

Maisie Peters is a 21-year-old singer-songwriter who's amassed half a billion streams and has played at major venues such as Shepherd's Bush Empire. Her audience skews heavily to the female with 74% of her listeners being female to just 26% being male. And over 60% of that audience is aged between 18-24, followed by people aged 25-34.

(<https://app.chartmetric.com/artist?id=727522>)

Throughout her time as a public figure, Maisie has branded herself as your average girl next door type describing her music as "emo girl pop". Having told the world that she's a Taylor Swift fan and not hiding that fact "I was obsessed with Taylor Swift when I was 12 or 13, I still am!" (Mackenzie, no date) it's not hard to understand why Maisie has branded herself the way she has. Alongside her girl next door persona, she's also not afraid to show her intelligence and political awareness. Having started a book club for her fans in April of 2020, mid lockdown, and by dressing up as the British Government "the scariest thing we could think of" (Peters, 2020) for Halloween.

The current logo for Maisie, which looks to be an italicised variant of the font 5th Avenue, looks retro yet further shows Maisie as the feminine, girl next door type. I feel that it suits Maisie and her brand well, seeing as she's not afraid to share her feminine side and her fangirling ways (her reactions to Taylor Swift tweeting her proves this) with her fans and anyone else that comes across her.



Fig 1. Peters, 2021

I found working out the budget to be the hardest part of this assignment. Having looked at various music marketing reports from Sandbox I noticed that budgets vary vastly across all artists whether they're new, established or developing. For Example, Nina Nesbitt who has 2.7 million monthly listeners on Spotify had a budget of up to £1000 for her album announcement and subsequent single release. (Sandbox, 2018) Whereas Declan McKenna has 3.3 million monthly listeners on Spotify, the same amount as Maisie had a budget of £25,000 for his album release in 2020. (Sandbox, 2020)

With this in mind, given the support Maisie receives from her label as well as how supportive and loud her fanbase is I decided to set the budget for Maisie's single release at £10,000. I felt that this was enough to cover four key areas of Maisie's release strategy:

- A live performance
- Digital advertising
- Radio advertising
- Outdoor advertising

These four areas are broad and do get broken down further with each one having a different amount given to it depending on what's needed. For example, the live performance is receiving the most money from the budget because there's a lot more involved in that than there is in say digital advertising.

When it comes to advertising Maisie I decided that a three-pronged approach was the way to go, as shown from the budget separation these three prongs would be digital, radio and outdoor.

77.9% of the UK population use social media (We Are Social & Hootsuite, page 44, 2021) and as of 2019 97% of those ages between 16 and 24 had at least one social network profile. (Statista, 2021). This means that digital advertisement, specifically advertising on social media needs to be at the forefront of this campaign.

Three of the five most used social media platforms, YouTube, Facebook and Instagram, are platforms that those ages 18 - 24 actively use, although Facebook less so as it's seen by young people to be "an 'old person' social media." (Dreyfuss, 2019) Alongside advertising on the three previously mentioned platforms, it made sense to advertise on Twitter where "more than 80% of Twitter's global population is under 50 years old" (Sehl, 2020) and TikTok the most downloaded app of 2020 (Michaeli, 2020)

Across all five platforms, the advertising will focus on 'sound on' placements allowing users to hear a snippet of the song whilst pushing them to presave/pre add the song. Upon release, the push will move from presaving to pushing them to 'listen now'.

Radio advertisement for the single won't take place till after the songs impact date and will take place across two separate weekends. 89% of the population listen to the radio with 66% of them listening to commercial radio. (Rajar, 2020) As of 2016, the average adult spends around 21 hours 24 minutes listening to the radio each week. However, there are differences between demographics with those aged between 15 and 24 listening to the radio less than any other bracket averaging at 14 hours listening time a week. (Ofcom, 2017, page 122) When it comes to choosing stations to advertise on Capital FM is the obvious choice when it comes to advertising with 56% of their 7.9 million weekly listeners being aged between 15 and 34. (<https://global.com/radio/capital/>) However, it felt necessary that we advertise on more than one station and so after some more research into the stations available and the demographics they're aimed at it was decided that we would also advertise on Hits Radio. Hits Radio has 6.6 million weekly listeners (<https://media.info/radio/stations/hits-radio>) and like Capital FM have a focus on the younger generations through their guests and playlisting. Given that listening time is much lower for the 15 - 34-year-olds it's important to make the most of the time the listeners do give. By choosing to advertise on the big commercial stations like Capital and Hits Radio, even if for only two weekends, a large proportion of young people will have been reached which could lead to a large proportion continuing to listen to Maisie in that time they don't listen to the radio. If budget constraints didn't exist then perhaps this advertising wouldn't take place on the weekends when fewer people as a whole tend to listen to the radio, however, given the limited budget it felt prudent to only advertise on two big stations for a short period. A little advertising is better than none and given that a weekend's worth of advertising on Hits Radio is around £500 (Hand, interview, 2021) it seemed like the best idea to go for weekend advertising where it could last longer.

