

Project Management Report: EDM Concert Plan

INFO 3670-001

Michaela Graham
Brad Haws
Emma Panter
Abby Kadyk



Table of Contents

Executive Summary	3
Introduction and Overview	3
Purpose and Objective	4
Purpose	4
Objective	4
Project scope	4
Resources	4
Venue Resources	4
Equipment Resources	4
Human Resources	4
Financial Resources	4
Marketing and Promotional Resources	4
Stakeholders	5
Personnel	5
Promoter Group	5
Included Palace Staff	5
Funk Hunter's Provided Personnel	5
Dojo Entertainment's Provided Personnel	5
Our hires	5
Work Breakdown Structure	6
1.0 Hosting a Single Night Electronic Dance Music Concert	6
1.1 Planning	6
1.2 Manage Financials	6
1.3 Booking	6
1.4 Marketing and Promoting	6
1.5 Staging Event	7
1.6 Completion	7
Network Diagram Schedule	7
Critical Path	8
Schedule Flexibility	8
Risk Management Plan	9
Risk Breakdown Structure	9
Risk Assessment Form	9
Risk Severity Matrix	10
Risk Response Matrix	10
Risk Responsibility Matrix	11
Risk Response Control	11
Evaluation Methods for Risk	12
Risk Assessment Scale	12
Budget	12
Bookings	12
Staff	13
Marketing and Promotions	13
Materials and Merchandise	13

Contingency Fund	14
Technical Specifications	15
Sound Specifications:	15
Visual Specifications:	15
Communication Specifications:	15
Team Structure	15
Project Manager and Team Lead	15
Accounting and Sales Director	16
Marketing and Promotion Director	16
Events Coordinator	16
Responsibility Matrix	17
RACI Matrix	17
Change Control Documents	17
Meeting Minutes	18
January 17th, 2023	18
January 24th, 2023	18
January 31st, 2023	19
March 7th, 2023	19
March 9th, 2023	19
March 30th, 2023	20
Lessons Learned	21
Our successes	21
Our areas for improvement	21
Appendices	22
Appendix A: Budget	22
Appendix B: Change Control Document	23
Appendix C: Team Structure Organizational Chart	24
Appendix D: Work Breakdown Structure (WBS)	24
References	25

Executive Summary

In partnership with The Palace Theatre in Calgary, Alberta, we, Westwood Recordings will host an electronic music event on April 21, 2023, with the primary objective of increasing social-media followership for The Funk Hunters by 5% and, in turn, promoting their presence at the Shambhala event in Summer 2023. This will be trackable by social media presences, streams of songs and pre-sale of Shambhala event tickets after this concert. The event will feature well-known DJs and performers from Dojo Entertainment, with a capacity of up to 1,250 attendees. We have a target revenue of \$7,963.69, which will be achieved by selling 1,000 tickets to our concert.

The duration of this project is 7 weeks with major milestones including (1) confirming the artist, (2) completion of planning the event which includes selecting the date, (3) booking of venue, staff and resources, (4) starting ticket sales on Eventbrite, and lastly (5) execution of the event itself.

To ensure the success of the event, a team of experienced event producers, sound and lighting technicians, security personnel, and volunteers will be deployed. Overall, there will be 66–76 personnel in total. All necessary equipment, resources, and logistics will be managed carefully to create a seamless and enjoyable experience for all attendees.

The budget for this event is \$28,470.51 which includes general expenses of \$25,882.28 and a contingency fund of 10% of the expenses at \$2,588.23. In the case of a sold out show at 1,250 tickets and maximum merchandise sales, our maximum gross income is \$45,184.20, resulting in a profit of \$16,713.69. The goal for sales is 1,000 tickets, producing an expected gross income of \$36,434.20, with a target revenue of \$7,963.69.

By hosting this electronic music event, we aim to attract a diverse and engaged audience to promote our future events and festivals and sell all available tickets and merchandise. We look forward to providing an unforgettable experience for all attendees and establishing The Funk Hunters as a premier electronic music brand in Calgary, Alberta, and beyond.

Introduction and Overview

This event is an electronic music concert, put on by The Funk Hunters and their record label, Westwood Recordings. This concert will be held at the Palace Theatre in Calgary, Alberta on April 21, 2023 as a lead-in show to gain audiences and funding for festival appearances during the summer months. The supporting acts will come from Dojo Entertainment, a promotion group from Calgary, Alberta and will provide complementary music and styling for The Funk Hunters. This show is targeted towards men and women ages 18-35 with disposable income, who are involved in social media and active in the electronic music scene. The secondary target audience for the show would be the event staff and the production team involved in the show, with the tertiary audience being the surrounding businesses and competing clubs throughout the city and audiences of future shows.

Purpose and Objective

Purpose

To make a profit, attract new followers and promote future shows and festival appearances.

Objective

To sell all tickets and merchandise at The Palace Theatre on April 21, 2023 on social media by 5%.

Project scope

This project includes holding a single night EDM concert for the headliner group The Funk Hunters and an accompanying artist from Dojo Entertainment, ultimately increasing viewership for The Funk Hunters by 5% and, in turn, promoting their presence at the Shambala event in the future. This will be trackable by social media presences, streams of songs and pre-sale of Shambala event tickets after this concert. The goal for sales is 1,000 tickets, producing an expected gross income of \$36,434.20, with a target revenue of \$7,963.69.

Resources

Venue Resources

Bar service, ticket checking, coat check, stage, sound system, lighting system, video display, dressing rooms, restrooms, cleaning services, seating, wifi, radios and video projection system.

Equipment Resources

Mixers, turntables, microphones, amplifiers, speakers, lighting fixtures, special effects equipment, and video equipment.

Human Resources

Event producers, stage managers, security, lighting technicians, sound technicians, door personnel, bartenders, cleaning staff, paramedics, videographer and photographer.

Financial Resources

Ticket and merchandise sales.

Marketing and Promotional Resources

Social media campaign, flyers, radio station ads, and venue signs.

Stakeholders

- The primary stakeholders for this event would be The Funk Hunters, Westwood Recordings, Dojo Entertainment, The Palace Theatre, and attendees, including men and women ages 18-35 with disposable income who are involved in social media and active in the electronic music scene.
- Secondary stakeholders for the event would be the event staff and the production team involved in the show, including bartenders, cleaning staff, sound and video technicians, security and door staff.
- Tertiary stakeholders include the surrounding businesses, competing clubs throughout the city, family and friends of attendees as well as fans in other cities and countries.

Personnel

In total, hosting our EDM concert will require between 66 and 76 personnel. These personnel fit into the categories of the promoter group (us), the staff that our venue provides, the staff that each of our performing acts will provide, and the extra staff that we will hire.

