PLATOON→→→

KYRIE MORRIS - 2010825

INTERNATIONAL MUSIC MARKETING

FOUNDATION ASSIGNMENT

ELEMENT 1 - REBRAND PORTFOLIO

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PLATOON

Company Overview

Platoon is a London-based creative service founded in 2016 by music industry innovative Denzyl Feigelson. The South African native launched the company with a vision; to discover and develop emerging musical artists.

This vision has serenaded much of Feigelson's professional career. In 1996, he founded 'Artists Without a Label' (AWAL), based upon the concept that the immature internet could provide artists with an independent alternative to the constraint of label contracts. A brilliant success - AWAL (now Kobalt) became one of the world's first direct-to-consumer CD distribution sites, attracting artists worldwide. Notably, Feigelson's innovative concept attracted the attention of Apple giant, Steve Jobs, who drafted him as the company's music consultant in 2001 (Ingham, 2019).

After spending 14 years developing the Apple brand, Denzyl *(Pictured below in SOMA Magazine)* launched Platoon in 2016. Building on AWAL's original principles - Platoon allows artists to distribute their music independently using their array of label-esque services.



Such services include:

- A&R (Scouting, signing and developing talent).
- Marketing
- Design and editing suites
- Recording Studios
- Distribution
- Funding

So what do Platoon want in return?

Unlike major record labels, Platoon doesn't require artist's to hand over the recording rights to their music. Instead, it obtains a minority stake in an act's independent business, a concept many musicians find appealing, particularly in the current digital climate.

PLATOON →→→ ARTISTS →→ *The Early Days (2016-2018)*

"There's no website, no submission process – the 'secret sauce' is simply our ears, and that our network is amazing," - Denzyl Feigelson

Appendix A:

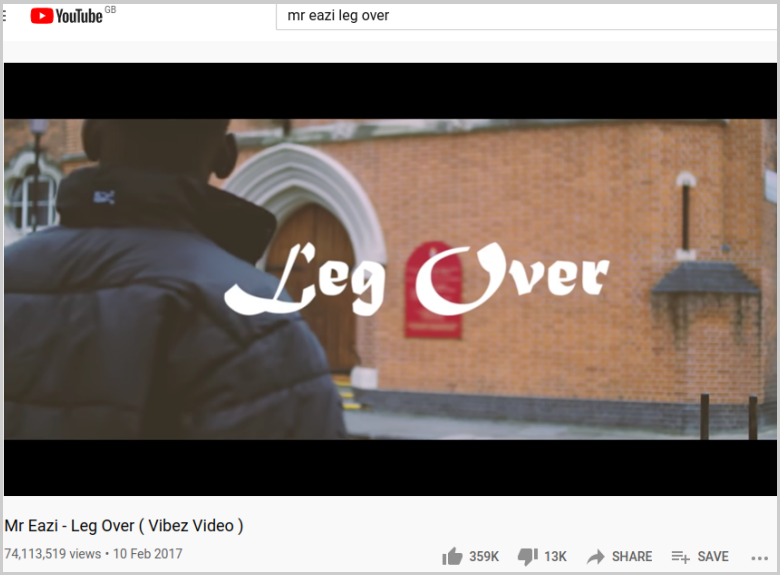
→ Platoon's A&R teams primarily focus on scouting young, brand-new talent as opposed to seasoned acts; some of the company's earliest signings are a testament to their artist and repertoire teams and the perfect fit for Generation Z consumers (individuals born from 1996 onwards).