Where the digital and radio advertising plans have focused more on finding new fans, the outdoor advertising plans focus more on Maisie's already strong fanbase, whilst still letting those who are not yet fans know about Maisie.

Taking inspiration from various artists, such as Harry Styles, flyposting is the main idea for Maisie's outdoor advertising. It's cheaper than your traditional billboard advertising and can also be placed in more places than your traditional print advertisements. All this means is that adverts for Maisie can appear in more places and stay up for a longer time because the

overall cost is cheaper. Artists like Harry Styles have previously used fly posting to alert their fans that something is coming, it builds suspense, but since flyposting can be found in non-traditional places it can also become a game for the fans. For example, this poster for Adore You in 2019 was found in a Soho back alley. This concept of having posters in unsuspecting locations is what I wanted to create when it came to Maisie and flyposting. It's fun for the fans, it's fun for the artists and it still does the job it was made to do, telling the public that something is coming.

Sticking with the theme of having Maisie's fanbase involved I thought that it would be interesting if Maisie offered up a downloadable, easily printable poster that



Fig 2. Bacon, 2019



Fig 3. Bacon 2021

her fans could print at their leisure. Not only does this give the fans a sense of involvement, something they don't usually get during an advertising campaign but it also saves money as it costs Maisie nothing to have this done. Fans would be able to print this poster as many times as they want and then put them wherever they wanted to, like on windscreens, through letterboxes, taped to lamp posts and anywhere else they can think of. It's then something that they and then by extension Maisie can share on their social media which would then let even more people know that Maisie had new music out.

The poster itself is simple with only the required information on it so that fans feel that they can print this as many times as they want to without it costing a lot in ink and paper.

Maisie, historically, is very good when it comes to social media as shown through her 100s of thousands of followers across all platforms. Whilst Maisie will be focusing on the organic posting that comes with a release, there will be the non-organic, promoted posting as well. Across Instagram, Facebook, TikTok and Twitter there will be daily advertisements which will differ for prerelease and postrelease. Prior to the release of the single the posts will encourage users to presave the song and also push them into viewing Maisie's profile. Post release these posts will change to 'out now' messaging urging users that come across them to go and listen to the song now. Maisie's internal channels will follow much of the same pattern as her external channels just at a more organic level than the promoted posts. These internal channels also won't see a change in content from Maisie with her sharing the same news and tidbits as before, like her on bus rides. They'll just be added bits of content involved such as the posting of a teaser, artwork release and also a daily countdown in the week running up to the impact date.

The main pillar of Maisie's release strategy will be a live performance that will take place the week after the single has impacted.

Having been inspired by Maisie's love for the bus, she recently used bus journeys as means to countdown to a release, this performance will take place on an open-top bus. Other artists and bands have had this idea before with Jessie J performing on a bus for McDonald's in 2015 (<https://www.promohire.co.uk/case-study/mcdonalds-open-top-bus-tour>) and Bad Bunny performing on a moving truck last year as part of his album release. (Roiz, 2020) Maisie's performance would be a hybrid of these two seeing the bus driving around London stopping at the major tourist spots such as Trafalgar Square and Abbey Road. This would maximise the number of people who would be able to see the performance leading to more people talking about it which could lead to an influx of press writing about the event. Instead of selling tickets, Maisie would be using this performance as a way to get more presaves through hosting a competition. Fans would just need to enter by presaving the track on their desired streaming service through a specific link such as one created by Linkfire.



Fig 4. Univision 2020

This increase in presaves could then lead to the track being playlisted more than it would've been as streaming services take presaves into account when it comes to deciding playlisting.

(<https://www.linkfire.com/blog/pre-save-campaigns>)

Alongside the performance, there will be limited edition merch available for purchase.

According to the Global Licensing Survey in 2019 the

Global sales revenue generated by licensed merchandise and services grew to \$292.8 billion, a 4.5% increase over the \$280.3 billion generated in 2018.