Promoter Group

- 1 Project Manager/Team Leader
- 1 Marketing & Promotion Director
- 1 Events Coordinator
- 1 Accounting and Sales Director

Included Palace Staff

- 20-30 Security Staff
- 2 Coat Check Staff
- 8 Bartenders/Concession Staff
- 3 Sound System Operators
- 3 Lighting Technicians
- 8 Clean-up Crew Staff

Funk Hunter's Provided Personnel

- 1 Band Manager
- 2 Merchandise Vendors

Dojo Entertainment's Provided Personnel

- 1 Band Manager
- 2 Merchandise Vendors

Our hires

- 2 Paramedics
- 2 Flyer Distributors
- 2 Stage Hands
- 1 Photographer

- 1 Videographer
- 2 Bouncers
- 2 Uber Drivers

Work Breakdown Structure

We developed a work breakdown structure consisting of three levels of deliverables, to ensure the manageability and successful completion of our project—beginning with our final project deliverable. Our total project objective is to host a single-night EDM concert, this has been divided into six major deliverables—planning, managing financials, booking, marketing and promoting, staging event, and project completion. The major deliverables enable the evaluation of resources required to achieve our project outcome and can be divided between each team role for effective management and completion. Each of these deliverables has been deconstructed into multiple sub-deliverables to assist in developing a project schedule and plan. The details of our project's work breakdown structure are listed below. See Appendix D for the work breakdown structure hierarchical chart.

1.0 Hosting a Single Night Electronic Dance Music Concert

1.1 Planning

- 1.1.1 Identify Target Audience
- 1.1.2 Determine Music Genre
- 1.1.3 Choose Venue
- 1.1.4 Select Date for Concert
- 1.1.5 Determine Project Scope
- 1.1.6 Develop Risk Management Plan
- 1.1.7 Make a Project Schedule

1.2 Manage Financials

- 1.2.1 Develop a Budget
- 1.2.2 Allocate a Contingency Fund
- 1.2.3 Determine Artists Performance Allowance
- 1.2.4 Calculate Project Team Member Salaries
- 1.2.5 Manage Merchandise Sales
- 1.2.6 Manage Ticket Sales

1.3 Booking

- 1.3.1 Book Venue
- 1.3.2 Hire Opening Act Performers
- 1.3.3 Hire Main Act Performers
- 1.3.4 Hire Marketing and Event Staff/Volunteers
- 1.3.5 Book Radio Advertisement
- 1.3.6 Book Performer Transportation
- 1.3.7 Book Ticket Promoter
- 1.3.8 Book Photographer and Videographer

1.4 Marketing and Promoting

- 1.4.1 Development of Promotional Materials

- 1.4.2 Manage Marketing Staff
- 1.4.3 Develop Radio, Social Media, and Print Advertisement
- 1.4.4 Boost Instagram Advertisement
- 1.4.5 Print Posters
- 1.4.6 Distribute Event Advertisements
- 1.4.7 Order Merchandise
- 1.4.8 Develop and Produce Decor

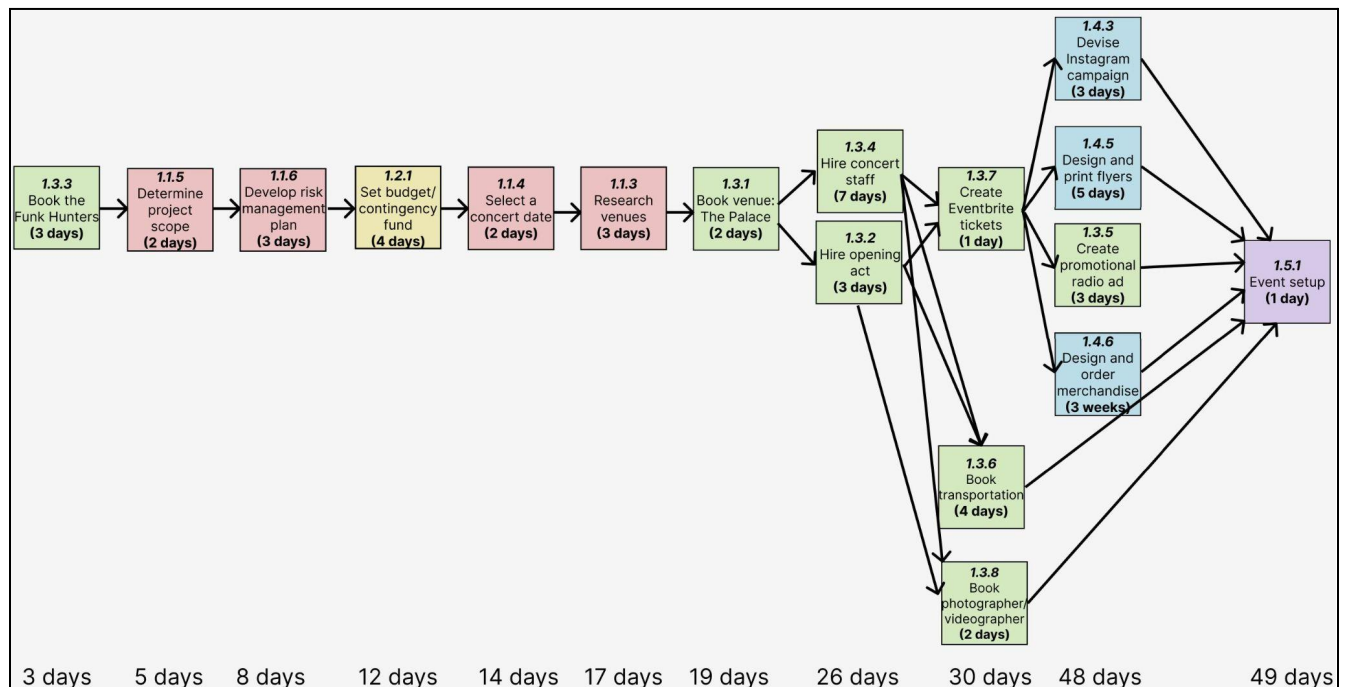
1.5 Staging Event

- 1.5.1 Event Setup
- 1.5.2 Manage Staff and Volunteers
- 1.5.3 Setup Merchandise
- 1.5.4 Sound and Lighting
- 1.5.5 Video and Photography Setup
- 1.5.6 Ticket Gate Management

1.6 Completion

- 1.6.1 Equipment Teardown
- 1.6.2 Post Video and Images on Social Media
- 1.6.3 Conduct Financials Assessment
- 1.6.4 Host Project Closure Meeting

Network Diagram Schedule



As seen in the above network diagram, the total process from planning our concert to setting it up will take 49 days, or 7 full weeks. Given our concert date of April 21st, this would mean that at the very latest, we would have to select The Funk Hunters as the artist that we want to host a concert for on February 3rd, kicking off our planning.

