

EUROPEAN

**DIY  MUSICIAN
CONFERENCE 2019**

OUTCOME PAPER

PREPARED BY

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ADVISOR

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A Message for You

First and foremost, congratulations on being selected as to be a part of the CD Baby & Berklee Valencia European DIY Musician Conference! This will likely be most rewarding and challenging project you'll work on at Berklee. Being able to work so closely with staff from both Berklee and CD Baby is going to provide you with invaluable insight and real-world experience that will greatly benefit you during and after your time here at Berklee.

We have created this guide for you to be able to reference throughout your work as Project Manager, Talent Manager or Marketing Manager. Although you will probably face your own set of unique challenges to overcome, we hope that this guide will help you make the best decisions possible and serve as a general reference that you will be able to learn from.

If at any point you feel like this guide isn't providing enough information, please feel free to contact us at jigconnor@gmail.com, ariverarivero@berklee.edu or spiedrahita@berklee.edu

Project Summary

After hosting many successful DIY Musician Conferences in the United States, CD Baby was proud to announce the first ever European DIY Musician Conference in 2018. CD Baby continued collaborating with the Berklee College of Music's Valencia campus in Spain and presented their second edition on April 5th, 6th and 7th 2019. The conference is to be spearheaded by a team of students from the Global Entertainment and Music Business masters program, completing the Culminating Experience requirement if selected and successful in their position.

There are dozens of music industry conferences, but most offer very little takeaway value to independent artists. The DIY Musician Conference is the antidote to all of that. The programming, speaker selection and networking events are geared towards independent musicians hoping to have their music reach a global scale. The conference is intended to bring artists the information, tools, resources and people that could help them grow professionally and creatively.

Who GEMB students, Berklee Valencia Faculty, CD Baby Marketing Department

What Music business conference, which includes keynotes, workshops, networking and performance opportunities through night events

Where Berklee Valencia Campus and Palau de les Arts - Reina Sofia (Aula Magistral)

When Typically first week of April, three day event as a suggestion

Project Objectives

The DIY Musician Conference originated years ago in the United States with the aim of helping DIY musicians to develop their careers. Last year, CD Baby decided to bring the conference to Valencia, Spain with the help of Berklee Valencia. The second year the conference was held in April and has proven to be quite successful for all parties involved. Berklee offered three positions for the conference which included Project Manager, Talent & Partnerships Manager and Marketing & Communications Manager. These three roles have different responsibilities but there were three main objectives the team shares.

- **Program Content & Organization** The first thing that should be determined is what ticketing platform will be used and the price points for each tier. Then, determine the on-sale timeline to be approved by CD Baby so coordination can start happening between both teams. By creating this timeline, the overall project schedule begins to come together when you consider when dates, speakers and special events should be announced in accordance to price increases or discount codes being released.
- **Networking/Artist Showcasing** It's important that while communicating ticket sale strategies that you keep in mind that attendees want to see what they're buying first so do everything in your power to answer the question "Why should I go?". Most attendees travel to DIY, so it's important to make them feel confident in their decision to purchase their pass and invest their time into the conference. The best way to do this is by posting and e-mailing about speakers as they're confirmed, upload photos and videos from last year's folder, and sharing relatable articles or clips about independent musicians from CD Baby's website or similar outlets.
- **Ticket and Event Promotion** Once you reach your goal, you'll have to handle any refund requests so please determine what circumstances refunds could be processed and how. This means setting rules like, if there's an emergency or their flight got cancelled, would this be a valid reason to refund them? Can friends of attendees come to the after parties or would they need to purchase a separate ticket? Are we selling at the door? Find answers to any questions you anticipate and you'll be ahead of the process.

Resources

Lead Conference Organizer

Alex Perrin

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Head of Operations

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Student Affairs

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Head of Production

John Gibbe

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Project Manager Role

Written by James Connor

As the Project Manager, you will be responsible for several main tasks relating to the logistics of the event. This will include speaker selection and scheduling, day of show logistics, speaker travel and accommodations, developing the event schedule, and volunteer management.

This event takes an extreme amount of coordination between you, your team members, and your faculty advisor. I highly recommend getting together with your team members as soon as possible after the team is formed to figure out what each other's strengths and weaknesses are. The more aware of your team members abilities, the easier it will be to delegate tasks and work together effectively.

Throughout the year your roles may change slightly depending on people's strengths and weaknesses, so again, be sure to have this at the forefront of your mind in order to work as efficiently as possible. With the amount of work that this project requires, it's essential that you can trust your teammates to complete their tasks independently.

Task 1: Developing a List of Potential Speakers

Just like the artists at any good music festival, the speakers at a conference are the backbone of the entire event. They are the main reason that people are traveling from across the world to attend this conference, so as the Project Manager it is imperative that you curate the highest quality lineup of speakers possible.

The first thing you'll have to do is create a list of 20-30 non-Berklee speakers from different areas of the music industry that you believe can provide insight specifically to a DIY musician. (It's important to always keep this in mind throughout the speaker selection process as not everyone has information that would be relevant to this specific audience.) The reason you need to start with so many is because it is likely that many will not be able to attend for a variety of different reasons.

I recommend you set a meeting with your contacts at CD Baby so you can fine-tune this list and rank all of the speakers by the projected value they can offer to the conference, relevance to the DIY musician, and geographic logistics / costs. These are the main things you have to consider when developing this list of speakers. Roughly half of the speakers at the conference will be provided by CD Baby, so you have to ensure that the speakers that you are bringing are going to be covering different topics than their speakers. This will ensure a good variety of topics for attendees to choose from.

Task 2: Speaker Outreach

Once the list is finalized, you should immediately start reaching out to these potential speakers and gauging interest and availability. This process can take a while, but I suggest that you create a template email that you can then tweak for each new prospect. This will save you a lot of time as you will be sending dozens of these emails. Just remember to give each email a personal touch.

Throughout the initial reach out process, always keep in mind the event's budget, specifically for international speakers. You will be able to bring one Berklee staff member from Boston via a Berklee grant. We were able to bring three speakers from the United States in total, not including CD Baby staff.

Task 3: Interviewing Potential Speakers

As you begin to hear back from the potential speakers, the next step is to schedule interviews with each of them. Alex (faculty lead) and I conducted each interview together. Let the candidates know ahead of time to come prepared with some potential ideas for their keynote and / or session. This will help you determine who fits where within the conference schedule.

For higher profile candidates, it will likely be clear after one interview whether or not they should be speaking at the event, and you can offer them the position immediately. For all other speakers, I would recommend doing a few rounds of interviewing. This will allow you to bring forward the best candidate from each round, leaving you with the highest quality speakers for the conference.

Each week you will have a team video call with CD Baby. During this call make sure you are keeping them up to date with speaker developments from the previous week. Although you have the freedom to bring your own guests, it is important that CD Baby is in the loop throughout the entire process.

Developing the Schedule

Who Fits Where?

Once the speakers are locked in, you need to start developing the two-day schedule. The first day of the conference has been at Aula Magistral the past two years and I highly recommend booking it again for next year. The schedule for day one is linear as their only one stage, so it is easy enough to figure out. The main thing to consider is which speakers presentations will translate well into a keynote structure (day one), and which ones will work better as a breakout session (day two). Also, do your best to make sure there is a balance between speakers provided by Berklee and ones provided by CD Baby.

Developing the schedule for day two is a bit more tricky and requires a strong attention to detail. We utilized seven rooms across Berklee's campus for breakout sessions as the second day is based around smaller groups and more specific topics. The best way to organize this schedule is to develop an excel sheet where you can visualize the schedules for each room throughout the day. Work closely with CD Baby and your lead faculty advisor throughout this process. As always, keep the attendees in the forefront of your mind as you develop the schedule.

	Sala E (70)	A69 (38)	Library (75)	Spanish Room		Tech Lab B05 (20)
				B63 (20) or Ensemble Room	B65 (20)	AKSS Recording Studio (20)
50 Minutes	Branding for Musicians - Jeanny Ricci (Strawboscopics)	Facebook Ads Manager for Musicians - Andrea Marin (berklee)	Music Publishing: The Key to Getting All of the Money You Are Owed - Jon Bahr	RP 1a1: ¿Qué son las Relaciones Públicas y por qué las necesitas? - Kaytee Long (DIY Music PR)	Office Hours Berklee	
50 Minutes	How to Build a Sustainable Music Career and Collect All Revenue Streams - Emily White	How to get a slot in music festivals - Rebecca Halifax (The Great Escape festival)	The DIY Musician Podcast Live: How to build your list and make a profit by GIVING AWAY your music	Cómo preparar tu música para un lanzamiento exitoso - Erika Parr (CD Baby)	Office Hours Strawboscopic	Recording Workshop: Demystifying Microphones and Recording Techniques - Liz Teutsch and Ido Goldberg (Berklee)
50 Minutes	Leverage Youtube to accelerate you career in the music industry - Cloudkid	Emotional Intelligence for Musicians - Rosana Corbacho (She Said So)	What Every Indie Artist Needs to Know About the Law - Joel Andrew	Como girar en Espana, la perspectiva d'un promotor espanol - Nacho Molto (Serious Fan Music)	Office Hours - CD Baby	Recording Workshop: Demystifying Microphones and Recording Techniques - Liz Teutsch and Ido Goldberg (Berklee)
1.5 hours						Mr Bill? How I Made A Tune with deadmau5
50 Minutes	Breaking Into The Market - How to Decide When to Say Yes - Paul Pacifico	Music and Gaming, the new creation frontier for musicians - Cherie Hu	How to Prepare Your Music For a Successful Release - panel (CD Baby)	Como funcionan los derechos de autor y licencias de musica en la Union Europea - Tano Darios (Berklee)	Office Hours She Said So	Video Production Masterclass - Jon Forsyth (Berklee)
50 Minutes	How music licensing and copyrights work in the European Union - Tano Darios (Berklee)	How to Target Your Fans by Building a Campaign with Show.co Ads Builder - Jason Hobbs (The Found Group)	The Truth About Spotify Playlists - Chris Robley (CD Baby)	CD Baby Preguntas y Respuestas en español - Erika Parr, Cristina Cano (CD Baby)	Office Hours Cloudkid	Video Production Masterclass - Jon Forsyth (Berklee)
4 hours	Final Meet-Up					

