

Programming

When planning the event, it is important that the correct bands were chosen for the launch event in order to make sure that the company's brand and objectives were clear from the company's onset. It is important to establish a clear company brand from the launch of a business, as this allows for a more successful marketing strategy. Having an established brand allows for educated decisions when choosing elements such marketing assets and other visuals (Bruner, 1990). Another positive of establishing a brand is that it allows for the company to advertise to the correct group of consumers, this would then allow for a loyal customer base to be created (Godin, 2008). The company brand will centre around punk and emo culture and all marketing strategies and assets will represent this. So, when organising the event programme, it is vital to keep that in mind. Below is an overview of the line-up for the launch event all artists have been contacted and are currently pencilled in for the date. Depending on how the negotiation period goes, it is expected most artists will be confirmed for the event, but as when planning any event these are subject to change.

Headliner

Band Name: Salem

Link to music: <https://youtu.be/vg942MnMQsw>

Link to socials: <https://www.instagram.com/churchofsalem/?hl=en>

Salem are a goth punk band that were formed in early 2020 in Southampton, England. The band is formed of lead singer Will Gould and lead guitarist Mathew Reynolds, the remaining members of the band are made up from a variety of the artists network of session musicians. The band's first EP was released on the major rock record label, Road Runner Records, a company that is managed by the major UK record label Warner Music UK. This was achievable due to Gould's connection with the label through his main band Creeper (Munro, 2015), this factor we also widen the nights market as followers from either band will hopefully chose to attend. Salem are just about to embark on their first UK wide tour after the release of two EPs over the last 12 months. Sales for the UK tour have been impressive and the band has seen a number of venues sell-out. The main areas that showed the most popularity was London, the bands native Southampton and Manchester (Turner, 2021). The bands ethos centres around sexuality and gender expression, with their music videos delving deep into the subject (Hollingsworth, 2020). Along with the band's genre, this ethos showcases the company's objectives effectively and there is clear evidence the band is welcoming to everyone that attends their shows (Eloise, 2020). Due to the sales of their UK tour it is clear that the band will be an excellent choice for the headliner slot at the launch event. Especially considering the large amount of the band's popularity stems from London and the south. The artists have also had an ongoing connection with helping independent venues and encouraging fans to support these grassroots venues, so this factor will ensure the bands upholds the company's mission.

Direct Support

Name: Drones UK

Link to music: <https://open.spotify.com/artist/0GZkYbJkke2SkmdLdtuPUB>

Link to socials: <https://www.instagram.com/dronesuk/?hl=en>

Drones are an English punk rock band that originated in London, the band has been a staple within the UK underground punk scene for a number of years, having toured the UK and Europe extensively. Drones recorded a song for the DC Comic's series a legend of tomorrow, this feature has allowed them to gain a large amount of attention throughout 2020 (Richardson, 2021). The band would fit the company's objectives as they are a female fronted band who often try and work with other female creatives. This alongside the bands recent attention makes them a good choice to be direct opener for the launch event.

Opener

Name: Violent Hearts

Link to music: <https://open.spotify.com/artist/4WQ7zSDX4CMG1uKYAIAf8I>

Link to socials: <https://www.instagram.com/theviolenthearts/?hl=en>

Violent hearts are an upcoming English punk band that were formed in Bristol, the band is comprised of former Sharks singer James Mattock and bassist Carl Murrelhy with Aidan Sinclair playing drums. The band takes influence from classic punk bands such as The Buzzcocks and The Clash, these influences are seen throughout the bands musical style and lyrical themes (Carr, 2020). Violent Hearts takes a similar route to Salem when it comes to their image and visuals, leaning heavily on gothic imagery and themes of being outcasts from the mainstream. The band's current

following appear to be individuals who feel connected to this image and often see themselves in it (O'Connor, 2021). These elements will allow for the Violent Hearts to be a good addition to the launch events line-up as it will allow for the night to have a cohesive musical theme. The only concern is compared to the other bands, the violent hearts sway more towards the more masculine side of the genre which could be a concern for inclusivity. However, as the band will be the opener the company feels that expanding the bands audience to a wider demographic will be beneficial for the artist and will hopefully increase their following from underrepresented minorities.

Ticketing

The ticketing company that will be used for the event is the company DICE, the venue often works with this company. Dice is an independent ticket company that launched in 2014, as of 2021 Dice reported they were responsible for selling 40% of the UK's tickets for concerts and live events. The company has also expanded to multiple countries in the last 7 years most recently in India. One of the main goals of Dice has been to give Artists transparency, access and control over ticket sales while creating an easier process for fans to purchase tickets. One of the main features of the app is to encourage music fans to discover local live shows as opposed to large commercial shows (Stassen, 2021). These two features will benefit the company as they will allow for the artists to feel involved within the process and encourage local music fans to attend the showcase nights. Dice prides itself on having repeat ticket customers within their app and aim to create a loyal following amongst their customers (Stassen, 2021). The hope is that using Dice will allow for

the showcase nights to be advertised amongst their loyal customer base, consequently ensuring larger attendance numbers.

Accessibility

Attitude is Everything is a charitable organisation that specialises in making sure live music is accessible for people with disabilities. The organisation has worked with major venues such as a range of O2 academies as well as major festivals such as Reading and Leeds Festival. One of their main objectives is to explain to venues and promoters that choosing to make their events more accessible will ultimately allow for their events to reach a wider market (Attitude is Everything, no date). There are 14.4 million people who live with a disability in the UK alone and many of these individuals experience a large amount of accessibility issues when attending concerts, these range from venues which have no step free access to venues that have no toilet facilities for disabled customers or staff (Scope, no date). An ongoing issue faced by many disabled people is that they are often left out of conversations surrounding inclusivity and equality, accessibility is often overlooked due to able bodied people not understanding the issue or not wanting to put in the extra effort to make changes. This will not be the case for any Luna Live events as disabled access is an issue that is close to home for the company. Luna Live will ensure that all events are fully accessible, the company will liaise with organisations such as Attitude is Everything and Scope to ensure that all events provide facilities that are needed to ensure disabled staff and customers are able to access the venue and event with ease. This information will then be clearly stated on the company's website.

to insure it easy to find information regarding the topic, allowing for disabled customers to feel more comfortable attending the event.

Marketing Plan

In order to ensure for a successful event, it is important that a strategic and detailed marketing plan is implemented. This not only allows for a more successful event but also would allow for a successful company going forward. Although the target market had been identified it is important to analysis this further by identifying the serviceable addressable market otherwise known as SAM. This can be done by splitting the businesses target market up in to segments, allowing a business to target their marketing strategy to a certain demographic instead of taking a more widespread approach. The hope it that doing this will allow for the company to direct its marketing to the most obtainable people within its target market, hopefully allowing a more loyal consumer base going forward (Ahmed, 2019).