Critical Path

Our critical path consists of 11 tasks: booking the Funk Hunters, determining the project scope, developing a risk management plan, setting a budget and contingency fund, selecting our concert date, researching venues, booking The Palace, hiring concert staff, creating Eventbrite tickets, designing and ordering merchandise, and, finally, setting up the event. Below is a breakdown of which day the critical path task must start and finish to keep the project on schedule:

Network Task	Start	Finish
Book the Funk Hunters	Day 1	Day 3
Determine project scope,	Day 4	Day 5
Develop risk management plan	Day 6	Day 8
Set budget and contingency fund	Day 9	Day 12
Select concert date	Day 13	Day 14
Research venues	Day 15	Day 17
Book The Palace	Day 18	Day 19
Hire concert staff	Day 20	Day 26
Create Eventbrite tickets	Day 27	Day 27
Design and order merch	Day 28	Day 48
Set up concert	Day 49	Day 49

Schedule Flexibility

There are quite a few tasks in our network diagram that are not on the critical path, meaning they have a cushion as to when the task needs to be started and completed. A task's EF (early finish) time is the earliest day that the task could be completed. A task's LS (late start) time is the latest day that the task could be started while not delaying the whole project. These are discussed below:

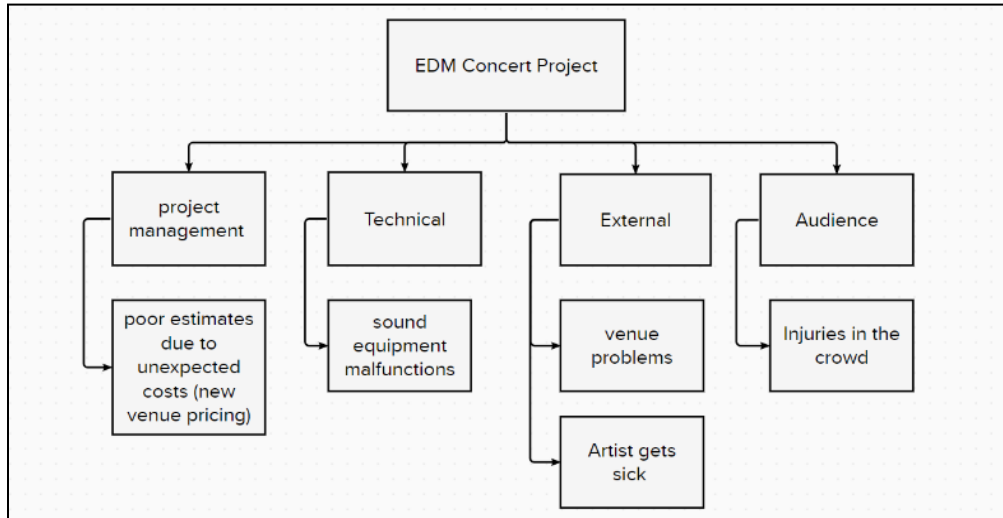
Network Task	Early Start	Early Finish (EF)	Late Start (LS)	Late Finish (LF)
Hire opening act	Day 20	Day 22	Day 23	Day 25
Book transportation	Day 27	Day 30	Day 45	Day 48
Book photographer + videographer	Day 27	Day 28	Day 47	Day 48
Devise Instagram campaign	Day 28	Day 30	Day 46	Day 48
Design and print flyers	Day 28	Day 32	Day 44	Day 48
Create promotional radio ad	Day 28	Day 30	Day 46	Day 48

Despite the fact that these tasks could be started late, most of them are not ideal to do so. Because some of our network diagram tasks involve promoting the concert, we would opt to choose the early start/early finish so that our advertisements will have the most amount of time to circulate before the concert.

Risk Management Plan

There are several possible risks involved with EDM concert events. Below is a risk breakdown structure, risk assessment form, risk response matrix followed by a responsibility matrix, and lastly the risk response control of a change process.

Risk Breakdown Structure



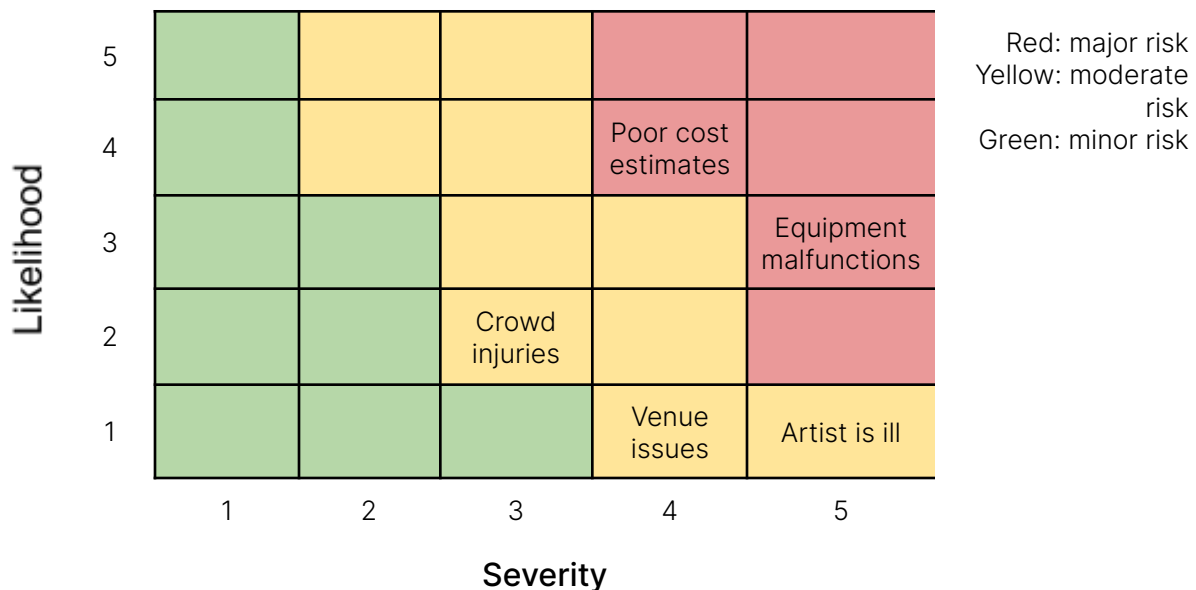
The risk breakdown structure identifies the risks involved with the EDM concert. It is broken into four locations of risk, making it easier to watch for and identify risks early in the process.

Risk Assessment Form

Risk event	Likelihood	Impact	Detection Difficulty	When
Poor cost estimates	4	4	5	Planning phase
Equipment malfunctions	3	5	4	Just before concert
Venue issues	1	4	3	Just before concert
Artist is ill	1	5	3	During concert
Crowd injuries	2	3	3	During concert

The risk assessment form evaluates the severity and probability of our outlined risks. See the “evaluation methods for risk” section for the related risk assessment scale.