(Licensing International, 2019)

Music merchandise is the fastest growing sphere, gaining 40% in sales between 2017 and 2018. (<https://www.championhoodie.com/blog/merch-trends-2020>) Merchandise is bought by fans to create a connection with their favourite artists. So with this in mind the merchandise from this performance will first be available to those on the bus and then released on Maisie's website for a limited time giving everyone the opportunity to purchase.

The top selling merchandise item is a black t-shirt at an average cost of \$32

(<https://www.championhoodie.com/blog/merch-trends-2020>)

and so this as well as white t-shirt will be the main item available. As shown in figure 5 the shirts will be based on the traditional tour t-shirt on the back except instead of dates it's a list of where the bus stopped and on the front it'll look like the clothing you can find in souvenir shops around London. To keep it in line with Maisie's branding her logo will be displayed on the front and then the font 5th Avenue will be used on the back.



Fig 5. Bacon, 2021

The other big idea for this release harks back to Maisie and her book club in the form of a brand partnership. Maisie would partner with Waterstones choosing a few books that she

feels link to the single, these books are then promoted by Maisie and Waterstones in-store and online alongside the single. Waterstones currently has 280 stores across the country (<https://www.waterstones.com/help/about-us/44>) with their flagship store being in Piccadilly, an area where an estimated 100 million people walk through every year. (David, 2017) This is a huge opportunity for Maisie to expand her fanbase to a group of people with the same passions as her. A successful brand partnership will only happen if there's authenticity within it

The key thing to remember when you talk about brand partnerships with an artist is that it has to be an authentic partnership. Because of social media and the way artists interact with fans you can't hide anymore.

(Chahal, 2015)

Since the fans know Maisie and she's known to have a passion for books through her book club you can expect this partnership to be successful as it has the key ingredient to any brand partnership: authenticity.

As well as these two key moments in the release strategy, Maisie will also be partnering with various other brands that are more closely associated with music.

The first of those being YouTube. Throughout this campaign, Maisie will partner with YouTube at varying points and make the most of their world premiere feature. This feature

allows artists and fans to connect in a way that's different to normal, making it feel more special. Data from YouTube shows that "on average, when a creator premieres an upload it is more likely to perform better in terms of views compared to uploading normally"

(Leight, 2019) so it comes as no surprise that artists such as Taylor Swift have made the most of this feature. YouTube enables the artist to make this premiere a spectacle for all fans to enjoy by allowing the artist to create a landing page that shares all the necessary information and lets people set reminders for the 'event'.

And then once the video comes users can chat with each other and in some cases with the artist themselves. "What we've seen is that viewers like to go crazy: guessing what's going to happen, talking about key scenes and particular melodies" (Leight, 2019) Maisie can then come into the chat and discuss all of this with the fans and even offer up some behind the scenes information. This buzz for the video and in effect the song is then felt across all streaming platforms and social media.

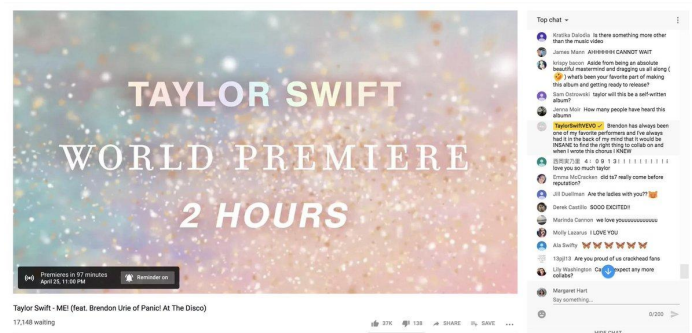


Fig 6. YouTube 2019

Maisie will also partner with Vevo who are "the world's leading music video platform" (<https://hq.vevo.com>) and who have a commitment to supporting emerging artists through introducing them to a new audience. (<https://hq.vevo.com/about>) This commitment is done through their sub-channel DSCVR a platform that shares performances, recorded in their very own sound stage, to their 961,000 subscribers.

Another video focused partnership for Maisie is with TikTok. TikTok has 1 billion monthly active users, 62% of which are aged between 10 and 30. (Doyle, 2021) Recently TikTok has started partnering with artists by having what they call sounds of new unreleased songs

available for use. The most notable of these artists is Mabel who's latest single 'Let Them Know' had 30 seconds of the song released on TikTok a week before the song officially impacted. The sound had more than 52,000 videos made by the time the song was officially released (Paul, 2021) due to Mabel encouraging her fans to use the sound in their TikToks. As well as this new offering from TikTok, artists can pitch their songs to be promoted by the app itself through a banner of the song in the video editing section of the app and also through the use of the sound on their own videos. They also then promote the song on their other social media accounts meaning that the song once again has the opportunity to reach millions of people that otherwise wouldn't have heard it.