There are four main groups to consider when looking to segment your target market. The first group is the demographic, this is the most basic way to segment your chosen market and allow for companies to group their customers based on age, race, sexuality, gender, family status and social class (Ahmed, 2019). The customer demographic was identified during the target market stages for Luna Live, so in order to be success in segmenting the market further it will best to look at the other four groups. The second group is Geographic, this tells us that we should focus our marketing on consumers dependant on where they currently live (Ahmed, 2019). In Luna Live's case it would be best to market towards consumers who live in London

and the surrounding areas, as this is where we have decided to hold the company's events currently.

The third group to consider when segmenting your target market is behavioural, this requires a company to understand how their consumer base behaviours towards products and services. For instance, it is important to understand whether consumers are financially ready to purchase tickets or whether or not they are attracted to limited edition merchandise or products. This group is also important to understand whether or not a certain group of consumers are more likely to be loyal to a brand (Ahmed, 2019). This was the most important group to consider when segmenting the market for Luna Live as the company is hoping to create a loyal following going forward. So, understanding what brands the companies SAM currently are loyal to will allow Luna Live to draw influences from these brands established marketing campaign. An example of this would be creating a marketing event around Halloween time announcing the company's creation. This event would play on the alternative scene love of the macabre and Halloween (Welford, 2021). This strategy is in response to the earlier research surrounding behavioural market segmentation.

The alternative scene has often been influenced by a large level of fan culture, over the years it has been shown that many rock bands have created a community amongst their fans. Having this sense of community allows for fans to feel a sense of togetherness that they may not feel in their normal lives. This community is often created by an artist's image, the opinions they vocalise and the artists lyrical and musical content (Ewens, 2019). Often fans will see themselves within one of these three elements and this will lead to a shared vision or emotional connection. This connection with the artists ultimately leads to fans choosing to connect with other

fans as well as the artists creating their own. A good example of this within the modern rock community would be the fan reaction to bands such as My Chemical Romance, this type of reaction was also seen in the 60s with bands such as The Beatles. In My Chemical Romances case they managed to create a place where fans could express their struggles as well as a place for people who may not feel they fit in with the mainstream (Ewens, 2019). This sense of community created a level of interest from fans that is not often seen within music, fans travelled miles to attend gigs with a number of fans also spending large amounts of money on merchandise. Creating this sense of community leads to more loyal fans and consumers in the long run and this loyalty ultimately leads to higher gig attendance, higher engagement and higher merch sales. This then leads to large amount of popularity and higher revenue. When creating the Luna Live marketing content, it will be essential to ensure everything portrays the company brand and image. Inclusivity should be clear with all visuals and the sense of creating a place for artists who may not be given a chance in other outlets.

A successful way to create a sense of community is by having a strong narrative throughout the company's events and platforms. This narrative allows for consumers to get a good understanding of the companies values and ethics as well as the overall aesthetic that can be expected at company events. In Luna Live's case we want to create a place for the "misfits" and underrepresented while taking influence from traditional goth, punk and emo culture.

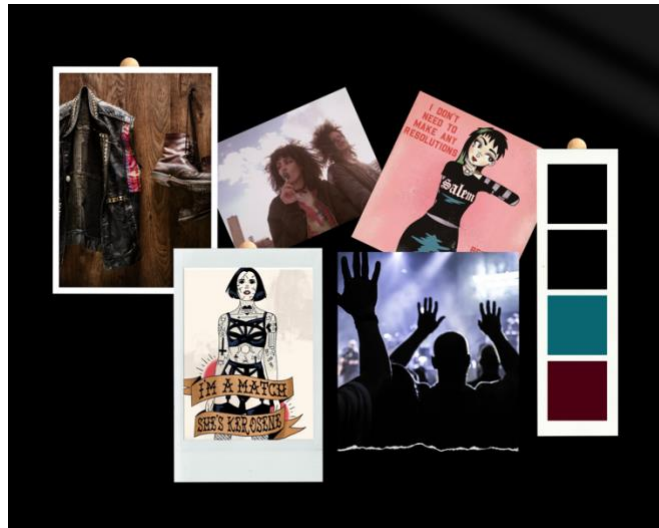
Marketing Assets

All marketing assets will follow the companies brand style in order to ensure a consistent marketing style. For Luna Live it has been decided the colour palette will stay simple with a heavy use of monochrome colours and only a few uses of colour accents. These colour accents will be either a teal or dark wine colour, these colours compliment the monochrome style as well as showing influence of typical colours seen within gothic subculture. The font used will represent classic gothic font often seen amongst other gothic brands and artists (Roccor, 2000). However, the font used for the main body of text will always be a clearer text ensuring that the information is clear and easy to read. Below are examples of some company marketing assets.

Company Logo



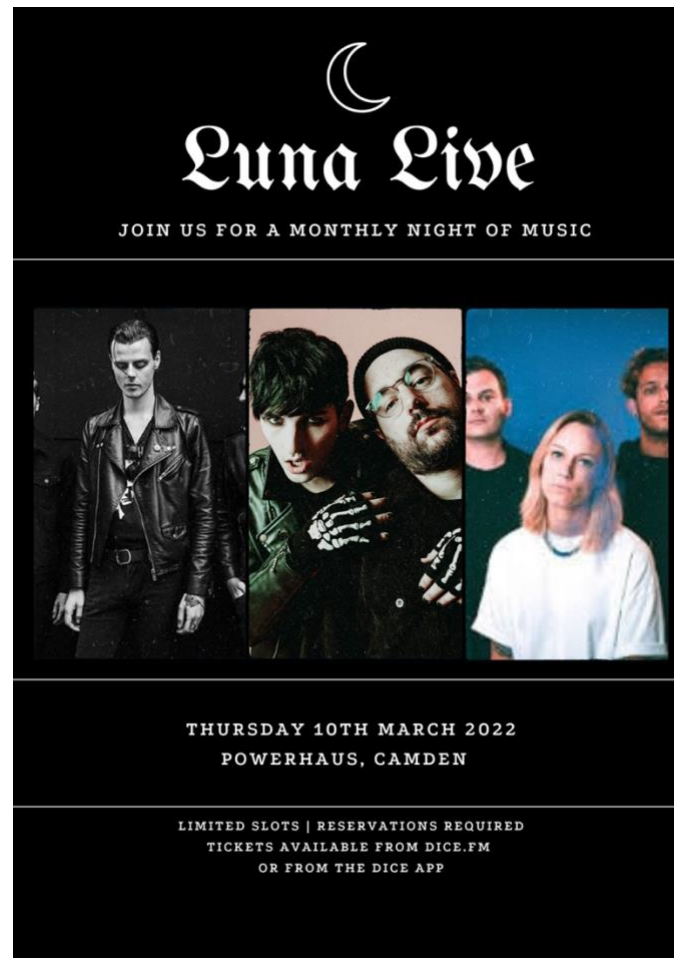
Company Mood board



Mock Halloween Social Media Post



Launch Event Flyer



Marketing Strategy

The marketing strategy for the company will focus mainly on social media exposure and digital methods. However, the company will invest in physical marketing for around the city of the London. This is in response to the earlier research around market segmentation specifically the geographical method used within this technique (Ahmed, 2019). This research showed that it would be beneficial to show more attention to the London area within the marketing strategy. The company will do this by posting physical flyers around locations that are popular with the companies target market. An example of these locations will be other grassroot venues that

promote similar artists and social spaces that are popular within the alternative community. Physical flyers will also be distributed outside some venues when performances are happening in hope that the consumers that are attending that gig will be interested in attending the showcase nights. The company will also aim to target London radio stations, for instance stations such as Kerrang that have a large following in the alternative community.