Risk Severity Matrix



The risk severity matrix above visualizes the risk assessment to convey which risks are most important to watch for. Based on this, our team will be on high alert for poor cost estimates and equipment malfunctions.

Risk Response Matrix

Risk event	Response	Contingency plan	Trigger
Poor cost estimates	Mitigate: include budget checkpoints and re-budget appropriately	Use contingency fund for excess costs	Finance department notification of overspending
Equipment malfunctions	Mitigate: test equipment at least several hours before the show and have equipment rentals notified of on-call	Use contingency fund to rent new equipment	Equipment fails
Venue issues	Mitigate: inspect venue in advance of the event Escalate: notify venue management of any issues	Evacuate as necessary and reschedule event	Venue infrastructure emergency (flood, fire, power outage. etc.)
An artist is ill	Mitigate: provide appropriate medications Retain: accept the possibility and include a statement in the purchaser agreement for rescheduling in case of illness	Reschedule the event and communicate apologies with ticket holders	Artist backs out
Crowd injuries	Mitigate: ensure appropriate crowd space and security watch	Bring the injured to the medical station and call emergency services as necessary	Someone is injured

The above risk response matrix identifies the early response planning for each risk. Our triggers identify when the contingency plan should be implemented by those in the responsibility matrix below.

Risk Responsibility Matrix

Risk event	Contingency	Project manager	Sales director	Booking coordinator	Marketing director	Events coordinator
Poor cost estimates	Use contingency fund for excess costs	s	R			
Equipment malfunction	Use contingency fund to rent new equipment		s	R		s
Venue issues	Evacuate as necessary and reschedule event			s	s	R
Artist is ill	Reschedule event and communicate apologies with ticket holders				s	R
Crowd injuries	Bring the injured to the medical station and call emergency services as necessary	s				R

The risk responsibility matrix identifies who on the EDM concert project team is responsible for carrying out contingency plans and risk monitoring, as well who would hold a supporting role.

Risk Response Control

The process for response control involves a system of change control management to ensure risks are being appropriately accounted for when making changes to the project, as well as making sure new risks are not introduced. See Appendix B for the change control document.

Evaluation Methods for Risk

Each risk identified for the concert was run against three risk categories on the risk assessment scale to determine risk severity.

Risk Assessment Scale

Project Risk Category	1 Very Low	2 Low	3 Moderate	4 High	5 Very High
Cost	Insignificant cost increase	< 10% cost increase	10-20% cost increase	20-40% cost increase	> 40% cost increase
Event Quality	Minimal issues during event	A couple small issues during event	Event had noticeable issues by the audience	Event felt sloppy and poorly timed	Event failed to run
Scope: viewership engagement	Just under viewership goal	Not reaching goal but small increase in viewership	No change in viewership	Slight decrease in viewership	Major decrease in viewership

The risk assessment scale was used to determine numerical values on the risk assessment form for the concert, specifically within the impact assessment. If any risk were to occur at level 5, the result would be event failure.

Budget

Our total budget for hosting a single-night electronic dance music concert in Calgary, as the event promoter for The Funk Hunters, is calculated at \$28,470.51 including the 5% provincial sales tax. The budget breakdown includes \$20,464.90 for bookings, \$3,292.10 allotted for staff, \$303.67 for marketing and promotions, \$1,821.61 for materials and merchandise, and a \$2,588.23 contingency fund to account for possible additional expenses that could arise in the above categories. The total incoming revenue available for this event—with all 1250 event tickets and artists' merchandise sold—is \$45,184.20. After deducting event expenses, the available net profit for the project is \$16,713.69. Detailed information on the calculations and items of each budget category are provided below. See Appendix A to view the budget breakdown spreadsheet for further details.

Bookings

As an event promoter, bookings are our largest expense. The artists we are booking for this EDM concert include Vancouver based *The Funk Hunters* whose artist fee to play the show is a flat rate of \$10,313.00. For the concert's opening act, we chose a local artist in Calgary to minimize the event's expense—they charge a flat rate of \$1500.00. The concert will be hosted at The Palace in downtown Calgary, whose venue rental fee is \$5250.00 for a one-night concert on Friday, April 21. This cost includes the bar, food, basic security, and coat check staff, along with sound and stage equipment. The Palace is a registered performance venue, so all City of Calgary licenses and permits for alcohol, noise exemptions, and retail are acquired by the venue and included in our venue rental fee. Since *The Funk Hunters* will need to travel from Vancouver, BC, to Calgary, AB, we decided to expense a performer's allowance with a flat rate of \$1200.00 to cover the majority of their travel, accommodation, and food costs—any additional charges they accumulate would be at their own expense. As the opening act is local, they are responsible for their own accommodation

costs. Our chosen ticket promoter, Eventbrite, charges 2% of our total ticket sales with an additional \$0.59 per ticket sold. The maximum number of tickets that can be sold for this venue is 1250, with each ticket priced at \$35.00, the total cost of our ticket promoter, including the provincial sales tax will be \$934.24. Our final booking expense will be the transportation of the artists to and from the venue in an Uber van XL, which is calculated to be \$27.30 including the provincial sales tax and Uber booking fees.

The total cost for bookings, including provincial sales tax, is \$20,464.90.

Staff

Our staff costs include the hourly wages of our company's project team to complete their work for the event. The average wage for a marketing and promotion Director in Calgary is \$56.00 an hour, billed at eight hours, the cost would be \$470.40. For a project manager and team Lead in Calgary, the average wage is \$51.00 an hour, billed at eight hours, the cost would be \$428.40. Our accounting and sales director will be billed for eight hours of work, at \$28.00 an hour, the cost will be \$235.20. The events coordinator will require \$26.00 an hour for a total of eight hours of work, which amounts to \$218.40. The largest staffing expense will be the videographer services from Beverly Boy Productions, who charge \$107.00 an hour for six hours of work. In addition, they charge \$67.00 an hour for two hours of editing event footage. The cost incurred for these services will be \$590.10. For six hours of shooting and two hours of editing at \$75.00 an hour, we calculated the photographer's cost to be \$646.80. To hire the health services of two paramedics in Alberta for four hours to oversee the safety of people at the event, will cost a total of \$302.40 at a rate of \$36.00 an hour. Additional event security staff, including a bouncer and ticket handler, will each cost \$21.00 an hour for four hours of work, for a total of \$176.40. Marketing and Promotion will require two promotional distributor staff for four hours, whose wage will be \$15.00 an hour, for a total cost of \$84.00. The final staff costs budgeted are for two volunteers to work the merchandise table at the event. Each will be provided free admission to the event, at \$35.00 a ticket the total cost will be \$70.00. The same cost will be incurred for two stage crew volunteers.