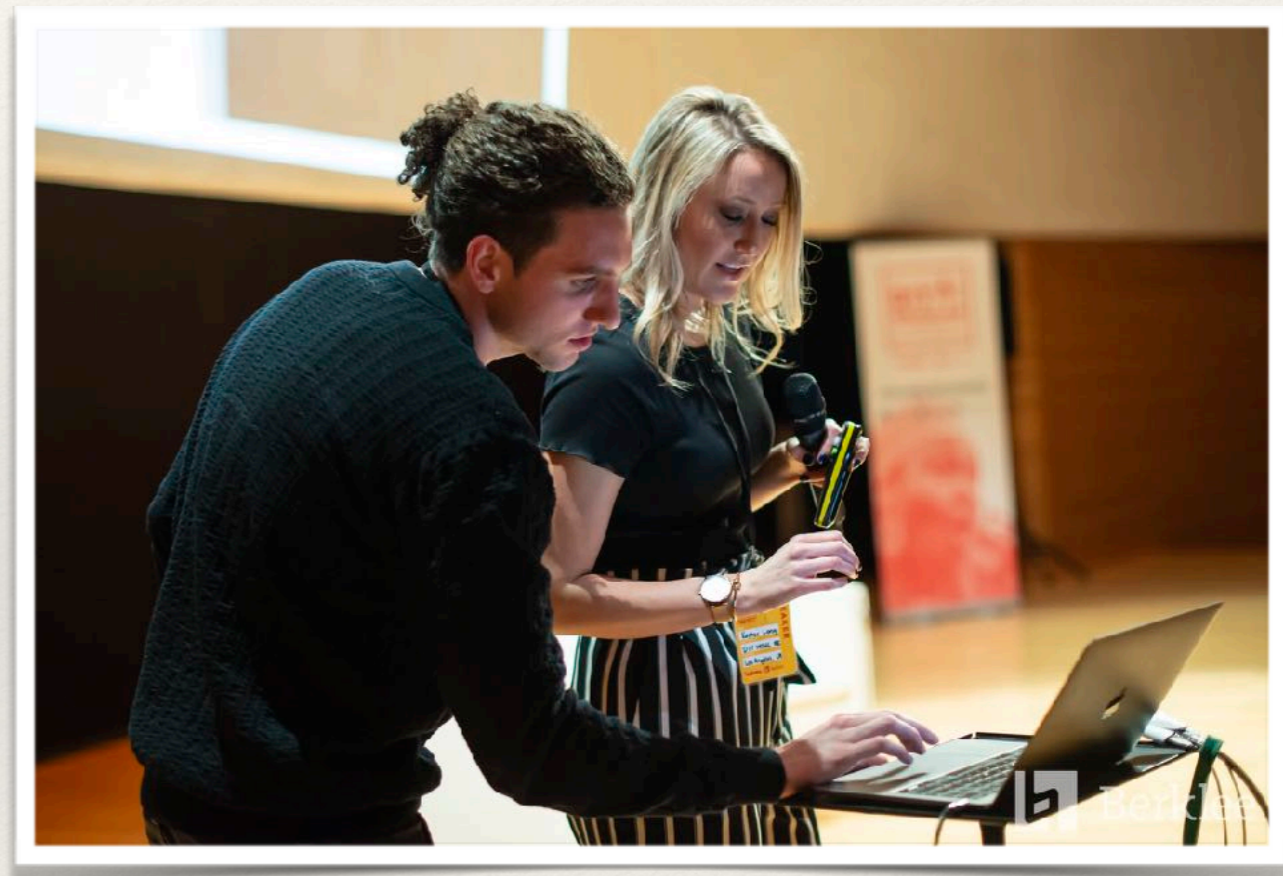
Day of Show Responsibilities

Most Important: Compiling Assets

On the first day, each speaker will be delivering a keynote presentation that will more than likely involve a visual presentation. It will be your responsibility to acquire all of the presentations ahead of time. A good idea to knock out two things at once would be to include a note on each speaker's itinerary asking them to send over their slides. This way you can provide them with their itineraries and collect all the slides at the same time. I recommend doing this at least two weeks ahead of the conference as it can take some time to get everyone's back, and you don't want to be scrambling at the last minute for such an important asset. Let them know ahead of time to send their decks in the same format to save yourself the headache of formatting issues.

Once you have everyone's presentations and have the schedule set, you should compile them all into one deck so that you can use one computer for the whole day. It will be more aesthetically pleasing and less work for you in the long run.

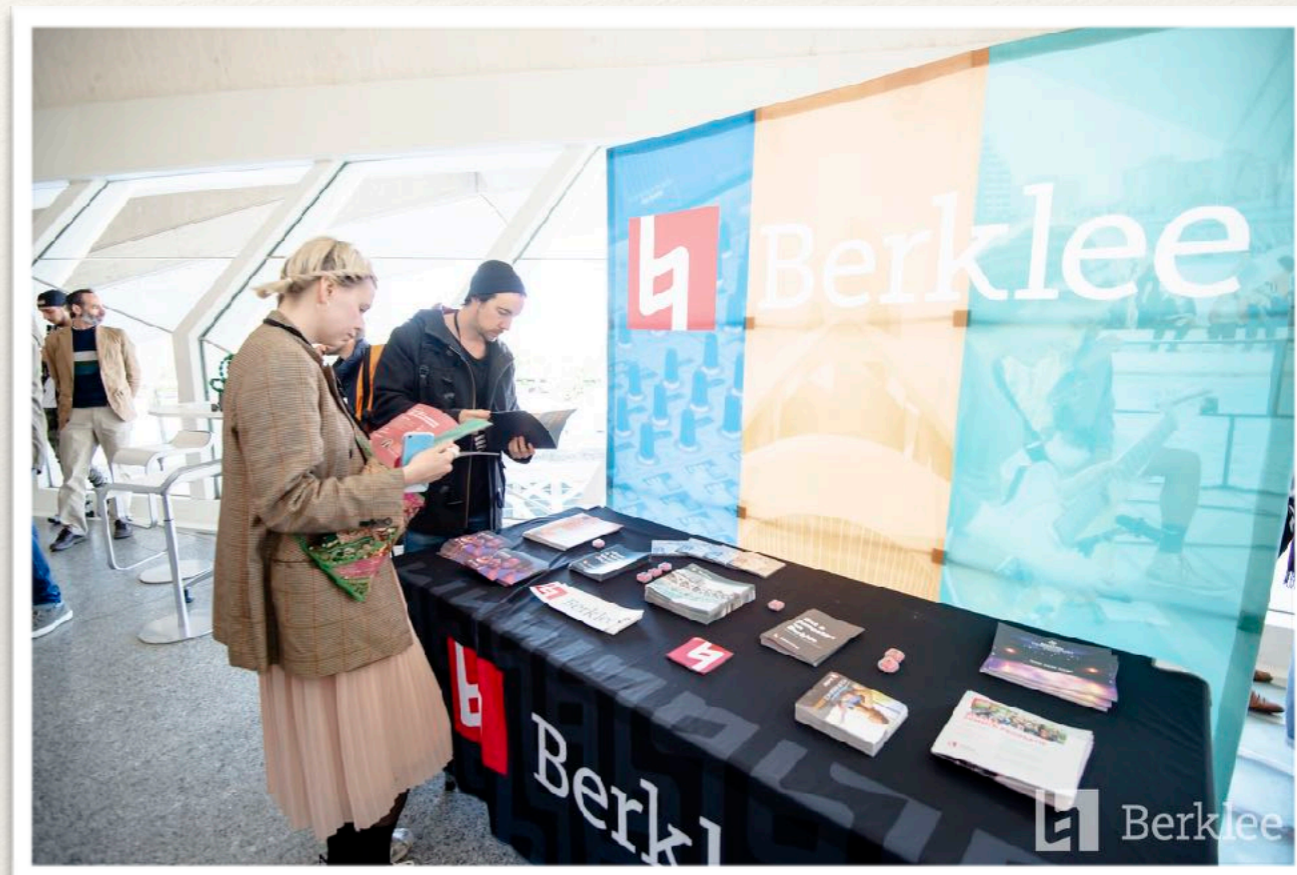
Do what you can to avoid this, but plan for there to be issues during some speakers presentation. Something will always go wrong, so just be hyperaware of how the slides are looking. There were a few times where I had to get up on stage and fix something or assist one of the speakers during a presentation. Be on your toes!



Day of Show Responsibilities Cont.