In order to ensure a successful launch event for the company, it has been decided it would be beneficial for the company to hold an event before the first showcase night. The hope is that this will provide the company with a level of exposure before the first gig night and increase the company's social media following before the event. This strategy would lead to ensuring the digital marketing strategy being more successful as it would hopefully increase the companies following and engagement numbers (Penalver, 2021). This launch event will take place at Powerhaus, Camden as there Halloween club night event, the event will be an alternative DJ set that will feature top DJs in the scene and a number of featured artists. A number of press will be invited and provided with free guest tickets in return for a featured article or shout out. Additionally, influencers will also be invited to the Halloween launch event specifically individuals that represent the companies values and have a similar target market to Luna Live. This strategy as shown to be effective within the modern market as endorsement from a successful influencer can provide a company with the same level of exposure as a good review would have provided before the rise of social media (Chen, 2020). Due to the success of the app TikTok within music marketing it would also be beneficial for the company to target relevant influencers who are popular on this specific platform. The App is popular with a younger age group and is targeted consumers aged between 13-24 years old (Geyser, 2019). Due to this

factor it would be important to keep in mind that although TikTok has become a successful marketing tool it may not market to the whole of the company's target market.

Social Media Plan

Social media will play a large part in the company's marketing plan, the company will aim to have a good social media presence. One think to consider when organising a social media plan will be how to ensure high engagement numbers with followers.

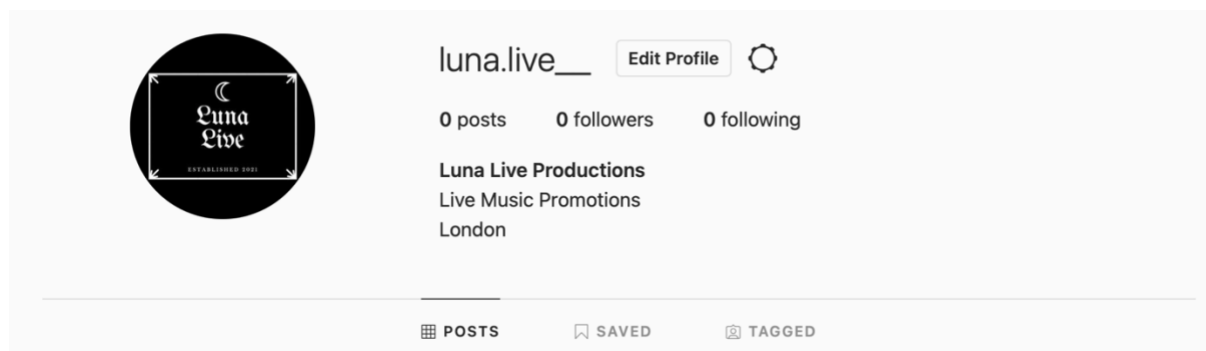
Many people feel that in order to use social media for marketing successfully, a company is required to have a large number of followers. Due to the recent changes in some social media platforms systems this is not entirely true, it has been revealed that the important factor is actually a company's engagement numbers (Eckstein, 2021). Engagement is measured by how people interact with social media accounts and content, this can be how many likes or favourites a company receives on a post or how many mentions a company receives from other creators (Eckstein, 2021).

Measuring this allows for a company to see how well they connect with their consumers, this can help when seeing what content connects with your followers, allowing you to understand what content to plan for future posts. The other benefit of tracking engagement is that social media platforms favour creators who have higher engagement numbers, a lot of platforms will prioritise posts from creators who have meaningful engagement numbers (Eckstein, 2021). Understanding this will allow for more of the companies' followers to see posts from the company's pages, ultimately leading to a more successful digital marketing campaign.

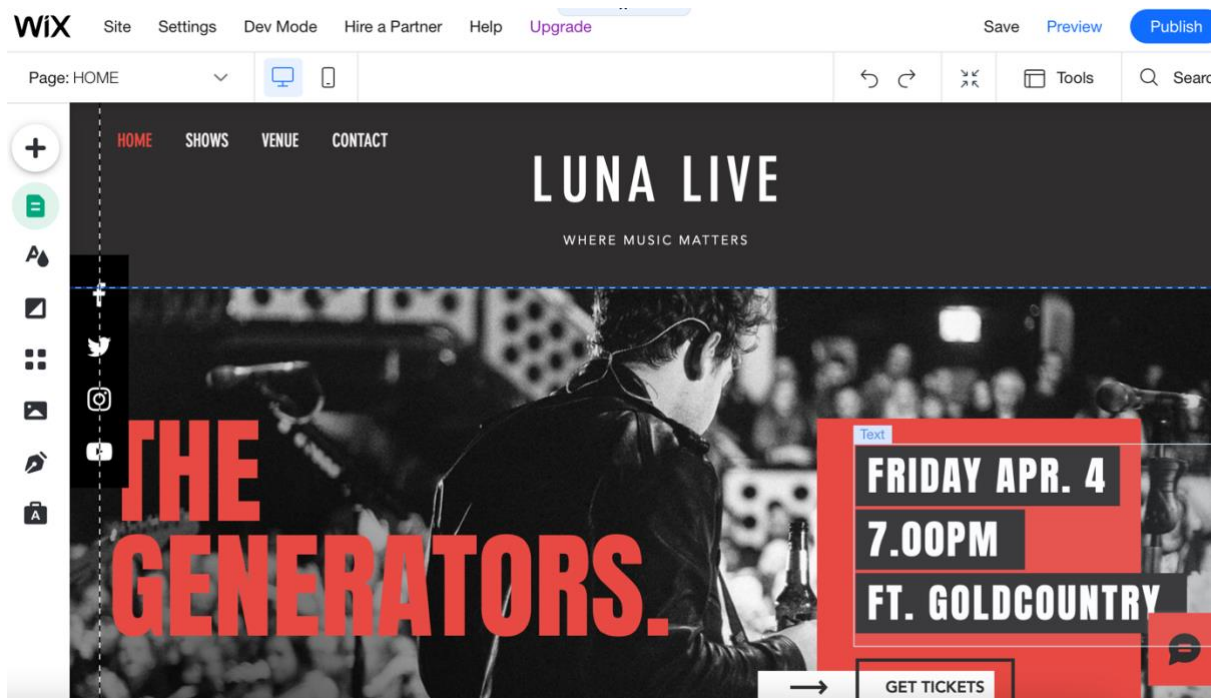
One Social media platform that will a priority will be the social media platform TikTok. TikTok is video sharing platform, that allows creators to create short videos to a