The total cost for staff, including provincial sales tax, is \$3292.10

Marketing and Promotions

While the development expenses for marketing and promotions for this event are accounted for with the department's staff labour costs, the event promotion production expenses are an additional cost. Hosting a sixty-second radio advertisement once a day for one week with the local Calgary radio station CJSW will cost \$262.50. Once the event posters are designed, the cost of printing one hundred units is \$31.50. Outside the staff labour cost detailed above, our only social media promotion cost will be to boost a single advertisement on Instagram. As the age demographic of our audience is twenty to forty-nine, we decided to use Instagram to promote the event. To ensure we reach our target audience with our event, we will need to boost one of the posts on our event page. For 1000 cost per impressions of one Instagram ad post, it will cost \$9.67.

The total cost for marketing and promotion, including the provincial sales tax, is \$303.67.

Materials and Merchandise

While the development and management expenses for this event are accounted for with the marketing and promotion department's staff labour costs, the production and purchasing of materials and merchandise are an additional cost. As the event promoter, we will be receiving 80% of The Funk Hunters' merchandise gross sales, and will be required to order 50 of their latest album

on CD, artist t-shirts, and vinyl stickers, to ensure we generate enough revenue to cover their production costs. CDS cost \$10.00 per unit to produce, the total cost of 50 units is \$525.00. The per-unit cost of printed unisex cotton t-shirts is \$13.77, and the total cost of 50 units is calculated to be \$723.03. While printing 50 vinyl stickers with custom branding for the artist, costs \$1.40 per unit, for a total cost of \$73.50. After its development by the marketing and promotion team, The Funk Hunters' stage backdrop for the concert will cost \$315.00 to be printed. For artist merchandise services, a Square system must be purchased, to accept debit and credit mobile payments for products, which is calculated to be \$50.21. Square charges an additional fee, at 2.65% per transaction, for a total of \$84.87 if all 150 merchandise units are sold. Finally, a cash float of \$50.00 must be allocated to provide change for merchandise purchased with cash. Except for the cash float, all other expense items listed above, include the provincial sales tax and shipping.

The total cost, for materials and merchandise, is \$1821.61.

Contingency Fund

As costs for hosting an EDM concert of this size can fluctuate, it is recommended that we have a contingency fund that is 10% of the expense total of our budget. This will account for the costs of any increase in booking, staffing hours, marketing and promotion development, and materials and merchandise production rates.

The total contingency fund for the event will be \$2566.80.

Technical Specifications

Sound Specifications:

- 8000 watts in-house sound system.
- 4 CDJs, Traktor controller, sound monitor, and mixer.
- Power supply: 200 AMPs
- Sound technicians x3
- 3 microphones

Visual Specifications:

- Video projector
- Projector screen
- Video camera
- Stage lights including 4 strobe lights, 8 swivel lights, and 2 spotlights
- Smoke machines x2
- TV screens x12
- Lighting Technicians x3
- Photographer camera
- Videographer camera

Communication Specifications:

- Radios for each member of security, sound, and lighting.
- Stage plan and schedule for each member of the crew.
- Wifi enabled and passwords given to each staff member.
- Landline telephone at the front desk and in the manager's office.
- Emergency phone numbers are given to all staff members.

Team Structure

The organizational chart for our dedicated project team consists of existing personnel from our promoter company, all chosen by, and who report to our project manager or team lead. Each of the team roles and their responsibilities is listed below. See Appendix C for the team structure organizational chart.

Project Manager and Team Lead

Responsible for assigning project roles to team members, and will act as the team lead for the project's scrum meetings. They are responsible for all deliverables within planning the event, and the project's completion. In planning the project, they will research and receive support from the project team to determine the target audience for the event, select the genre of music, choose a concert venue, determine the appropriate date to host the event, outline the project scope, complete a risk management assessment, and develop a schedule for the project. Of the remaining project stages—managing the financials, bookings, marketing, and promotion, and staging the event—they will act as a support for other team members, to ensure the completion of each stage's deliverables. With the completion of the project, they will be supported by the project team in the teardown of the event, social media communications, and financial assessment. However, they are responsible for hosting a project closure meeting with the team to assess the project's performance and for

formatting and editing the project report, including the table of contents, references, and appendices.

Accounting and Sales Director

Will be responsible for managing the financials of the project. While receiving support from the project team, they must ensure all the financial deliverables for the project are appropriately completed, including the development of a detailed budget, allocating a contingency fund that reflects any unexpected spending identified in the project's risk assessment, calculating the allowance for the concert's performers, paying team member salaries, managing the artist merchandise sales, and managing the ticket sales for the event. Of the remaining project stages—planning, bookings, marketing and promotion, staging the event, and completion—they will act as support for other team members. In these project stages, they will assist by managing the financials, to ensure the timely completion of its deliverables.

Marketing and Promotion Director

This role will be responsible for completing all the marketing and promotion deliverables for the event, including managing promotor distributor staff, the development and distribution of promotional materials for the concert in print, on the radio, and through social media. They are also responsible for artist materials, including the production of the artist's merchandise, and the artist's decor backdrop for the concert stage. The accounting and sales director will provide support to ensure all advertisement materials, labour, and production costs are paid, and are within the allocated budget. The marketing and promotion director will receive further support from the project manager and team lead to ensure all of these deliverables align with the project scope. Except for managing bookings, the remaining project stages—planning, managing of the financials, and completing the project—the marketing and promotion director will act as a support for other team members, to ensure the completion of each stage's deliverables.

Events Coordinator

This role will be responsible for completing both the booking and staging of event project deliverables. In managing the bookings of the project, they will be responsible for renting the concert venue, booking the artists, concert staff and volunteers, securing artists transportation to and from the venue, and booking the ticket promoter to host the ticket sales for the concert. While staging the event, they will be responsible for managing the equipment, artist merchandise, and ticket gate setup. They will be required to train and oversee the tasks for concert staff, volunteers, the videographer and the photographer—prior and during the event. With bookings for the concert, the accounting and sales director will support to ensure all booking fees, staff, and artists are paid, and are within the allocated budget. While staging the event, they will assist with the management of ticket and artist merchandise sales. For both these project stages, the events coordinator will receive further support from the project manager and team lead to ensure all of these deliverables align with the project scope. Except for promoting the event, the remaining project stages—planning, managing of the financials, and completing the project—the events coordinator will act as a support for other team members, to ensure the completion of each stage's deliverables.

Responsibility Matrix

Our project team's task responsibilities are detailed in the RACI matrix below. Each task represents a deliverable of the work breakdown structure for the project. Refer to the work breakdown structure, in Appendix D, for more information. Only one person is responsible for each task. However, as our dedicated project team consists of only four roles, several of our team members can support or assist with many of the tasks listed.