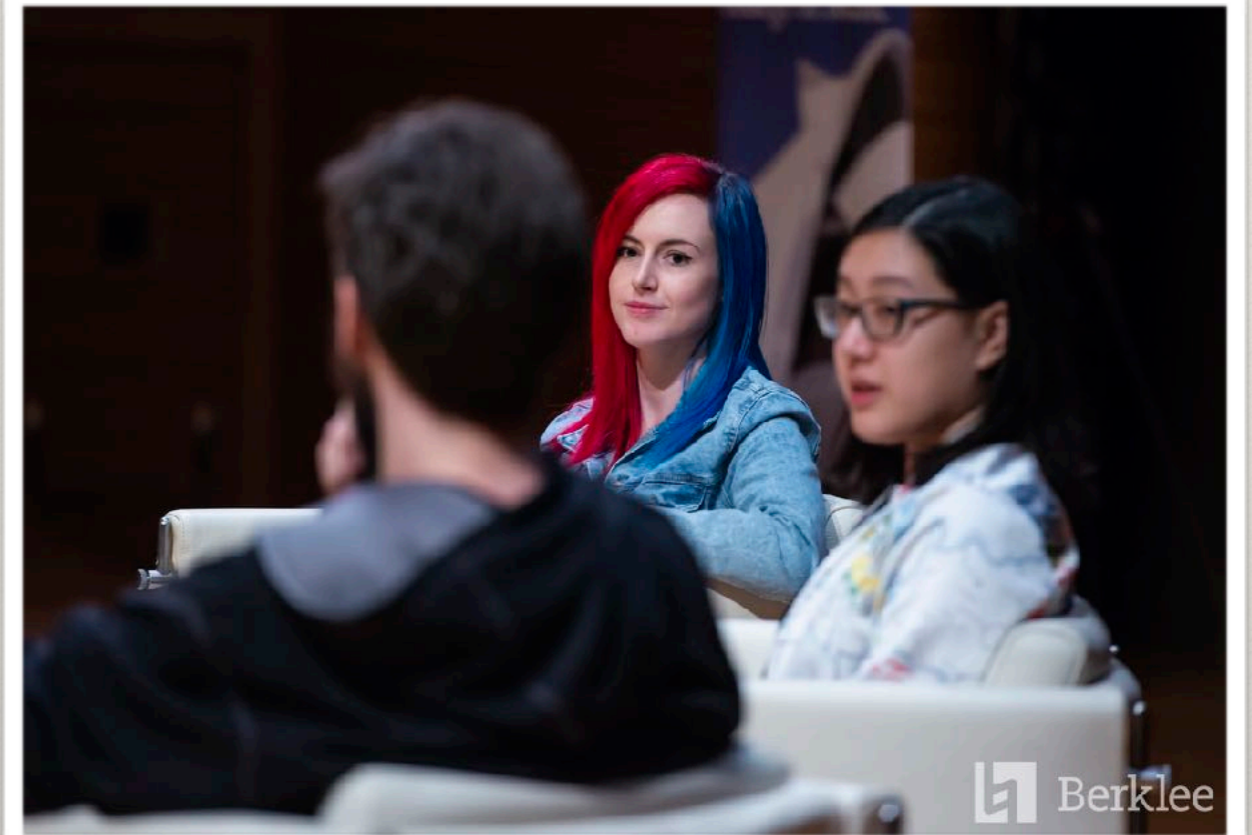
As the Project Manager, you will have a lot of responsibilities during the conference. You will be responsible for the following things:

1. **Master of Ceremonies** (Introducing all of the speakers on stage and regrouping with the audience after breaks)
2. **Day 1 Check-In** (Greeting early bird guests as they enter Berklee's campus and get their conference badges)
3. **Set up/tear down** (Setting up Aula Magistral for Day 1 and Berklee for Day 2 with conference signage and branding, clearly marked signed for hard to find rooms)
4. **Volunteers/Helpers** (Managing the fellows / faculty volunteering, ensuring everyone has what they need to do their job correctly)
5. **Time Keeping/Conference Flow** (Giving the proper signals to speakers to ensure they are staying within their allotted time slot)
6. **Speaker Liaison** (You will be all of the speakers point of contact; you will have to ensure that all of their needs are being met, and that each of them are on time for their presentation)





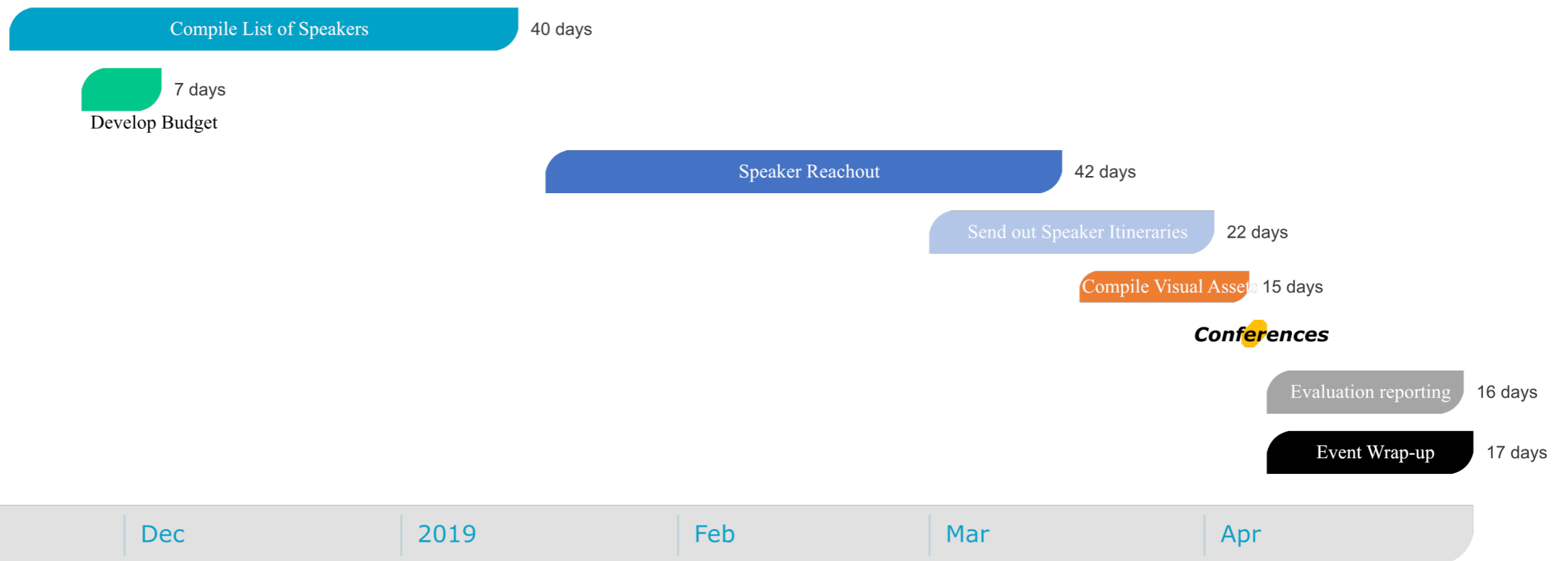
New Forms of Monetization for Artists Panel



Emma McGann
Cherie Hu
Mr. Bill



Project Manager GANTT



Talent & Partnership Manager Role

Written by Annelise Rivera Rivero

The Talent & Partnership Manager has to coordinate the content of the conference with CD Baby and produce the concerts which take place during the conference. It is recommended to be able to speak Spanish (as this position involves some communication with venues in Valencia).

For this role, you'll be working closely with the Project Manager to help solidify the themes and concepts for the programming. If the Project Manager organizes the day-time event, the Talent & Partnership Manager organizes the night-time events and networking opportunities.

Being patient and reliable is necessary in this position, since you will be speaking to attendees or students who want or will be selected to perform at the after events. This means taking time to listen to music submissions, inform selected artists about soundcheck and technical requirements, gently rejecting artists who didn't make the cut, and maintaining a firm schedule for the sake of time and comfort.

Task 1: Produce Concerts and Networking Events

The idea to create three official events came from our conversations with the CD Baby team where they expressed they wanted an event on check-in day for the people who were already in Valencia for early registration and to begin the networking as soon as possible. My focus for the first event was to find a place that would fit around 80 people, which is the amount of people we were expecting would show up for check-in on the first day. We also wanted a places that were either walking distance to campus and would allow us to purchase drink tickets at a discounted rate so that we could accommodate everyone. For the second and third event, my focus was mostly on space and on production capability. Since we were expecting more people on the second and third day and we were doing showcases during both of these activities.

- **Distance** The venue selection began with Google searching venues near school and in the heart of Valencia. The priority was that all these locations had to be easily accessible and in nicer neighborhoods since the events were taking place at night. Keep in mind public transportation and cost when determining locations as well.
- **Stage/Production Capabilities** All the venues needed to be able to have their own in-house production equipment so that we could save on that cost. We needed to guarantee artists that they would have enough space on stage and be able to build their entire technical set up. This also meant communicating with venue owners in the days leading up to resolve any last minute issues and testing for sound and lighting.
- **Cost** Our goal was to keep all three events under 1000 euros, based on last year's budget. None of the venues used last year were used this year and one of the reasons was the increased cost. Contrapunto increased their fee exponentially even though we had worked with them in the past leading us to find another venue for a third of the cost that worked. Negotiating is a skill you'll need for this role, eventually reaching a point where both DIY and venues can start developing a long-term relationship.
- **Availability** I began researching venues before Christmas break and began approaching venues to see if they had availability in January. I'd definitely start approaching venues earlier because some of the places were already booked by the time I began doing so. Regardless, finding other venues wasn't a huge ordeal and they were all selected and confirmed well before the conference began. I approached venues with the idea that we would sign agreements or contracts. As I went further into our talks and negotiation, I realized that they don't have a structure where agreements or contracts are needed. I'd suggesting creating a template for this purpose for next year. This year, we did not work with agreements or contracts with the venues. I had everything in writing through emails and messages and if anything was missing, I'd use those to obtain whatever I had negotiated.

Task 2: Find DIY Artists

The European DIY Musicians Conference specializes in helping independent artists further their career, so booking them for the showcases was always a priority. The Talent & Partnerships Manager acts as a talent buyer for the night events, and plays an important role in making attendees feel valued and understood. The goal is to support musicians who are ready for the next step and give an opportunity to perform in front of a likeminded crowd.

- **Music Curation** Love listening to new music? You're in the right position! You'll be in charge of curating the musical experience for all the night events, asking both Berklee students and attendees to submit their work for consideration. This means creating submission forms, spreadsheets to input their information, making the final selections and communicating the decision to everyone. Remember, that not every DIY Musician will be able to play so remain polite but stern, you have an ear for this so trust it.
- **Technical Riders** It's not necessary for you to know how to create a rider. This year I sent the artists an online service where they could create their riders: musicotec.com. Once you have all the riders together, make sure to send these to the venues several weeks before the event so that they can tell you if they don't have some of the requested equipment. Also, and very important, I warned artists many times that we would NOT provide any instruments, only basic production items. A thing that was very helpful was including them all in an email where they discussed if they wanted to share equipment and only have to bring one of each item. This ended working incredibly well and created a deeper relationship between the participants. Also remember to allow plenty of time for sound check and schedule everything meticulously and keep the sound check going. Most times artists will want to play all their songs on a sound check but it's unnecessary. Sound check FOR ALL THE ARTISTS was vital because any issue that occurred was able to be solved before the show even began.
- **Orders** Occasionally, once you've completed your main task, you'll possibly be asked to get other quotes for things like promotional material for CD Baby, food and beverages for the networking events or requesting musical equipment from Berklee. These are some of the things I handled this year that weren't on my list of tasks but that were able to be done with no problem because everything else was running well.