range of audio and sounds. It has shown to be effective within music marketing as artists are able to provide their music as an audio option for any video content. This audio focused side of the platform has really helped the music industry gain success from social media marketing, as prior to TikTok it was difficult for artists to showcase their music on other platforms. The days of people discovering music at a record shop are over, instead we see consumers leaning towards tracks that have been made popular by social media trends or challenges on platforms such as TikTok (Douglas, 2021). Luna Live will create it owns TikTok account, which will showcase behind the scenes footage of events and the production process. The company will also ensure that event artists will get involved in creating some content for account, this content can also include their own music. Finally, Luna Live hopes to create partnerships with relevant TikTok creators in order to exposure the new company and any future events.

Social media accounts

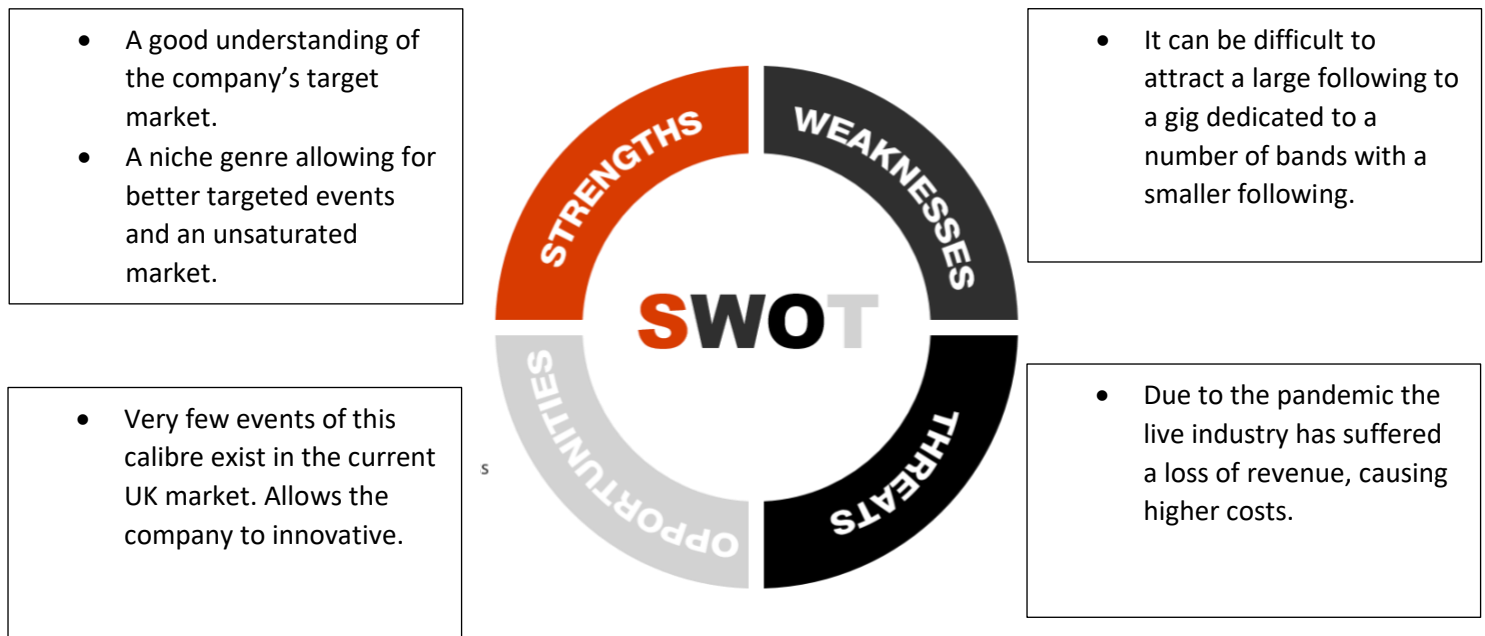


Website creation



SWOT Analysis

A SWOT analysis allows for a company to gain a deeper understanding of their strengths, weaknesses, opportunities and threats. Doing this will allow for a company to understand the current risks they face as a business, all while understanding the company's main selling points (Kenton, 2021).



Finance Plan

This section will cover an overview of the company's financial plan, it will cover elements such as budgeting and sponsorship details. This plan will involve the original basic budget but will also show evidence of development with an in-depth overview of cash flow, balance sheets and outgoings.

Budget

Basic Budget

Item	Projected Budget
Venue	£3000
Staff	£300
Artists	£700
Ticketing Partner	NA. Covered in venue costs
Marketing	£200
Total	£4,200