RACI Matrix

Project Team				
Tasks	Project Manager/ Team Lead	Accounting/ Sales Director	Marketing/ Promotion Director	Events Coordinator
Plan Event	R	S	S	S
Manage Financials	S	R	S	S
Manage Bookings	S	S		R
Promote the Event	S	S	R	
Stage the Event	S	S	S	R
Complete the Project	R	S	S	S
				R= Responsible S= Supports

Change Control Documents

See appendix B.

Meeting Minutes

All team meeting minutes, detailing the topics discussed and project action items, are organized by date below.

January 17th, 2023

Time	Location	Attendance
10:00-10:20 AM	Project Classroom	Abby Kadyk, Brad Haws, Emma Panter, Michaela Graham

Topics Discussed

For our initial project meeting, we introduced ourselves to the team. We each discussed our educational and professional background and identified the skills and strengths that we could contribute to developing and executing the project. After compiling a list of our relevant skills, a team brainstorming session was conducted to identify possible project topics. Project topics suggested included, planning a career fair, developing a society at Mount Royal University, a craft fair, a website, a ski trip, a music festival, and a musical event. After some discussion, we determined that the project topic, which aligned with our team member's strengths and consisted and had a reasonable scope, was planning a musical event. To conclude the project meeting, we determined team member availability for future project meetings. Each team member was added to a What's App group chat specifically for project communications. Based on team member availability, we agreed to meet during our class time on Tuesday and Thursday afternoons after 3 pm. Established tasks for the next meeting, including researching our selected project topic to narrow project scope.

Action Items

- Conducted team member introduction
- Identified team member skills and strengths
- Selected project topic
- Established team member project chat on What's App
- Determined project meeting availability
- Next Meeting: review project topic research

January 24th, 2023

Time	Location	Attendance
10:00-10:20 AM	Project Classroom	Abby Kadyk, Brad Haws, Emma Panter, Michaela Graham

Topics Discussed

Conducted a scrum meeting to discuss new information team members uncovered in their research around our chosen project topic. Started development of a work breakdown structure of the project report deliverables listed in the rubric to draft a schedule to track their completion. Brainstormed and compiled a list of possible tasks and deliverables required in planning a musical event.

Action Items

- Conducted scrum meeting.
- Compiled list of project topic research.
- Reviewed project report rubric to identify deliverables.
- Developed Work Breakdown Structure for project report.

- Brainstormed and compiled a list of our project topic deliverables.
- Next Meeting: research collaboration meeting.

January 31st, 2023

Time	Location	Attendance
10:00-10:15 AM	Project Classroom	Abby Kadyk, Brad Haws, Emma Panter, Michaela Graham

Topics Discussed

Reviewed project report deadline and deliverables. Compiled research into a shared Google document and added it to a shared Google Drive for project deliverables. Began to narrow the project scope to a single-night electronic dance music concert hosted at a local music venue in Calgary. Reviewed project report deadlines and deliverables. Discussed the potential goal or outcome for the project we selected. Agreed to finalize the scope of the project for our next meeting.

Action Items

- Developed a shared Google Drive to collaborate on project deliverables.
- Narrowed project scope to a single-night EDM concert at a local venue.
- Brainstormed potential project goals.
- Next Meeting: finalize the scope of the project.

March 7th, 2023

Time	Location	Attendance
10:00-10:10 AM	Project Classroom	Abby Kadyk, Brad Haws, Emma Panter, Michaela Graham

Topics Discussed

Developed a draft of a project scope statement. Established that we would approach the project from the perspective of an event promoter planning the concert to increase the social media following for EDM artists. The team discussed the potential costs of the project and decided to conduct further research to begin development on the budget. Project research tasks were divided and distributed to by potential deliverables of the project to each team member, including, marketing, venue, legal regulations, and artists. Agreed to conduct a virtual collaborative research meeting to gather information for the project budget.

Action Items

- Draft project scope statement.
- Identified project approach as event promoter.
- Determined project goals.
- Divided research tasks to team members by project deliverables.
- Next Meeting: conduct virtual collaborative research meeting for budget.

March 9th, 2023

Time	Location	Attendance
4:00-5:00 PM	Google Meet (Virtual)	Abby Kadyk, Brad Haws, Emma Panter, Michaela Graham

Topics Discussed

Conducted a work meeting to collaborate on research to identify the details of the project topic. Our research helped us narrow the scope of the project to two EDM artists–Vancouver based group *The Funk Hunters* and an undetermined Calgary based artist. We selected The Palace as the event venue for the concert. Agreed to conduct further research in each of these areas to estimate the expenses of the project to confirm the projects viability. Reviewed rubric project report deliverables and divided them equally among team members. Established tasks for the next meeting, to draft the work breakdown structure, organizational team structure, and project budget.

Action Items

- Conducted collaborative research meeting.
- Determined concert artists.
- Selected event venue.
- Added budget research to Google Drive.
- Developed project rubric schedule for deliverables, and divided among team members.
- Next Meeting: agreed to draft the WBS, team structure, and budget.

March 30th, 2023

Time

10:00-11:30 AM

Location

Project Classroom

Attendance

Abby Kadyk, Brad Haws, Emma Panter, Michaela Graham

Topics Discussed

Reviewed completed project report deliverable tasks to finalize and format for the report. Identified the remaining report revisions needed, and worked to complete individually. Discussed and identified the lessons learned from the project. The team worked together to develop the executive summary and approached our instructor, David, for final feedback on the project before submission on March 31st. The team agreed to finish the remaining report content by 5PM today, to allow for the final edits and formatting of the report.

Action Items

- Conducted collaborative report review and work meeting.
- Identified project lessons learned
- Developed executive summary
- Received instructor feedback

Lessons Learned

During the process of planning, organizing, and executing our project, there were several lessons learned by our team. Organizing a concert is complex, and the lessons we learned along the way, both contributed to our project's success, and identified areas we could improve. Our team's successes and areas for improvement in the management of this project are detailed below.

Our successes

- Established good team communication early in the project.
- Remained in frequent contact throughout the project.
- Identified team member skills at the beginning of the project to assist with determining project roles.
- The team took Initiative to start early on the project report.
- Frequent project updates with the team.
- Sharing and organization of project deliverables among the team.
- Attention to project topic details, to ensure all elements of the project were identified and considered

Our areas for improvement

- Understand the minutia of the project report and chosen topic.
- Refine and maintain the project scope.
- Earlier development of project deliverable schedule and assignments for team members.
- Keeping to strict project deliverable deadlines.
- Identify the scope of project tasks.
- Assign more than one person to support the completion of report deliverables.
- Earlier start for planning a concert event.