← European DIY Conference Open Mic form

QUESTIONS RESPONSES 81

European DIY Conference Open Mic form

Thank you for your interest in performing during the second edition of the European DIY Musician Conference. The Open Mic will be on Saturday, April 6th, 2019 from 9:00PM until Midnight. Each selected artist or band will have the opportunity to play 2 songs each. If you are interested in performing, please fill out the form below.

Berklee College of Music will be providing basic backline for the evening.

We anticipate the number of entries will far exceed the number of Open Mic slots. Although we wish there was a way for everyone to get the opportunity to perform, the number of slots will be limited. Selected entrants will be contacted via email and will need to respond within three days, or the Production team will ask another entrant.

If you don't get a performance slot, it doesn't mean we don't love your music -- just that slots are extremely limited and we're doing our best to balance acts by genre so we can present a diverse range of attendees.

Production for the European DIY Musician Conference will be accepting submissions for The Open Mic until March 15th, 2019 and will contact selected artists by March 20th. If you have not heard from the European DIY Musician Conference production team by March 20th, that means you have not been selected. We'll see you at the conference!

Email address *

Valid email address

This form is collecting email addresses. [Change settings](#)

First and Last Name Short answer

Short answer text

Required

Email *

Short answer text

Ticket ID Number *

Short answer text

Link to your music *

Long answer text

Band or Artist Name *

Short answer text

How many people on stage would there be during this performance? *

Short answer text

What instruments will be played during this performance? *

Short answer text

How long would your two song set last? *

Short answer text

What genre is your music? *

Short answer text

Artist Selection Process

I focused on having different types of music for the event. I selected several singer-songwriter performers, R&B, Rap, Rock and Pop artists.

The artists for the showcases held on the Saturday and Sunday of the event were selected from a google form that was edited by me from the previous year's form. This form was sent to every person who purchased a ticket for the conference. I received 80 responses to this form, went one by one listening to each person's music and selecting the artists by genre, quality of music, type of music and general vibe and feel. I had quite a hard time selecting the artists because of how many good ones I had to choose from and unfortunately, left out a couple of artists I would have liked to be in the showcase. On the other hand, there were some artists that submitted their work that were not good at all in my opinion. The process was quite simple, sit down everyday and examine the new submissions and pick the ones I liked, I added them to a google spreadsheet which changed quite often during this process. I ended up curating showcases that included singer-songwriters, folk music, pop music, R&B, Rap and music in Spanish.

I selected 16 performers for Saturday and 7 for Sunday night.

Task 3: Partnerships & Sponsorships



DJ Para Todos

- **Disrupción Records** The student run Disrupción Records label signed several artists in 2019 as it started back up with the new school year. The benefit of their model is that many of these artists are Berklee Students. Nicole Otero, Disrupción Records Marketing Coordinator, contacted me to see if we could feature two of their artists during the showcases. We were able to do this year was feature two Disrupción Records artists as “headliners” for the Open Mic or closing event. We gave them 20 minute slots because of the DIY conference mission and Berklee’s involvement in the conference. For Saturday, we had Autumn Jones from New Jersey as the headliner and for Sunday we had Retrovzor from Venezuela as the headliner.
- **DJ Para Todos** This on campus initiative seeks to improve the equity and diversity in the global DJ scene and foster a healthy, creative culture through DJ and music education, theory, workshops, shows, and other experiences. Jon Sabillon, GEMB student who was awarded a diversity grant for the project, connected DIY to a female Berklee student who learned how to DJ through the initiative. We were able to have two DJs for stage changeovers, intermissions and during the first networking event free of charge.

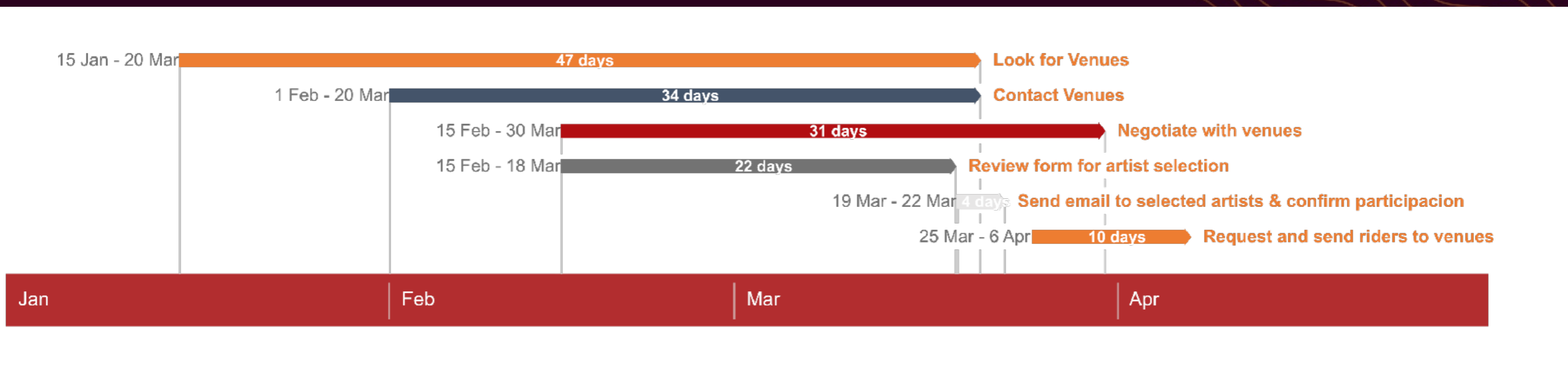
Day of Show Responsibilities

The Talent & Partnership Manager will be responsible for the following things:

1. **Customer Service/Check In** For the first day I didn't work at check-in due to sound check duties at the first venue. For Saturday and Sunday, I was there first thing in the morning helping out during attendee registration and in case anybody lost their badges or any other situation, such as helping with the coffee machines or answering questions about the program
2. **Soundcheck** For all three days, sound check was scheduled in order to make sure everything was working properly and everyone knew where they were going. Sound check was scheduled for the two hours before each show for all three days. I'd suggest three hours for sound check on showcase days because of the amount of change overs which affects time and the possibility of artists arriving late.
3. **Showtime** During concerts, I made sure everyone was in the green room on time, and also gathered artists and got them close to the stage when their turn was coming up. I communicated with the venue staff and made sure everything was running smoothly. I also had the task of handing out the drink tickets and making sure the staff had their food. Enjoy the fruit of your labor and see how people enjoy the show!



Talent & Partnerships GANTT



Marketing Manager Role

Written by Stephanie Piedrahita

As the Marketing and Communications Manager, you will be responsible for the promotion of the CD Baby, Berklee and DIY brand, ticket sale and distribution, and communication between the organizers and attendees. Your responsibilities can range from social media postings, e-mail blasts, discount code creation, graphic design, attendee registration...basically, the person who holds this position must be able to juggle many tasks before and during the event, be “the voice” of the conference before it begins, and be a professional trouble shooter.

Working with CD Baby will give you a lot of support because you can rely on their reach and name to grab people’s attention, but it is your work that will seal the deal for most.

Communication is key within your team and for attendees, so be sure to ask for help when you need it, as you’ll be the most active throughout the year, but set firm deadlines to help organize workflow and have efficient time management.

Being a self-starter is essential here, the sooner you can determine what your hard deliverables are (ticket sale goal, announcement schedule, content creation) and gather them, the easier your job will be as the months roll by. This is a creative role, so have fun thinking of ideas that truly show the value of what this conference has to offer to our speakers and attendees.

Task 1: Ticket Sales

As the Marketing and Communications Manager, you are responsible for one of the most essential tasks of the conference which is to sell the experience to people who would benefit from attending. The ultimate goal is to improve every year in all aspects, but a bigger budget always helps.

- **Platform** The first thing that should be determined is what ticketing platform will be used and the price points for each tier. Then, determine the on-sale timeline to be approved by CD Baby so coordination can start happening between both teams. By creating this timeline, the overall project schedule begins to come together when you consider when dates, speakers and special events should be announced in accordance to price increases or discount codes being released.
- **Pitching** It's important that while communicating ticket sale strategies that you keep in mind that attendees want to see what they're buying first so do everything in your power to answer the question "Why should I go?". Most attendees travel to DIY, so it's important to make them feel confident in their decision to purchase their pass and invest their time into the conference. The best way to do this is by posting and e-mailing about speakers as they're confirmed, upload photos and videos from last year's folder, and sharing relatable articles or clips about independent musicians from CD Baby's website or similar outlets.
- **Refunds and Ticket Requests** Once you reach your goal, you'll have to handle any refund requests so please determine what circumstances refunds could be processed and how. This means setting rules like, if there's an emergency or their flight got cancelled, would this be a valid reason to refund them? Can friends of attendees come to the after parties or would they need to purchase a separate ticket? Are we selling at the door? Find answers to any questions you anticipate and you'll be ahead of the process.

Task 2: Digital Communication

You will be managing the Facebook, Instagram, Twitter pages and the official DIY e-mail inbox, please refer to the login and passwords document for access or ask your CE advisor.

- **Email** This will be your most direct, informative method of communication between you and the audience. You will have to import the email addresses of last year attendees and continue the growth of our newsletter. Then, once the essential information is confirmed, begin communicating with your potential attendees about dates, early bird prices, surveys about programming, speakers or anything you think would help draw in musicians or music professionals.
- **Social Media** While things are being decided or confirmed, it's good to keep social media channels active so attendees become excited to attend, and possibly encourage their friends to come as well. Find appealing videos and photos left by the previous year's students or content produced by CD Baby to help tell the story of what we're building. If you're able to, invest some money from ticket sales and publish one or two ads through Facebook Ads Manager or boost an Instagram post through the Promotions tab that drives traffic to your ticketing website or likes to your page. Sit down with Berklee Valencia for assistance when it comes to navigating the ad creation platform and audience targeting.
- **Website/Graphic Design** Speak to CD Baby about when you'll be receiving the new main artwork for the conference and when the website will be updated. Their team is responsible for those two tasks unless you are a graphic designer, which is helpful when turning around content quickly. If you do not have graphic design experience, just let your advisor and CD Baby know so they can coordinate with their in-house departments. We used Trello to communicate at first but it's best to create your own personal list of what you need created, typed or updated and send emails to CD Baby with direct requests.