In-depth Budget

FOR ONE PERFORMANCE AT:				Powerhouse Camden							
ON DATE:				Thursday, March 10, 2022							
CAPACITY AND BOX OFFICE POTENTIAL											
	Ticket Price		Capacity Split	Guests permitted above capacity	Guest Holds & Comps	Production Holds	Sellable Capacity	Potential Gross Income	Notes		
General Admission	£	23.00	500	10	20	20	480	£	11,040.00		
Sub total			500	10	20	20	480	£	11,040.00		
Total			500	10	20	20	480	£	11,040.00		
COSTS budgeted for this show				NUMBER OF SHOWS				1			
Description				Budget		FINANCIAL OFFER and Walkout Potential					
1 VENUE HIRE				£ 3,000.00		POTENTIAL GROSS INCOME					
2 PRS				£ 386.40		£ 11,040.00					
3 TICKET PRINTING				£ -		VAT					
4 SECURITY				£ -		£ 1,840.00					
5 BOX OFFICE CHARGES				£ -		POTENTIAL NET INCOME					
6 PRODUCTION OFFICE / INTERNET				£ -		£ 9,200.00					
7 FIRE / MEDICAL				£ -		TOTAL COSTS					
8 ELECTRICIAN				£ -		£ 4,766.40					
9 POLICE				£ -		BALANCE					
10 VENUE INFRASTRUCTURE				£ -		£ 4,433.60					
11 CANCELLATION INSURANCE				£ -							
12 PUBLIC LIABILITY INSURANCE				£ 75.00		GUARANTEED ARTIST FEE					
13 STAFF				£ -		£ 700.00					
14 MISCELLANEOUS				£ -		VERSUS					
15 NATIONAL ADVERTISING				£ 100.00		80%					
16 VENUE ADVERTISING RECHARGE				£ -		POTENTIAL ON SELLOUT					
17 LOCAL ADVERTISING				£ 75.00		£ 900.00					
18 POSTER PRINTING				£ 75.00							
19 FLYPOSTING / DISTRIBUTION				£ 150.00		AVERAGE NET TICKET PRICE					
20 LEAFLETS / FLYERS				£ 75.00		£ 19.17					
21 ONLINE PROMOTION				£ 150.00		BREAK EVEN SALES ESTIMATE					
22 ARTWORK / DESIGN				£ -		281					
23 PR				£ -							
24 TELEVISION / RADIO				£ 100.00		OFFER NOTES:					
25 PA				£ 100.00							
26 LIGHTS				£ -							
27 STAGEHANDS				£ 100.00		OFFER TERMS:					
28 BARRIER / STAGING				£ -		Offer is Net of local sales tax, but payment may be subject to Foreign Entertainers Tax.					
29 RIGGERS				£ -							
30 FOLLOW SPOT / OPERATOR(S)				£ -		The Artist or their representative must indicate if any performer is non-UK resident and therefore liable for Foreign Entertainers Tax.					
31 PRE-PRODUCTION				£ -							
32 VIDEO / PROJECTION				£ -		Any clauses or riders that the Artist may present with their contract are subject to the budgetary constraints of this offer.					
33 PRODUCTION CONTRIBUTION				£ -		This offer is valid for one week of receipt from a DHP valid email address.					
34 PLANT HIRE				£ -							
35 POWER / GENERATORS				£ -		Budget is based on information provided by the venue at time of offer and actual venue costs at settlement are subject to change.					
36 CATERING				£ 200.00							
37 DRESSING ROOMS / FURNITURE				£ -		Foreign currency exchange rate been calculated at time of offer and is subject to change.					
38 SUPPORT ARTISTS				£ 180.00							
39 TOWELS / LAUNDRY				£ -		Unless agreed in writing, the artist is liable for the cost of obtaining "work permits", "certificates of sponsorship" or similar permissions to be legally allowed to perform. DHP will endeavour to supply documentation and assistance to the process, but accepts no responsibility should the performance be cancelled due to the artist failing to obtain the clearance they need.					
40 ACCOMMODATION				£ -							
41 PIANO TUNER / ADDITIONAL EQUIP.				£ -		By accepting this offer, the artist agrees to take out adequate Employer's Liability and Public Liability insurance covering against all claims made against DHP in respect of death or personal injury to any person or damage to real or personal property sustained in connection with this engagement due to actions of the artist and any contractors they use.					
42 TRANSPORTATION / PARKING				£ -							
43 RUNNER / CATERING ASST				£ -							
TOTAL COSTS				£ 4,766.40							

Sponsorships

There will be 5 lower level sponsors, 3 medium tier sponsors and 2 higher tier sponsors.

Opportunities	Supporter	Event support	Headline sponsor
Value	£500	£800	£1000
Passes	5	3	2
Social media promo			
Press release			
Banner at event			

The overall income generated by sponsorships will be £6,900. Sponsors chosen for the event will need to be relevant to the event to be accepted, for example a range of music suppliers such as Marshall and Fender. A large amount of effort will be made to seek out independent companies for sponsorship opportunities in order to boost that area of the industry. This area will be expanded in the second stages of the company in order to help fund the production side of the business.

Pricing

Tickets will be priced at £23 for the first event, with a sellable capacity of 480 and 20 production holds. The potential gross income from ticket sales will be £11,040, but the budget has been generated assuming an 80% sell out. This was decided after completing research into event budgeting, it is advised due to most events being unlikely to sell out (Lynch, 2019). However due to programming of the launch event it

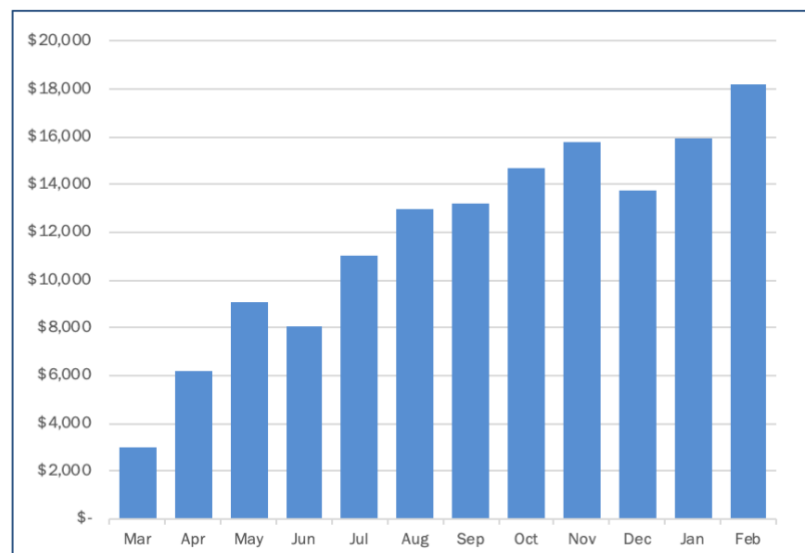
has been predicted that this event will sell out as the headline act sold out a similar sized venue 5 months prior (Evans, 2021).

The fee an artist receives will be negotiated based off their current outreach and what venues they are currently able to fill. Any artists who are new to performing live will be paid the minimum fee £129, as recommended by the Musician's Union. When negotiating deals with larger bands, the performance fee will be no less than £158.50 per musician as the venue is 500 capacity or over (Musicians Union, 2021).

Financial Forecasts

Below is an estimation of what Luna Live aims to achieve financially in its first year, due to monthly events we hope that cash flow will increase on a month by month basis.

Month	Cash on Hand
March 2022	\$ 3,000.00
April 2022	\$ 6,150.00
May 2022	\$ 9,050.00
June 2022	\$ 8,090.00
July 2022	\$ 10,990.00
August 2022	\$ 12,990.00
September 2022	\$ 13,190.00
October 2022	\$ 14,690.00
November 2022	\$ 15,810.00
December 2022	\$ 13,760.00
January 2023	\$ 15,960.00
February 2023	\$ 18,180.00



Performance Contracts

Below is an example of the performance contract that will be provided to artists after negotiations. It will be edited for every artist depending on the outcome of the negotiation process, elements such as performance fee will vary to each artist.

BAND PERFORMANCE CONTRACT

This contract (the "Agreement") is made on this day of 25/10/2022, between Luna Live (the "Operator") and [_____] (ARTIST) (the "Band") for the hiring of Band as independent contractors to perform (the "Show") for Operator at PowerHaus, Camden (the "Venue").