Appendices

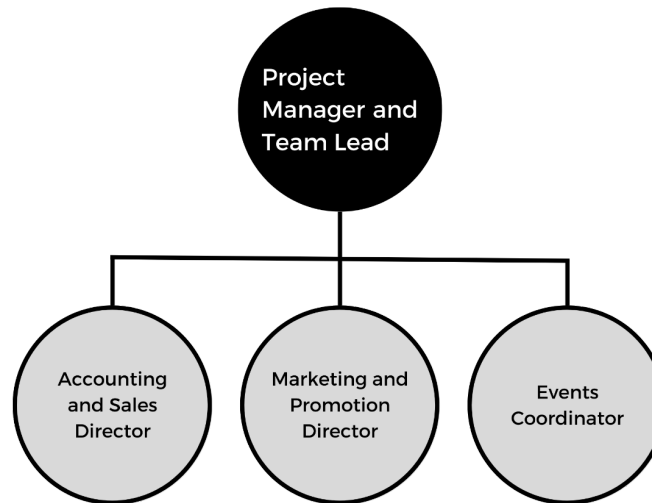
Appendix A: Budget

Budget Breakdown					
Categories		Details	\$ Estimated	\$ Sales Tax	\$ Actual
Expenses					
Bookings					
	Venue Rental	The Palace-Downtown Calgary	\$5,000.00	\$250.00	\$5,250.00
	Artist Fees-Dojo Entertainment	Main Act-The Funk Hunters	\$10,313.00	\$0.00	\$10,313.00
		Opening Act-Netsky	\$1,500.00	\$0.00	\$1,500.00
	Artist Allowance	The Funk Hunters Performer Allowance	\$1,200.00	\$0.00	\$1,200.00
	Event Promoter	Dojo Entertainment-10% of Artist Fee	\$1,181.30	\$59.07	\$1,240.37
	Ticket Promoter	Eventbrite (2% + \$0.59 per ticket-1250 tickets)-\$35	\$889.75	\$44.49	\$934.24
	Transportation	Artists (2 Trips-Uber XL)	\$26.00	\$1.30	\$27.30
Subtotal					\$20,464.90
Staff					
	Marketing and Promotion Director	1 Person (\$58 an hour-8 Hours)	\$448.00	\$22.40	\$470.40
	Project Manager and Team Lead	1 Person (\$51 an hour-8 Hours)	\$408.00	\$20.40	\$428.40
	Accounting and Sales Director	1 Person (\$28 an hour-8 Hours)	\$224.00	\$11.20	\$235.20
	Events Coordinator	1 Person (\$26 an hour-8 Hours)	\$208.00	\$10.40	\$218.40
	Videographer	1 Person (8 Hours-\$107 an hour on site, \$67 an hour editing)	\$682.00	\$28.10	\$690.10
	Photographer	1 Person (8 Hours-\$75 an hour on site and editing)	\$616.00	\$30.80	\$646.80
	Health Services	2 Paramedics (\$36 an hour each-4 hours)	\$288.00	\$14.40	\$302.40
	Bouncer/Door Security	Ticketing/Bouncer (2 People-\$21 an hour each-4 Hours)	\$168.00	\$8.40	\$176.40
	Promotional Distributors	2 People (\$15 an hour each-4 Hours)	\$80.00	\$4.00	\$84.00
	Merch Staff Volunteers	2 Volunteers (Free Ticket to Show)	\$70.00	\$0.00	\$70.00
	Stage Crew	Stage Setup/Teardown (2 Volunteers-Free Ticket to Show Each)	\$70.00	\$0.00	\$70.00
Subtotal					\$3,292.10
Marketing and Promotion					
	Radio	Ad Slot (Radio Show-1 Week of Daily 60 Sec Ad)	\$250.00	\$12.50	\$262.50
	Print	Poster Advertisements (100 Units)	\$30.00	\$1.50	\$31.50
	Social Media	Boosted Instagram Ad (1 Ad-1000 CPM)	\$9.21	\$0.46	\$9.67
Subtotal					\$303.67
Materials and Merchandise					
	Merchandise Production	CDS (50 Units-\$10 per unit)	\$500.00	\$25.00	\$525.00
		Shirts (50 Units-\$13.77 per unit)	\$688.80	\$34.43	\$723.03
		Vinyl Stickers (50 Units-\$1.40 per unit)	\$70.00	\$3.50	\$73.50
	Stage Decor	Stage Backdrop	\$300.00	\$15.00	\$315.00
	Artist Merchandise Services	Square	\$47.82	\$2.39	\$50.21
		Square Fees (2.65% per transaction-all merch units sold)	\$80.83	\$4.04	\$84.87
		Cash Float	\$50.00	\$0.00	\$50.00
Subtotal					\$1,821.61
Expense Total					\$25,882.28
Contingency Fund					
	10% of Expense Total				\$2,588.23
Grand Total					\$28,470.51
Incoming Revenue					
	Ticket Sales	\$35 Per Ticket (1250 Units)	\$43,750	\$0.00	\$43,750.00
	Merch Sales	CDS Priced at \$25-\$15.66 profit per unit (50 Units-80% of Gross Sales)	\$826.40	\$0.00	\$826.40
		Shirts Priced at \$30-\$15.93 profit per unit (50 Units-80% of Gross Sales)	\$617.40	\$0.00	\$617.40
		Vinyl Stickers Priced at-\$6-\$4.76 profit per unit (50 Units-80% of Gross Sales)	\$190.40	\$0.00	\$190.40
Gross Income					\$45,184.20
Net Profit					\$16,713.69