Task 3: Promotional Materials

You'll be handling promotional material distribution, this could be physical items like pamphlets, signs, programs and badges or ensuring that all information posted online is up to date.

- **Signage and Merchandise** The conference is great opportunity for Berklee Valencia and CD Baby to display their brand and services that could help aspiring artists who are attending. Both parties have signage and merchandise they'd like to show attendees and may potentially ask you to make a new order in Valencia for delivery. Ask early for quotes once you have the newest artwork and have spoken about which items you'd like to compare expenses, products and presentation options. Think about what kinds of large format signs need to be printed, how you will distribute the program and what items should be given out (notebooks, earplugs and pens were the most popular items).
- **Program** The major selling point of the conference are the workshops, speakers and networking opportunities. Consult with your team about what topics should be covered (we polled Berklee Valencia students) and identify potential speakers from the first week. The Project Manager will confirm speakers and be responsible to send you their photo, session title and biography which you will then use to update the final program document and website and to announce on digital channels. Changes will happen to make sure you have your documents organized to save time, Google Suite will be the best place for your shared workspace.
- **Badges** You will be in charge of credentials once ticket sales are coming to a close. I highly recommend to have CD Baby approve the design and send to print early, we chose to save a good amount of money by printing and cutting it out ourselves but wasted a lot of time by not making it a priority. Also, change Band/Company to Job Title and the last section to City/Country.

Ticketing & Credential Examples

Digital Ticket



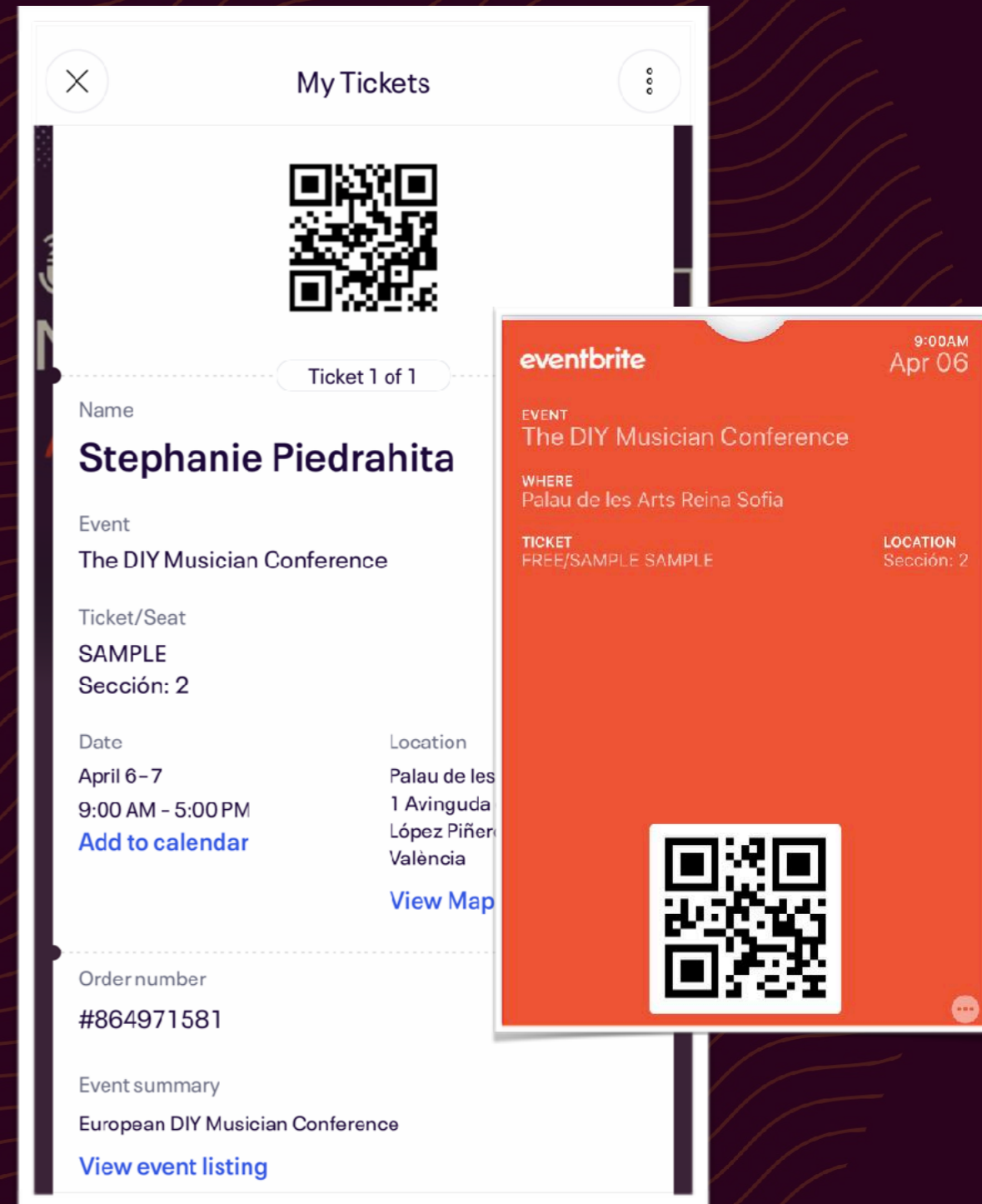
Speaker Badge



Attendee Badge



Staff Badge



Day of Show Responsibilities

The Marketing and Communications Manager will be responsible for the following things:

1. **Information Table** Be available to answer general questions about the program, ticketing and directions throughout the event
2. **Check-In** Confirming attendance of arriving attendees by checking order receipts or guest list and distribute the appropriate badge
3. **Official Communications** Be on call to send out reminder emails or detailing changes to the program or room locations
4. **Content Creation** Manage photographer and videographers while documenting the conference for material to be posted during and after the event
5. **Customer Service** Listen to attendee concerns and find quick solutions to simple problems that would enhance their experience
6. **Collect Feedback** Gather hard data about program quality, attendee information/ satisfaction and collect finding for next year's team



Day of Show Responsibilities

Most Important: Social Media and Email Communication

It'll be your job to work with Berklee Valencia's Marketing department about social media strategies across all platforms for the duration of the event. Being able to cover every session will be impossible, so map out which workshops and speeches you feel need to be covered the most and create a personal schedule for you to pop in and out of rooms. You will also be the human FAQ section so you will need to be able to send out email blasts reminding people of important information like check-in procedure and how to arrive to specific locations or communicate changes of rooms or sessions in a timely manner.

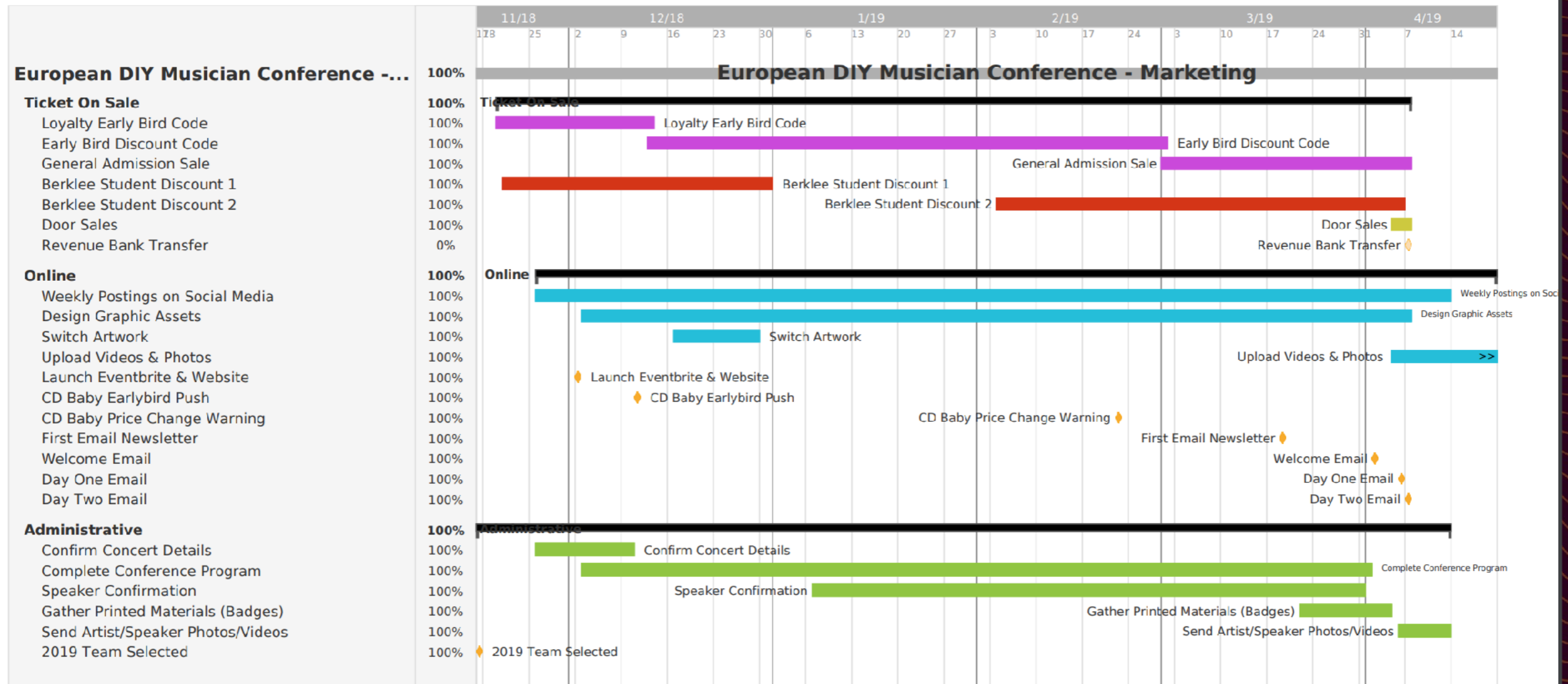
You will work closely with Berklee's in-house photographer every day so consult with him about what images you'd specifically like him to capture. Try to have your CE advisor communicate hard-deadlines to them so you can fresh content to post. I would advise to find Video Production students who might want to film the conference as part of their final projects for the course, they could probably assist you with social media posting as well.