It is agreed as follows:

1. **Place, date, and time of Show.** The parties agree that the time and place of Show will be Venue, located at the address [Powerhaus, Camden, London, UK], on the 10th day of March 2022 at 7 pm.
2. **Description of Show.** Show will be a musical performance with musical content decided by Band. Show will last of a minimum of 60 minutes.
3. **Payment.** Compensation for the Show will be 700 Pounds, payable by Bank Transfer. A 50% deposit of Fee is due on the signing of this contract. This is a required condition for the contract to proceed; if a 50% deposit of Fee is not tendered upon the signing of this contract, no further obligation for either party comes due. The remaining 50% of Fee is due immediately prior to Band's Show, but may be made earlier.
4. **Cancellation.** If full payment is not made by the time immediately prior to Band's Show, Show may be cancelled by Band, and Operator may not seek any damages. Cancellation may be made by Operator before two days prior to the time of Show, in which case Operator's 50% deposit of Fee is non-refundable, but Operator will not have to pay the remaining 50% of Fee. If Show is cancelled within 2 days of Show, Operator must pay Band's full Fee. Band may cancel at any time prior to ticket sales by Operator, in which case Band must refund Fee in its entirety.
5. **Force Majeure.** In the event Show cannot reasonably be put on because of unpredictable occurrences such as an act of nature, government, or illness/disability of Band, the 50% deposit of Fee is non-refundable, but no other portion of Fee is due, and the parties may negotiate a substitute Show on the same terms as this Agreement save for the time of Show, with no further deposit of Fee due, in which case a new Agreement reflecting this will be signed by the parties. No further damages may be sought for failure to perform because of force majeure.
6. **Band Guest Tickets.** Operator will make available to Band # of complimentary tickets to Show for Band to use at Band's sole discretion.
7. **Food and Drink.** Operator will provide Band with] 1 meals or cash buyout (at £8/person), and 10 bottles of water.
8. **Parking.** Operator will secure sufficient parking for Band's large cargo van within a reasonably convenient distance to Venue for a minimum period of 2 hours prior to the show and lasting until 1 hour after the show.
9. **Sound Systems Check.** A sound check conducted by Band of Venue's sound system is required, at a time to be mutually arranged between Band and Operator.

10. **Security, Health, and Safety.** Operator warrants that Venue will be of sufficient size to safely conduct Show, that Venue is of stable construction and sufficiently protected from weather, and that there will be adequate security and/or emergency medical responders available if foreseeably necessary. Operator maintains sufficient personal injury/property insurance for Venue sufficient to cover foreseeable claims.

11. **Indemnification.** Operator indemnifies and holds Band harmless for any claims of property damage or bodily injury caused by Show attendees.

12. **Arbitration settles disputes.** All claims or disputes by either party from or under this Agreement will be submitted to arbitration using the service located at URL resource locator: <http://www.judge.me> (the "Arbitration Service") and according to the rules of that Arbitration Service. Any court that would otherwise have had jurisdiction over the dispute will enforce both settlement by the Arbitration Service and any arbitration award. Parties will be their own costs, save that any fee charged by Arbitration Service to submit the case to Arbitration Service may be recovered from the other party in a arbitration award.

13. **Severability.** If any portion of Agreement is in conflict with any applicable law, such portion will become inoperative, but all other portions of Agreement will remain in force.

14. **Interpretation.** Agreement will be interpreted according to the laws of Homestate.

15. **Riders.** Nothing in Agreement shall prevent any rider from being added to Agreement that is favorable to Band, as judged by Band. All riders must be in writing and signed by the party against whom enforcement is sought.

The below-signed Band Representative warrants s/he has authority to enforceably sign this agreement for Band in its entirety. The below signed Operator's Representative warrants s/he has authority to bind Operator and Venue (above).

Signature of Band Representative: _____

Band's Representative typed name and title: _____

Band's typed name: _____

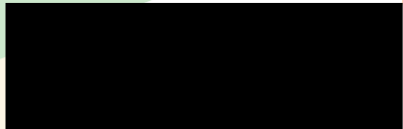
Operator's Representative Signature: _____

Operator's Representative typed name and title: _____

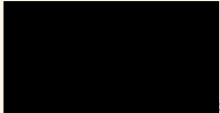
HR Details

It is predicted a larger amount of the companies will be employed on a freelance basis and may not be subject to anything more than a casual contract. However, to ensure the smooth running of concerts and events, it has been decided to involve one professional on a more permanent basis. This professional will be assisting with event related admin, finances and marketing. Below is a copy of the chosen individuals CV, detailing their education and experience.





PERSONAL INFO



 London

EDUCATION

**BACHELOR OF ARTS:
ARTS AND FESTIVALS
MANAGEMENT**
2019
De Montfort University,
Leicester England
First Class Honors

**HIGH SCHOOL
DIPLOMA**
2016
Council Rock High School
South, Pennsylvania, USA

**FULLY VACCINATED AS OF
SEPT 2021**

*event management, marketing
and production*

ABOUT

I am enthusiastic and experienced in administrative roles at both offices and creative events with a focus on event management and marketing.

CORE QUALIFICATIONS

Team Leadership	Organisation skills
Vendor and Client Relations	NCRQ safety for Managers
Project Management and planning	GDPR training

EMPLOYMENT EXPERIENCE

PRODUCTION MANAGER
Galerie Prints | Feb 2021 - Current

- Run the daily production and sales at the physical gallery space in Wimbledon as well as managing all the sales through our e-commerce site and third party companies
- Reduced delivery costs for a 90% increased yearly turnover company in addition to bringing in a bespoke CRM system to streamline our customer service and to reduce human error
- Project managed attending the 2021 Affordable Art Fair and Photo London as exhibitors

EVENT COORDINATOR
U-Live | Feb 2020 - Sept 2020 | Short Term Contract

- Standardised information packs, safety documentation as well as other administrative tasks
- Assisted in budget management across multiple shows in addition to comparing quotes for contractors and accommodation
- Was hired as the event manager on one of their sold-out 10,000 capacity festivals for both the lead up as well as the show days

MARKETING ASSISTANT
De Montfort University | July 2019 - Aug 2019; Sept 2019 - Dec 2019 | Short Term Contract

- Worked in the Arts, Design and Humanities facility where I helped host and manage student recruitment events within the faculty and during Open Days
- Produced concepts and designs for our stall design at the UCAS Create Your Future fair in Manchester and London on top of working the fair at both locations
- In charge of editing and designing over 20 brochures for increased marketing for Postgraduate courses at the University