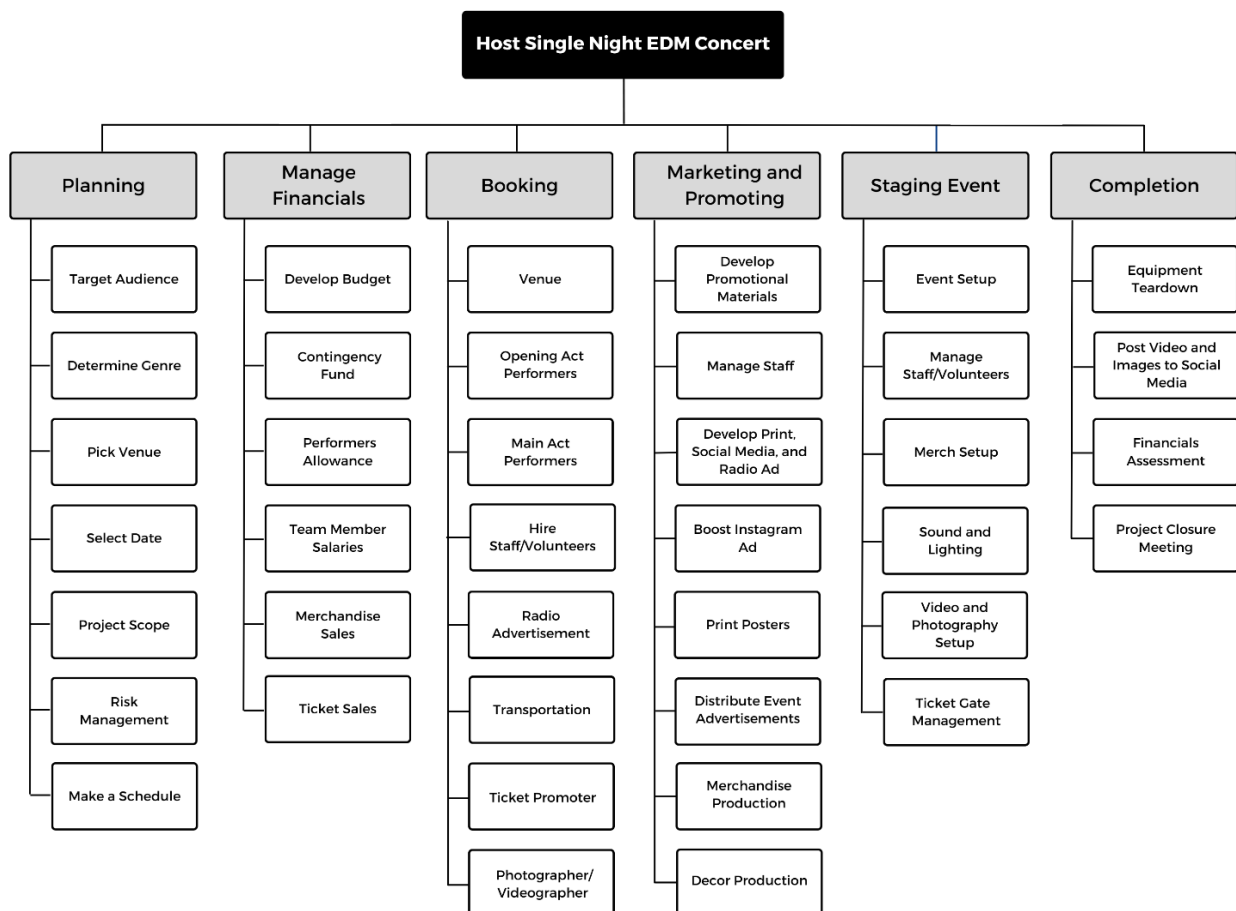
Appendix B: Change Control Document

Project name _____		Project sponsor _____	
Request number _____		Date _____	
Originator _____		Change requested by _____	
Description of requested change:			
Reason for change:			
Areas of impact of proposed change - describe each on separate sheet			
<input type="checkbox"/> Schedule	<input type="checkbox"/> Risk	<input type="checkbox"/> Other _____	
<input type="checkbox"/> Scope	<input type="checkbox"/> Cost		
<u>Disposition</u>	<u>Priority</u>	<u>Funding Source</u>	
<input type="checkbox"/> Approve	<input type="checkbox"/> Emergency	<input type="checkbox"/> Management reserve	
<input type="checkbox"/> Approve as amended	<input type="checkbox"/> Urgent	<input type="checkbox"/> Budget reserve	
<input type="checkbox"/> Disapprove	<input type="checkbox"/> Low	<input type="checkbox"/> Customer	
<input type="checkbox"/> Deferred		<input type="checkbox"/> Other	
<u>Sign off approvals</u>			
Project manager _____		Date _____	
Project sponsor _____		Date _____	
Project customer _____		Date _____	

Appendix C: Team Structure Organizational Chart



Appendix D: Work Breakdown Structure (WBS)



References

- Alexa. (2015, January 29). New study highlights interesting statistics of EDM listeners. *EDM Sauce*. <https://www.edmsauce.com/2015/01/29/new-study-highlights-interesting-statistics-edm-listeners/>
- Bramley, J. & Denny, L. (2016). *LeeFest music & arts festival 2016: Event management plan*. Phizzwizzards Ltd. https://cds.sevenoaks.gov.uk/documents/s28253/Supplementary%2010%20LeeFest2016EventManagementPlanV3_Redacted.pdf
- Bridges, J. (2021, May 4). How to plan an event: Event planning steps, tips & checklist. *ProjectManager*. <https://www.projectmanager.com/training/how-to-plan-an-event>
- Caciur, T. (2012). *Organization of a large scale music event: Planning and production*. Haaga-Helia University of Applied Sciences. https://www.theseus.fi/bitstream/handle/10024/39161/caciur_tatiana.pdf?sequence=1&isAllowed=y
- Canadian Council for Aboriginal Business. (2018, November 16). How many security guards or staff do I need for my event? *Central Protection Services*. <https://www.centralprotection.ca/security-services-for-your-event-edmonton>
- City of Calgary. (n.d.-a). *Apply for a noise exemption permit*. <https://www.calgary.ca/bylaws/noise-exemption-permit.html>
- City of Calgary. (n.d.-b). *Business licensing and permits*. <https://www.calgary.ca/for-business/licences.html>
- City of Calgary. (n.d.-c). *Businesses not requiring a municipal licence*. <https://www.calgary.ca/for-business/licences/not-required.html>
- City of Calgary. (n.d.-d). *Bylaws related to noise*. <https://www.calgary.ca/bylaws/noise.html>
- City of Calgary. (n.d.-e). *Special events - business guide*. <https://www.calgary.ca/for-business/licences/special-events.html>
- ChatGPT. (2023, February). Various questions and responses. Retrieved from <https://chat.openai.com/chat>
- Commonwealth. (n.d.). *Commonwealth bar & stage*. <https://www.commonwealthbar.ca/rentals>
- Eventbrite. (n.d.). *The EDM audience analysis*. https://eventbrite-s3.s3.amazonaws.com/marketing/britepapers/Eventbrite_EDM_Social_Media_Listening_Project.pdf
- InitLive. (2021, January 25). *The complete step-by-step festival planning guide*. <https://www.initlive.com/blog/festival-planning>
- Palace Theatre. (n.d.). *Special events*. <https://www.thepalacetheatre.ca/bookings>
- Print Plus. (n.d.). *Flyers*. <https://www.printplus.co/flyers-printing-calgary/>

Ryan, D. (2021, July 27). The ultimate guide to event project management. *ClickUp*.
<https://clickup.com/blog/event-project-management/>

Sgalbazzini, M. (2018, September 11). Why social media is a key part of marketing in the electronic music industry. *6am Group*. <https://www.6amgroup.com/social-media-key-marketing-electronic-music-industry/>

The Funk Hunters. (n.d.). *The Funk Hunters*. <https://thefunkhunters.com/>