Marketing & Communications GANTT



Created with Free Edition



GANTT Chart generated at <https://www.teamgantt.com/> on June 15th 2019



Key Risks and Learnings

- 1. Student Team Selection** - The team that was selected this year was very specialized. We believe this was one of the main reasons we had so few problems. Each of us trusted each other to deliver on their work, and it allowed us to start . The highest priority for the Conference Organizers next year is to identify early on who can do what faster and the preferred flow of communication. Finding students with the specific skills needed and the ability to juggle the position and their schoolwork is extremely important. Compared to last year, we worked better as a team and had few to no disagreements.
- 2. Conference Length** - We think that this conference can easily go for three days. There was strong demand from attendees for more workshops, and one main complaint was the inability to catch as many workshops as they want. If there was more space between the workshops over two days, attendees could get more value out of the conference without feeling rushed to get to their next session.
- 3. Sponsorships** - We did not have any sponsors this year as the revenue from the ticket sales covered enough of what we needed. However, if we could bring in some sponsorship money, we could bring in more high profile guests from different parts of the globe. This could allow the conference to potentially charge even more for tickets, outweighing the higher costs.
- 4. Volunteers & CD Baby Involvement** - For the 2018 DIY Conference, the team was allowed to use volunteers to help throughout the conference. This year, we were not allowed to use volunteers for liability reasons. Instead we had to use a small team of fellows and graduate assistants that had to be compensated monetarily. Because of the cost, we had to enlist less help than would be ideal. Also, the CD Baby team are busy so make sure to follow up regularly or some items might be left for last-minute. The more help you can get the smoother the conference will go!



Outcome: Sold Out Event!

Ticket Tier	Ticket Price	Tix Sold	Total Revenue
Loyalty Early Bird	39,00 €	19/ 30	741,00 €
Early Bird	49,00 €	121/ 160	5929,00 €
General Admission	59,00 €	57/ 136	3363,00 €
Berklee Student Discount	10,00 €	30/ 30	300,00 €
Berklee Summit Make Up	10,00 €	2/ 2	20,00€
Berklee Student Discount 2	20,00 €	26/26	520,00 €
Door Sales Walk Up	69,00 €	6/10	414,00 €
Total Tickets Sold		261/394	11287,00 €

Early Bird Gets The Worm

Early Bird tickets sold the most out of all ticketing tiers, which means that the initial start of sales is when you need to push the tickets the most. At this point in time, the program is not announced so coordinate to switch the banners, profile photos, website assets and email signature to the newer version at the same time as CD Baby's first official blast to the 2019 attendees.

General Admission tickets sold at a slower pace but were still purchased regardless of the price increase from last year. We extended the Early Bird sale by a few days but General Admission tickets should be advertised before they go live to further incentivize people to secure their spot or risk spending more money. This way, there could be higher retained earnings if the online pushes were better coordinated between both teams.

Outcome: Data Collection

When we first met, we had asked for last year's numbers but the previous team had failed on putting that information together before graduation. So, we made sure to include the following charts and essential information.

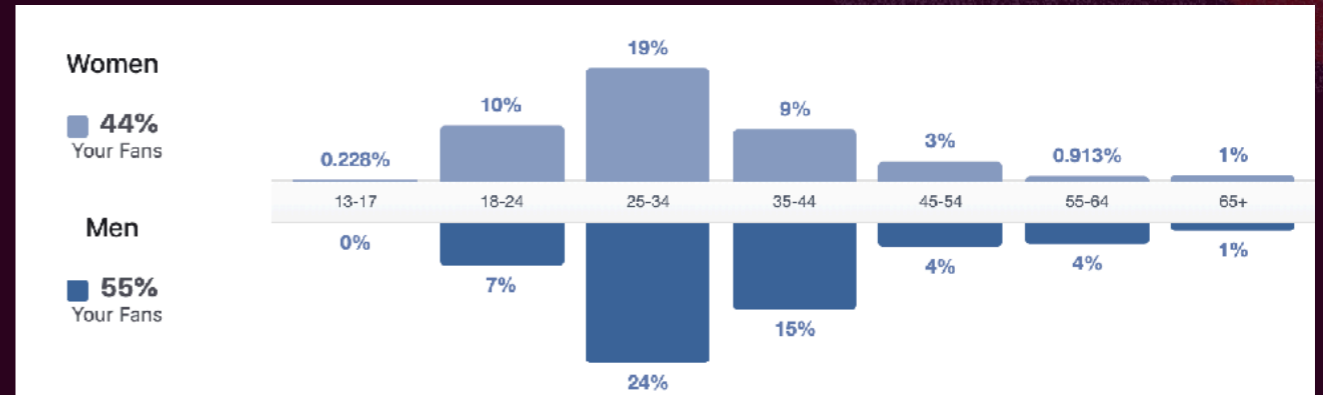
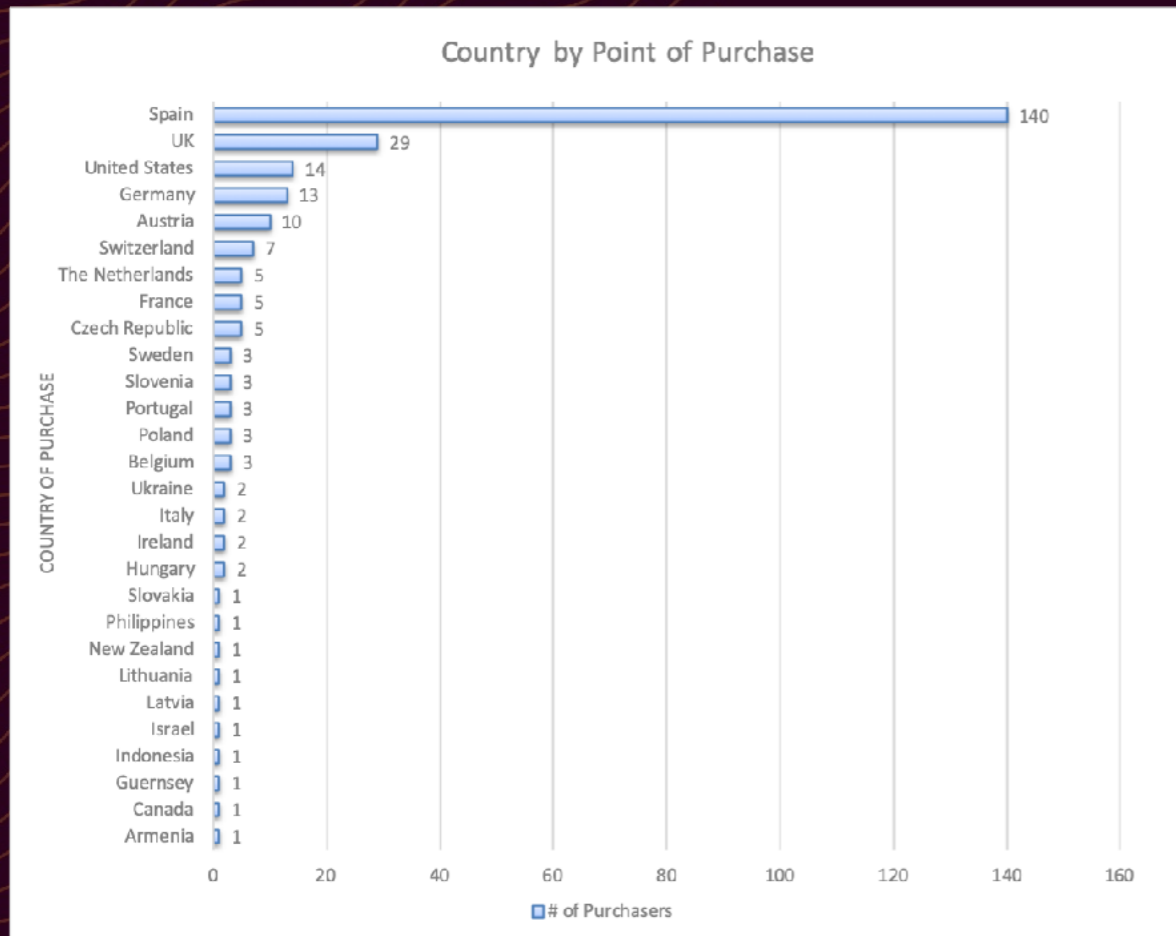
Top Countries: Spain, UK, US, Germany and Austria

Event Reach (Organic): 3,300 Facebook Users

Top Post Impressions: 2,400 Impressions

Page Likes: 424 (70 New Page Likes)

Demographics: Men & Women, Ages 25-34



Published	Post	Type	Targeting	Impressions	Engagement	Promote
04/28/2019 2:00 PM	All of our 2019 photos are now uploaded! Check out our Flickr	Image	Global	445	17%	Boost Post
04/07/2019 8:13 PM	Finally, thank you to our attendees! This weekend we heard your	Image	Global	2.4K	11%	Boost Post
04/07/2019 6:27 PM	Thank you to all our speakers for sharing their knowledge with us,	Image	Global	658	17%	Boost Post
04/07/2019 2:13 AM	So much talent in one room! Here's a sneak peak of what went	Video	Global	449	14%	Boost Post
04/06/2019 2:01 PM	We're learning so much from our speakers today! We've heard	Image	Global	1.9K	16%	Boost Post

Outcome: Speaker Satisfaction



26 Total Speakers

Day 1

6 Keynote Presentations

1 panel

Day 2

17 sessions in English

6 sessions in Spanish

5 office hours sessions

28 total sessions day 2

35 total opportunities for attendees to learn from

music industry professionals from around the world

Outcome: Successful Showcases

All three events were well attended as we were hoping. The first event was more successful than what we had anticipated and it was a great opportunity for people to meet and begin their networking. We received praise for the Saturday event, from venue selection to concert curation, we heard many a great opinion. A few things didn't go as planned and one of the artists wasn't quite as happy as we wanted them to be but it was all talked over. The Sunday event was highly attended, something we weren't expecting but were hoping for. The concert curation received praise as well and the artists left feeling happy and accomplished. We thought it would be risky to make the event three hours after the conference was over but it went incredibly well regardless. The events were an added experience for the attendees that not only helped them network further among them, but allowed them to discover Valencia as well as music they hadn't heard before.