The two biggest streaming services in the UK, Spotify and Apple Music, offer their own additional services for music releases. Both services have multiple playlists that they update regularly with new music. For example, New Music Friday UK on Spotify as it says in the name is updated every Friday with new music. This playlist has nearly 800,000 likes (<https://open.spotify.com/playlist/37i9dQZF1DX4W3aJJYCDfV?si=97f9a66395ad4d08>) meaning that every Friday those people get the updated playlist straight into the libraries meaning that if your song gets placed into this playlist then nearly 800,000 people will probably listen to it. So if Maisie's song was pitched and received well and placed into all the updated playlists and all the pop playlists her song would reach millions of people that would otherwise not have heard it.

Spotify in particular has more to offer artists in terms of off streaming marketing. They often work with artists to create special events for fans, most recently the Sour Car Wash with Olivia Rodrigo. (Edwards, 2021) When it comes to Maisie, she could work with Spotify to create an invite-only listening party for only her top listeners. It follows the idea of a fan event that Taylor Swift has held for three of her albums called Secret Sessions. These events are a big thing for Swift fans and to get invited you have to be spotted by Taylor herself. During these Secret Sessions, Taylor will play the whole of her unreleased album for the fans there and will talk to them, take photos with them and sometimes even bake for them. (Sagar, no date) Apple Music isn't one for fan-focused events I've noticed, instead, they tend to go for the more radio-style promotional events, with the most notable of those being an interview with Zane Lowe as part of his radio show on Apple Music 1. These interviews tend to show a different, deeper side of the artist as Zane talks about the music, what inspired it, how they wrote it and more.



Fig 7. YouTube 2015

This whole strategy takes place over five weeks, starting with the first of the two teasers being released and coming to an end with a behind the scenes video that documented the whole process for Maisie from start to finish.

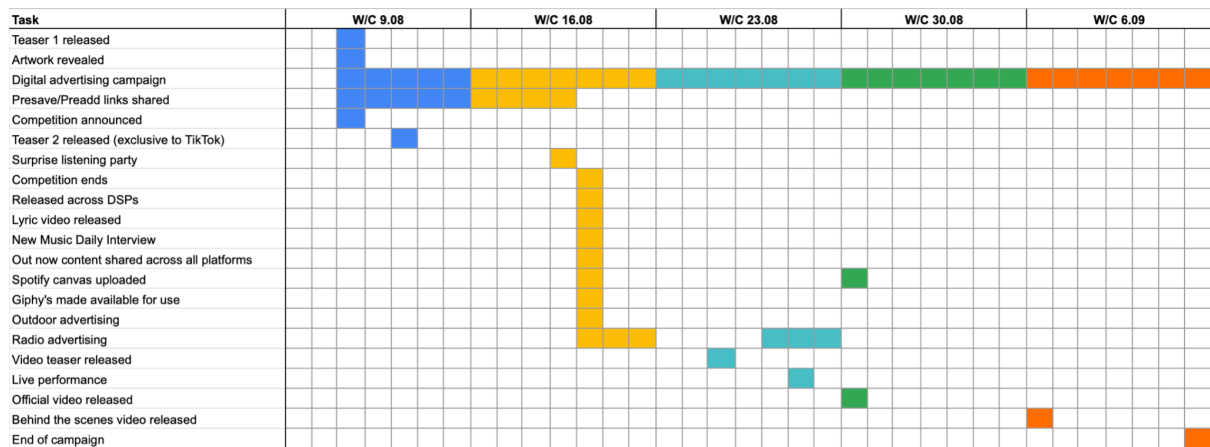


Fig 8. Bacon 2021

If I were to do this project again I would work harder to figure out a budget. Throughout this, I found it hard to find out costs for specific things as well as just finding out how much the budget should be overall. However, I did enjoy this project overall and how creative it allowed me to be with exploring my ideas and expanding upon them the further into the project I got.