Reflective Analysis

The aim for this project was to create a live promotions company to help with the issues surrounding equality and representation in the music industry. The issues that were highlighted were specific to the rock and alternative community in the UK and have been an issue for a number of decades (Davies, 2001). Luna Live has been created in order to tackle these issues and to help create opportunities and exposure for underrepresented minorities. One element that was difficult when creating this business plan was making sure that the business made a degree of effort to be inclusive for all minorities. On reflection It feels it may have been easier to narrow down this target to a select few minorities instead of trying to please everyone. The main issues faced when doing this is that it can sometimes lead to certain groups not feeling as seen as others, so focussing on a select number of minorities can lead to a larger amount of representation for one group instead of a small amount for four. I feel the research surrounding diversity and inclusion within the rock genre was effective for this project, it allowed for a better understanding in accountability within the industry (Brown, Carlucci and Stewart, 2021). It allowed for decisions to be made with substantial research to support them. However, I feel that are large amount of my passion surrounding diversity and inclusion stems from my own lived experience with the issues. I feel this caused a level of bias within the project as I've had real life experiences with certain types of discrimination, although I feel this may be beneficial when tackling certain areas of discrimination, I respect that I am unable to talk for every minority. I understood the issues surrounding inclusion and representation within the industry as I had been on the receiving end of gender and disability discrimination, both as a fan and a music professional. This experience although negative allowed me to fully understand the extent of these issues and how

they can affect a person as an individual. This allowed me to tailor my initial idea effectively to a real-life experience. However, it is important when creating something based off of lived experience to understand that your experiences as an individual and do not represent everyone's (Grawitch, 2021). Going forward I feel that it would be beneficial to interview a number of individuals who have also experienced discrimination within the live music industry. This would allow for a more in-depth picture to be created and allow for the business to develop future ideas with direct input from the individuals who will benefit from it. In the future, I feel that the company's objectives should be refined in order to successfully tackle some areas of inclusion or another team member must be brought on board to assist in widening the issues the company are able to tackle

Another aspect that was more difficult to develop was the production element of the business. I am passionate about this idea and feel my wide experience within the production industries and my substantial network of professionals in the industry, will allow this element to be developed successfully. The concern is when this element will be launched to ensure that it can be as successful as possible. Going forward I feel it will be best to not commit to launching this area of the business after a certain amount of time but more on a means tested basis. For example, once the company has achieved a certain level of cash flow and hit a certain revenue target, the production element will be launched, this would mean that the live element of the company would be financially viable in its own right. Having the live element established before launching another element will lower the financial risks for the company as one element will be able to exist without the other. This will hopefully lead to an innovative production element and will allow for the company to focus on the lean start up business model once again. Within the HR plan I stated that I will be

hiring someone on a more permanent basis, when launching the production element of the company it may be worth allowing this professional to take on more responsibility within the live area. For example, if this professional took on the role of event and marketing manager as planned, I would then be able to focus more on the day to day running's of the production department. This would be effective as I have previously completed an undergraduate music production degree and currently work as freelance mixing and live sound engineer as well as personal tutor on a music production course at a large music university. Considering my background is production, it is clear I would be best suited to handling the production department with the events manager handling the live area.

Sponsorships are an effective way to raise income when organising an event. For Luna Live I feel it will be an effective way to help with the costs of the production and live elements for the business. When developing this area in the plan I felt that it would be best to have a large number of sponsorships who contributed a small amount of funds each. On reflection I feel that it would be better to keep this number smaller as sponsorship relationships can be difficult to maintain for long periods of time. This way companies who choose to sponsor Luna Live will feel like they have a better connection with company as I will have a more time to commit to each of them. Another way to improve this area would be to also aim to connect with smaller independent business and work our way up to larger business (Woods, 2021). This would be effective as it would allow for me to both provide opportunities to another independent business as well as ensure for a more successful partnership with a larger company going forwards. This would be because after having a successful partnership with a smaller company it would give Luna Live more leverage in creating a successful relationship with a larger company. On reflection it may be a

better decision to commit to three to four larger sponsors then it would be to commit to 10 sponsors on different tiers.

Another element to consider within the company's finances would be whether the venue fee would be too large for the companies first event. In order for the company to break even the event would have to sell 299 tickets. Even though I am confident after research that the headliner would be able to sell this amount of tickets, the concern is that it may be too much of a risk for the companies first event. A positive of this would be that taking such large of a risk would lead to higher revenue and a higher gross income. The only concern is that as a new company you cannot always guarantee large attendance numbers from the onset, leading to an event not managing to break even and losing money. On reflection it might be worth evaluating the company's partnership with Powerhaus, Camden and opting for a venue that is willing to charge a lower fee. This could hopefully lead to the company being able to afford the higher venue fee after reaching a large enough following. This would be the next step after the launch event as I am confident this will be successful in its chosen venue. Another solution to this is that after the launch event It is predicted the artist fee maybe lower for future events as the headliner act maybe smaller then the band chosen for the launch event.

Another area to consider within the finance section would be whether the company would be VAT registered during its first year. Currently the budget takes into consideration any VAT that would be required from the company during the planning of any events. This included elements such as any VAT that would be added to any artist fees or ticket prices. The UK government currently state that a company doesn't have to be VAT registered unless the company's VAT taxable turnover is over £85,000 (Gov UK, no date). Currently it is predicted that the company will not

reach this threshold within its first year, however there is a small chance that this will change once the company launches the production side of the business. This will be because the company will then have two main areas of revenue as opposed to just relying on ticket sales. Although it was good to show my understanding of VAT in the budget for this project, it would not be necessary to include this in budgets for future projects until Luna Live is above the VAT threshold. When the company does reach the threshold, it would be best to reevaluate the company's pricing strategy. For instance, it would be best to evaluate the price of tickets for company events and the fee available for artists. When reflecting on this aspect, I consulted with an industry professional who has experience in the events and promotion field. In this interview he suggested that after the company has reached the point to need VAT registration it would be best to add a disclaimer in any artist offers that are sent out (Freeman, 2021). This disclaimer would state that the fee offered includes VAT as this shows that as a company you have considered the effects of VAT in your offer. It would also allow for artists to factor in the loss so they could consider the offer fully.