FRIDAY NIGHT – GASTRO 48 CLUB

COST No venue cost. I was able to negotiate 80 drink tickets for the attendees we were expecting + 13 euro menu for 13 people (down from 16 euros) which included tapas and two drink tickets for each.

Total Cost: 330 euros

SATURDAY NIGHT – RADIO CITY

COST Production and venue rental costs had to be covered by us for 300 euros and 20 drink tickets were 60 euros. Water and snacks for artists were covered by the venue so we were able to avoid that expense.

Total Cost: 360 euros

SUNDAY NIGHT – MATISSE CLUB

COST No venue cost. I was able to negotiate 60 drink tickets at 1.50 euros each because we expected approximately 100 people at the venue which would generate money for them on a slow night/a night they don't usually open.

Total Cost: 60 euros

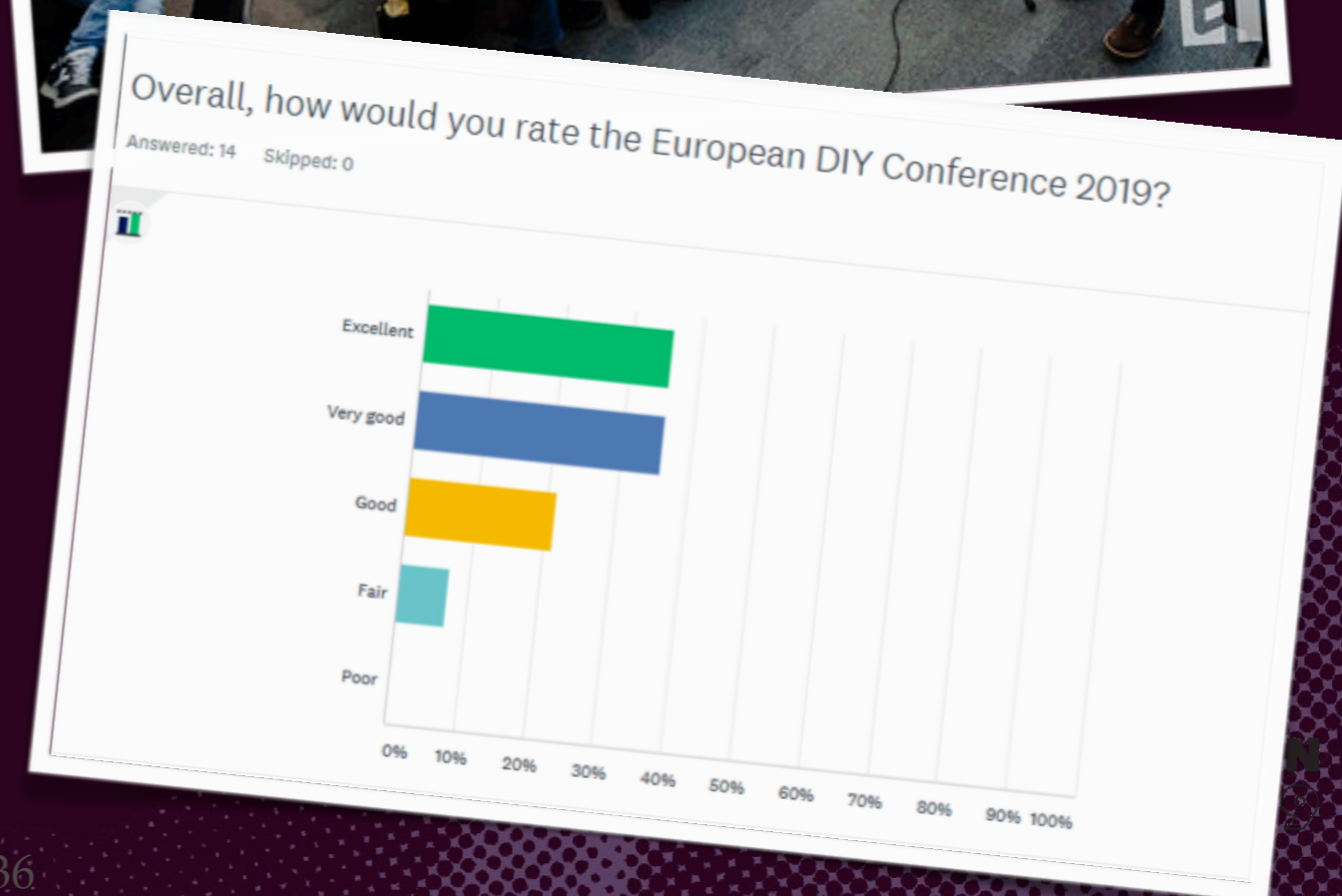
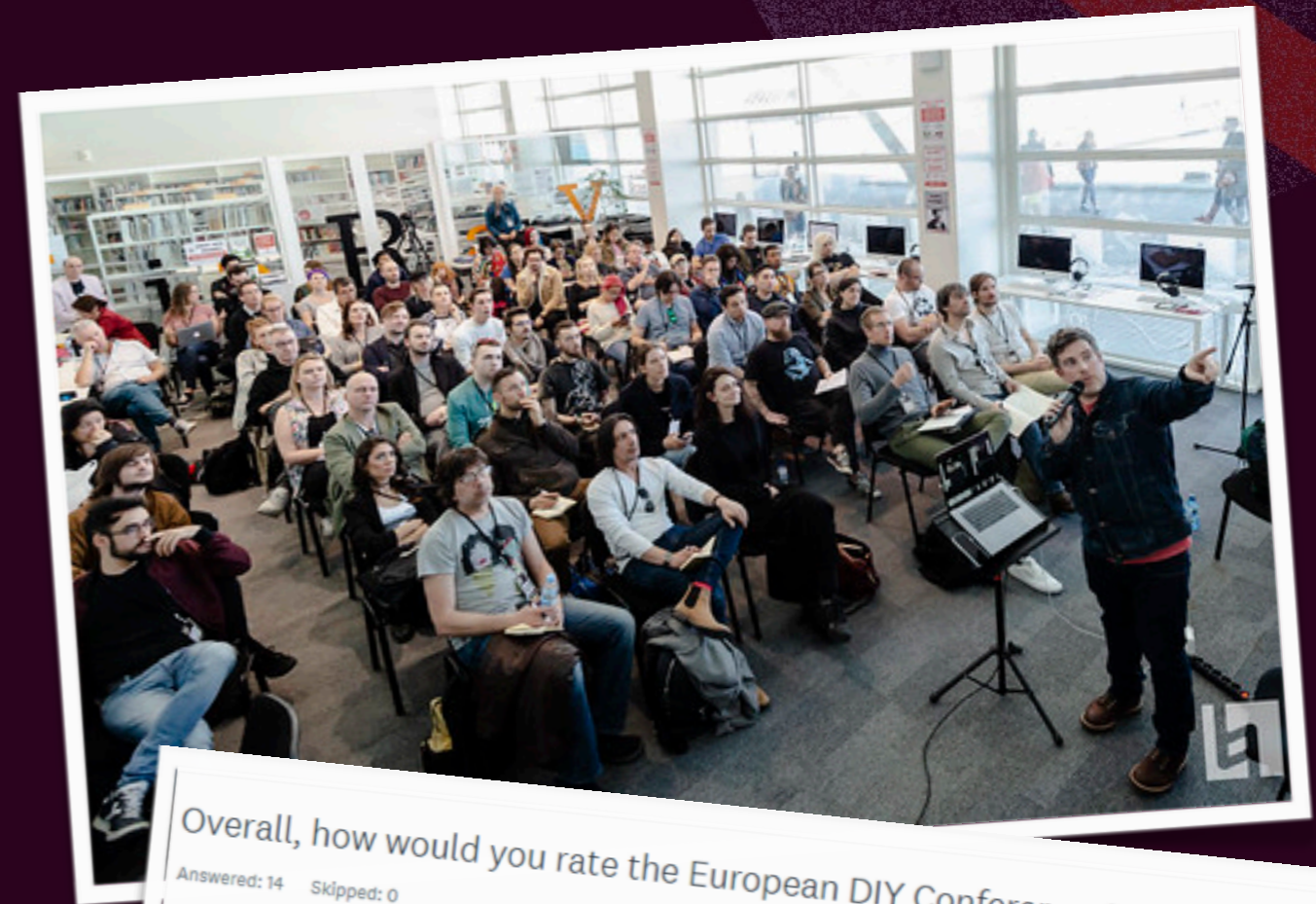
Late Night Conference Showcases