Appendix

Reports

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Email Chain with Bauer Advertising - May 26 2021 to May 28 2021

**Chloe Bacon** <chloebacon98@gmail.com>
to advertising ▾Wed, May 26, 6:39 PM ☆

Hello,

I'm currently doing a masters in International Music Marketing and my assignment for this term is to create a fully comprehensive marketing campaign for an artist. To do this I wanted to include how much it would cost to advertise on radio, specifically your station Hits Radio. Is it possible to have a short breakdown of the costs at all? I totally understand if not I just thought I'd give finding out a go.

Thanks in advance
Chloe Bacon

Bauer Advertising <advertising@bauermedia.co.uk>
to me ▾Thu, May 27, 9:16 AM ☆ ↩ ⋮

Hi Chloe,

Thank you for your email, your MSc in International Music Marketing, sounds exciting. Can you provide a rough time frame for how long you want to advertise on radio for your assignment? And are there any other Bauer radio stations you like? It might be nice to demonstrate in your assignment you were interested in a few stations but due to 'assignment budget' you went with X.

Many thanks,
Alison

Chloe Bacon <chloebacon98@gmail.com>
to Bauer ▾Fri, May 28, 2:49 PM ☆ ↩ ⋮

Hi Alison,

Thanks for getting back to me so quickly!
The plan would be to advertise for just one weekend if that's possible, although pricing for advertising across 1 to 2 weeks would also be helpful too. In regards to other stations, it would be good to know about Absolute and Kiss.

Thanks again,
Chloe

Email to Gleam Futures - June 1 2021

Message *

Hi,

I'm a student at Tileyard Education currently studying International Music Marketing. My assignment this term is to create a comprehensive marketing campaign for a single release. Within this I was looking at featuring an influencer campaign where a few influencers share the song on their socials/feature it in their content. I was wondering if you could let me know a rough cost for this so that I can make my assignment as accurate as possible.

Kind regards
Chloe Bacon

Email from Media Gang - May 26 2021

Kelly Day <kelly@mediagang.co.uk>

to me ▼

Hi Chloe

Thanks for getting in touch.

Attaching a few of our brochures for you.

Good luck with the Masters!

Kelly

Email Chain with This is Summer - June 1 2021 to June 7 2021

Hello,

I'm a student at Tileyard Education currently studying International Music Marketing MA. My assignment this term is to create a comprehensive marketing campaign for a single and in this I'd like to include an influencer campaign. I was just wondering if it would be at all possible for you to let me know the rough costs of this so that I can have an accurate assignment.

Kind regards
Chloe Bacon

Camilla Evans | Summer <camilla@thisissummer.co>

to me, Hello ▼

Hi Chloe,

Hope all is well?

Can I ask if this is just for an assignment and you are just looking for some info to include in your report?

Many thanks,
Camilla Evans

Chloe Bacon <chloe Bacon98@gmail.com>

to Camilla ▼

Hi Camilla,

Yes, I am just looking for some information. Hope that's alright.

Thanks
Chloe

Camilla Evans | Summer <camilla@thisissummer.co>
to me ▾

Wed, Jun 2, 2:33 PM ★ ↩ ⋮

The questions is difficult to answer, simply as it's a bit of a how long is a piece of string questions – the more budget you have the more influencers you can work with. However again the final quantity would also depend on how many micro, mid-tier and macro you wanted.

There are also two options with music tracks promos – the cheaper option is to ask influencers to put the track to some content they have already created. With this options you wouldn't be able to control what the content is but you will get an idea from the type of content they post what this is likely to be and you could always ask.

The second and more expensive option is to provide a create brief for the content and ask them to create the content in line with the brief.

If you have a budget in mind I am happy to advise on what I think would realistically be possible for this x

Chloe Bacon <chloe Bacon98@gmail.com>
to Camilla ▾

Hi Camilla,

I figured it would be hard to properly quantify.
The budget I was going for was as close to £1000 as possible.

Thanks,
Chloe

Figures

Figure 1:
Screenshot of Tweet from Maisie Peters sent April 1 2021. Screenshot taken July 12 2021

Figure 2:
Photo of a poster taken by Chloe Bacon. Taken December 9 2019

Figure 3:
Photo of a poster design for Maisie Peters. Made July 8 2021

Figure 4:
Photo of Bad Bunny during his live performance. Taken September 20 2020

Figure 5:
Photo of a merchandise design for Maisie Peters. Made July 8 2021

Figure 6:
Screenshot of a Taylor Swift YouTube video premiere. Saved from google June 16 2021

Figure 7:
Screenshot from YouTube. Screenshot taken July 12 2021

Figure 8:

Screenshot of a gantt chart made by Chloe Bacon. Screenshot taken July 8 2021