When reflecting on this project, I felt it was a good opportunity to also reflect on my professional skills and see if any would benefit from being developed. As an individual it is important to stay focused on both your personal and professional development, this allows for you to improve on all aspects of your business, in particular how you manage your employees as well as your ability to delegate tasks effectively (Garet *et al.*, 2001). Before undertaking any improvement or development it is essential to identify the areas that require the most attention, an effective tool to do this is by using a Johari Window. A Johari Window is a personal development tool that allows for an individual to expand their self-awareness. The tool can be used for several different reasons, a few of these are to improve communication and aid with

team development (Solé, 1997). A Johari Window is split into four quadrants, one quadrant is for what is known about yourself and is known to others. Otherwise known as the open area. The second area is for what is not known by the person but is obvious to others, otherwise known as the blind spot area. The third quadrant what is for what is known by the participant but is not known by others, this quadrant is referred to as the hidden area or façade. The last quadrant is the unknown area which is issues that are known to no one, but can be discovered through self or group discussion and discovery (Business Balls, 2021)



(Business Balls, 2021)

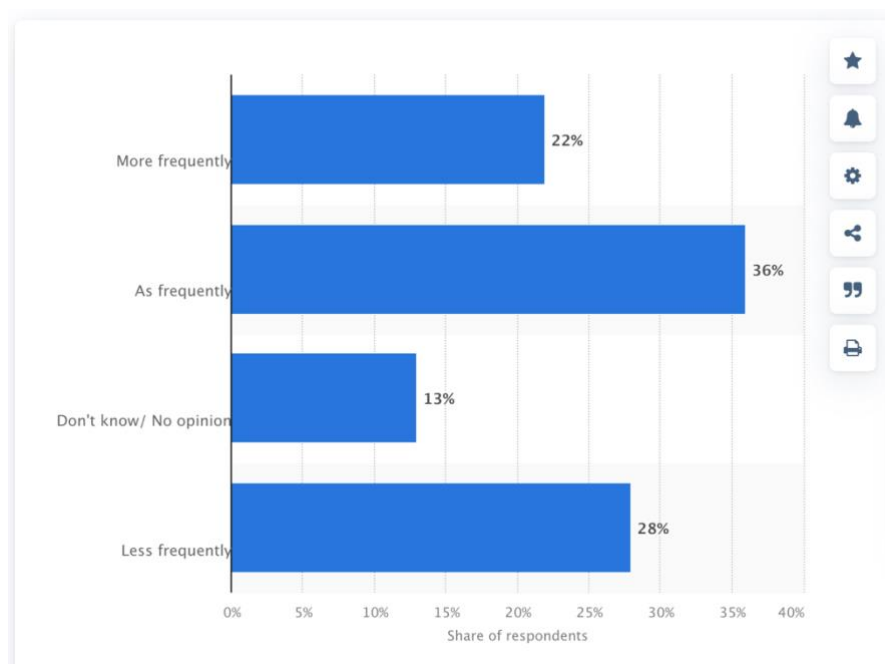
Completing a Johari Window allowed me to develop my self awareness as a professional and an individual. One reason for doing this was to work on my leadership skills and see what areas needed improvement. It allowed me to focus on my strengths while understanding my weaknesses and accepting constructive criticism. It highlighted some issues I have around delegating tasks as I often take control of situations. On reflection it has made realise it's okay to not feel like I am fully equipped to complete every task within the business. For example, although I

have a good understanding of content and asset creation for marketing, it is not something I can complete quickly or efficiently. When discussing this it made me realise that this is an area that would be best completed by another individual who has strengths in this field. In response to this I have started researching the best way forward, one option is to delegate these tasks to my event and marketing manager or another option would be to employ a freelancer to create social media content on a part time basis. As for myself I have decided to complete an adobe creative course to improve my skills with photoshop and other creative software.

Another area of self-improvement this task highlighted was the need to become more involved with the live music industry once again. Before the Covid-19 pandemic I often attended local gigs and sought out up and coming talent, but due to government restrictions and the ongoing risk of indoor events, I have found myself only attending a select few larger events in order to minimise the risk. this has caused me to be slightly disconnected from any up and coming bands within the scene which could affect future programming of Luna Live events. A solution to this would be to check out more artists on social media and pay attention to support bands at larger events. As a way to work on this I have decided to set myself the challenge of attending one small gig every two weeks to ensure I am experiencing more artists that are currently unknown to me. I will also be aiming to reconnect with some contacts within the genre and am always looking to expand my network further. I will also be looking to connect with more graduates and alumni from Tileyard Education and hope to work with the university to offer live opportunities to its students and graduates. It has been reported that 28% of concert goers have felt the need to attend indoor concerts less frequently after the Covid-19 pandemic (Statista, 2021). This change in consumer behaviour has not only affected my

method to source artists for the business but could also affect the number of customers willing to attend company events. A solution for this will be to follow strict Covid-19 protocols within the venue and to enforce the use of a Covid-19 pass as a requirement to enter the venue.

Indoor Concert Attendance 2021



(Statista, 2021)

Over all I am confident in my creative business report as I feel I have created a company that will not only bring back some live music to the industry, but one that will also help in the fight to resolve an ongoing issue within the rock community. One strength I am pleased with is the overall aesthetic and brand of the company, I feel this image represents who I am while also involving what is currently popular within the scene. I am also happy with the idea to involve production elements into the business as it is another one of my passions and area I am trained in. Completing

this project has allowed for me to develop a better understanding in areas such as budgeting and economics. These are both areas of business that I previously lacked confidence in and felt I must improve on. Improving in these areas has made me a better working professional and has also allowed for me to feel more confident taking the first steps in launching my business. Going forwards I hope to improve in areas such as event logistics and creating effective marketing campaigns. I feel although I now have an excellent foundation for these elements, I would like to improve my skills in these areas to a higher standard. The best way to do this will be through professional practice and trial and error, as although it is good to have researched the areas and develop an understanding in this way, I believe these skills will be better developed in real life practice.

Word Count: 11,875

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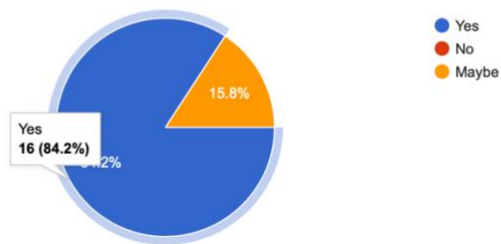
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Appendices

Appendix A

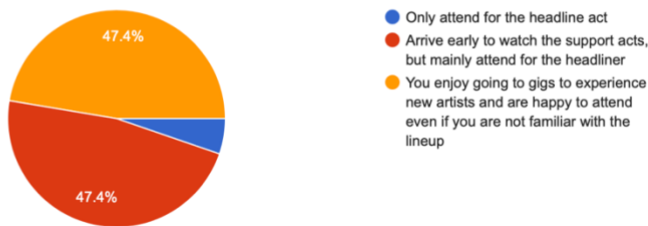
Would you be interested in attending a showcase night dedicated to upcoming independent artists?

19 responses



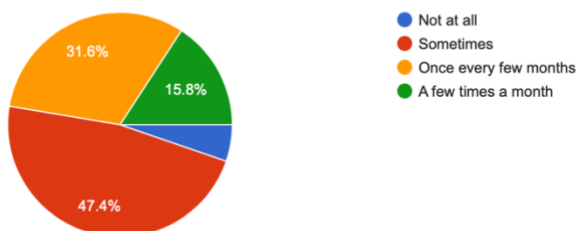
When attending a concert, which description best describes you?

19 responses



How often to you attend gigs at independent venues?

19 responses



Would you prefer to discover new artists alongside a well known headliner?

19 responses