Outcome: Happy Attendees

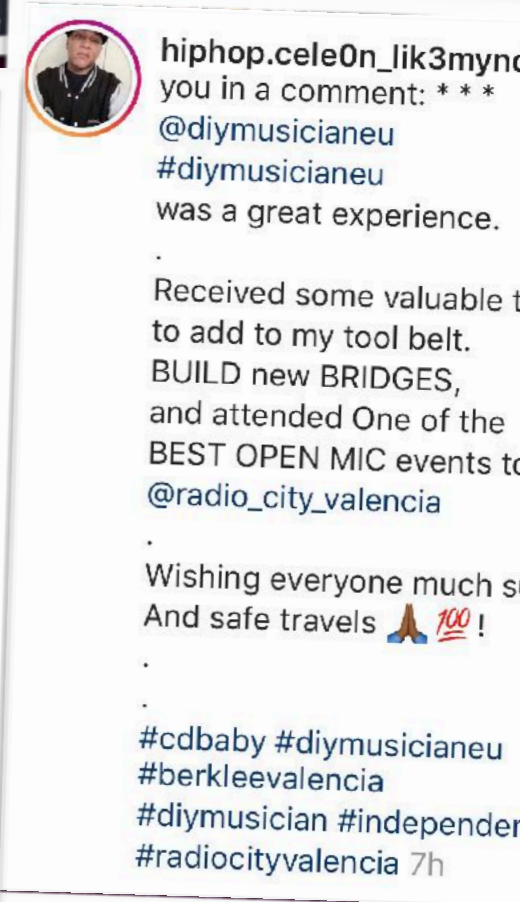
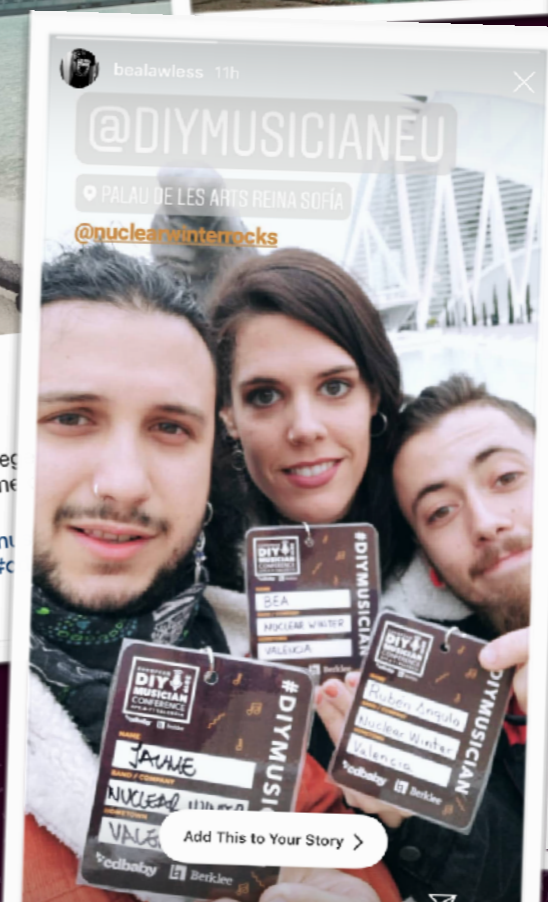
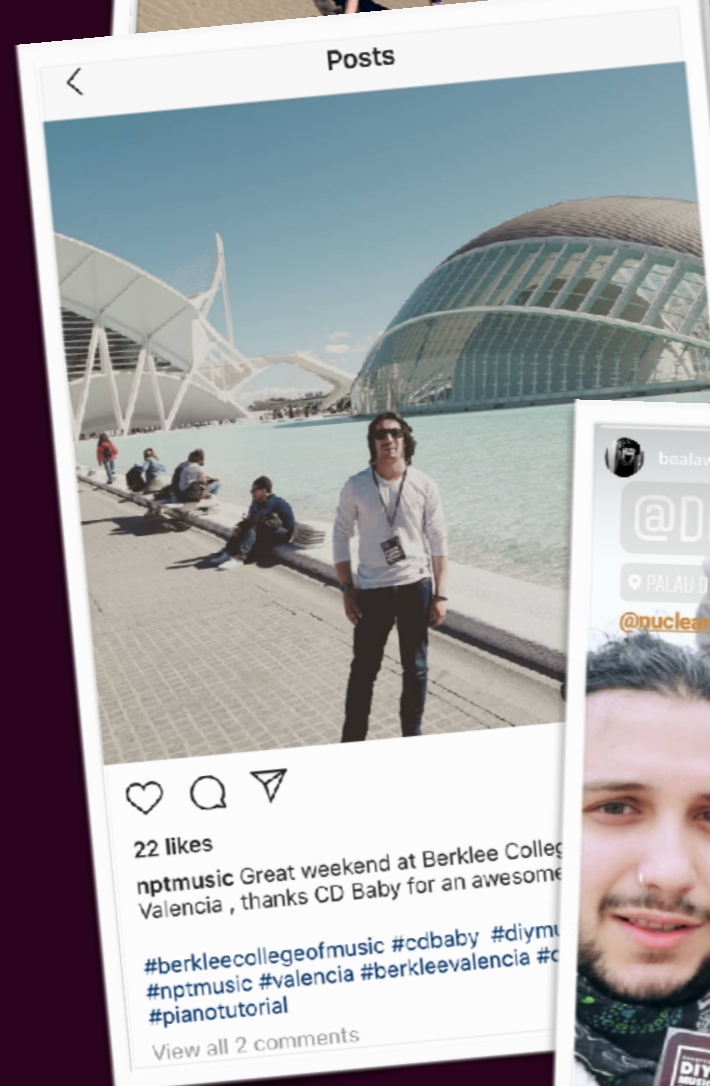
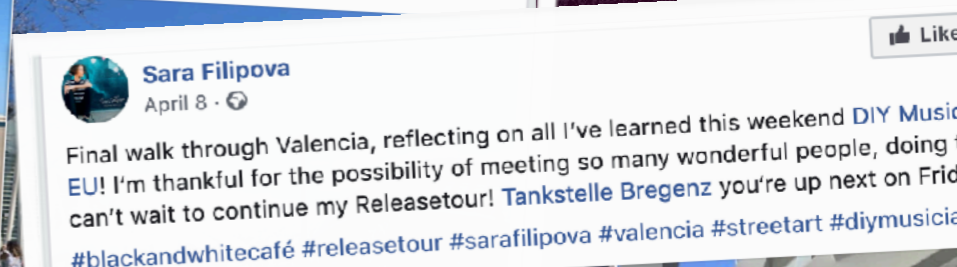
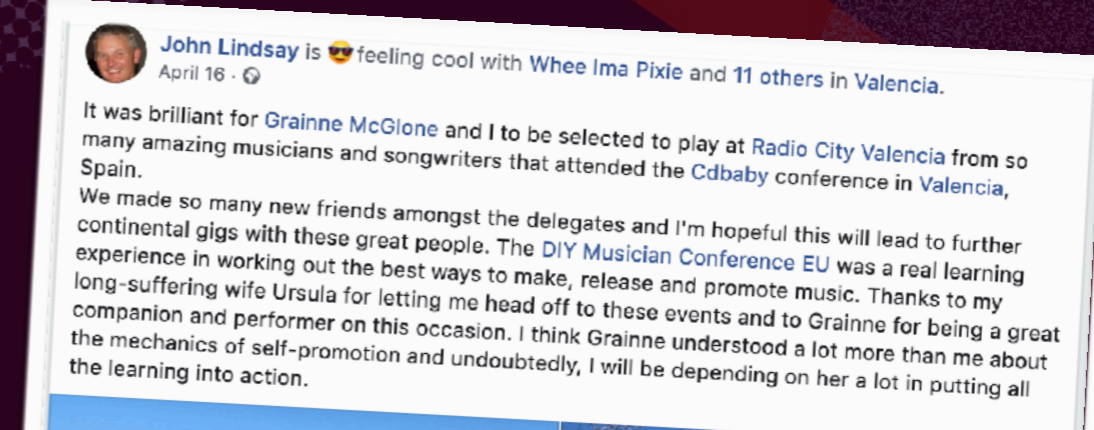
You'll be handling promotional material distribution, this could be physical items like pamphlets, signs, programs and badges or ensuring that all information posted online is up to date.

- **Instant Feedback** Each of us were so overwhelmed with the amount of positive feedback we would receive from attendees, speakers and Berklee staff. The overall comment was that we had done a great job and that there was little complaints made throughout the event. The most enjoyed part were the after event where networking opportunities came up, surrounded by the one thing that tied us together: music!
- **Survey** We did send out a survey in the following weeks but feedback should actually be collected on a daily basis to have better insights for the next day instead of for just next year's team. The survey was answered by only 14 attendees but we still received a positive response overall with specific comments that should be considered for the following year like more refreshments, time between sessions and an extra day. Only by collecting feedback will you learn how to improve!
- **High Return Rate** We noticed during ticket sales that the Loyalty Early Birds almost sold out, meaning that people are willing to come back, a great sign for business conferences. We believe that the pre-promotion before ticket sales has a bit more priority this coming year so you could reach your goal quicker.



Outcome: Continued Relations

- Facebook Group** Some attendees had taken the initiative to create a Facebook group where they could stay in contact with one another, share what they've worked on after the conference or support projects that are posted. Berklee nor CD Baby had no direct access to it, so I contacted the admin of the group who added myself and my advisor. Alexandre Perrin, our advisor, now has admin permissions so he'll be able to add the next Marketing Manager in there, which would be a fantastic tool to communicate with over 300 previous attendees. If I had access earlier, it would've greatly impacted early promotional strategies.
- Online Testimonials** We did have testimonials posted onto our website but I personally found the posts made by the attendees themselves on Facebook. They were organic, honest, and positive reviews which definitely helped make the conference's brand more visible to our target audience. I would recommend following up with attendees and speakers and ask if they could be quoted officially on the 2020 website



Thank you!

This document was made to give you insight on how the European DIY Musician Conference can be executed successfully and our own reflections on what can be done better in comparison to what last year's team had said. You may have a similar experience or a completely different one than we had, especially if responsibilities get moved around. Still, this should cover the majority of the majors tasks, risks and potential outcomes you should examine.

We had an incredible time learning from CD Baby and Berklee Valencia, use this opportunity to discover new ways of working with others and do you best. Everything will be worth it once you see how happy attendees, staff and speakers are.

Please feel free to contact us at jjgconnor@gmail.com, ariverarivero@berklee.edu or spiedrahita@berklee.edu if you need any advice or suggestions we weren't able to cover in this document.