→ Mr Eazi - 5,667,827 monthly Spotify listeners in 2021

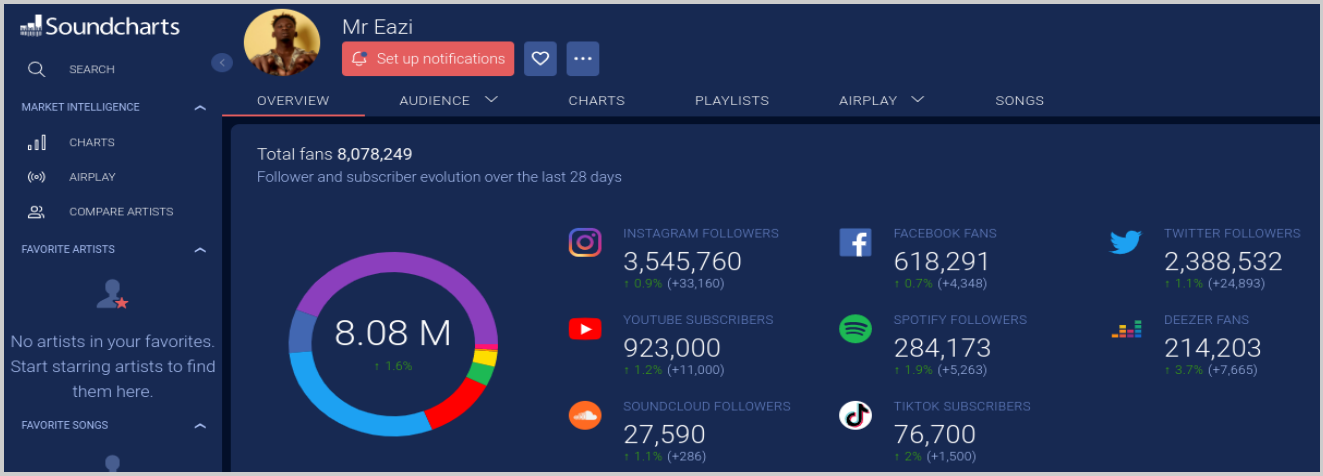


(Source, YouTube:2017)

→ Platoon helped to build Mr Eazi's brand identity, whilst providing funding towards his creative endeavours for his track 'Leg Over.' They invested less than £5,000 into the African artist, and 4 years later the 'Leg Over' video has over 74million streams on YouTube.



Where is Mr Eazi's audience? (Source, Soundcharts:2021)



- Soundcharts analytics determine that Mr Eazi's audience can be most efficiently reached via the use of Instagram and Twitter.

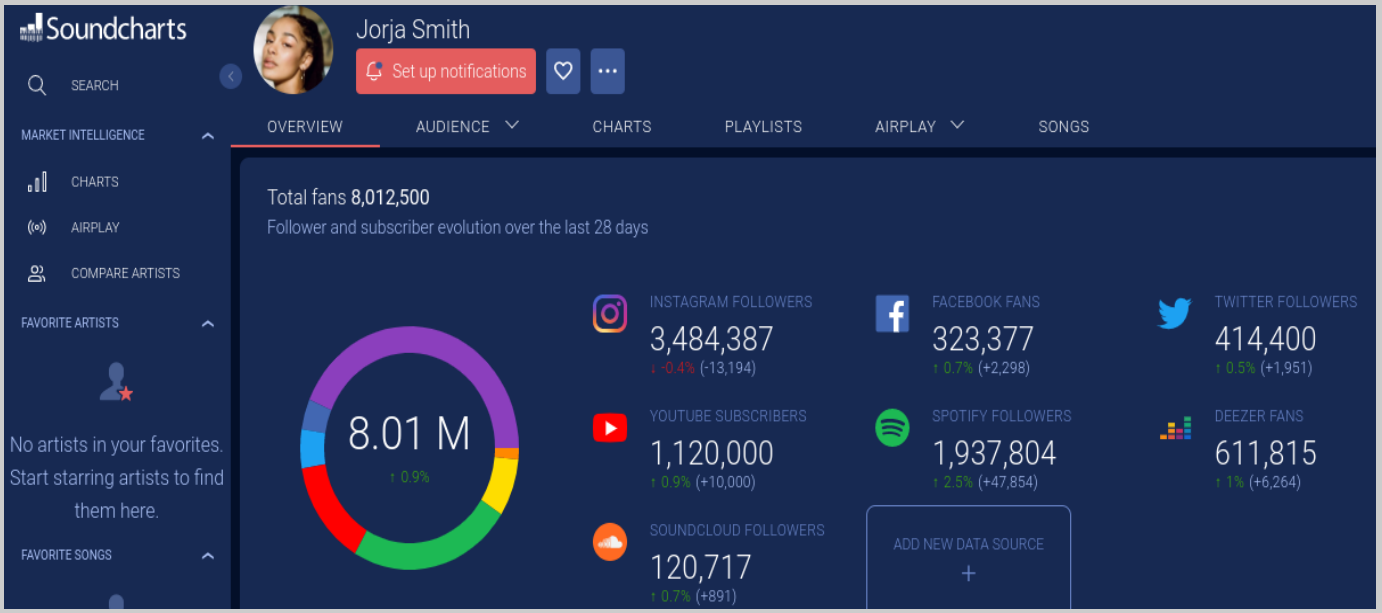
Appendix A Continued:

→ Jorja Smith - 9,591,124 monthly Spotify listeners in 2021.

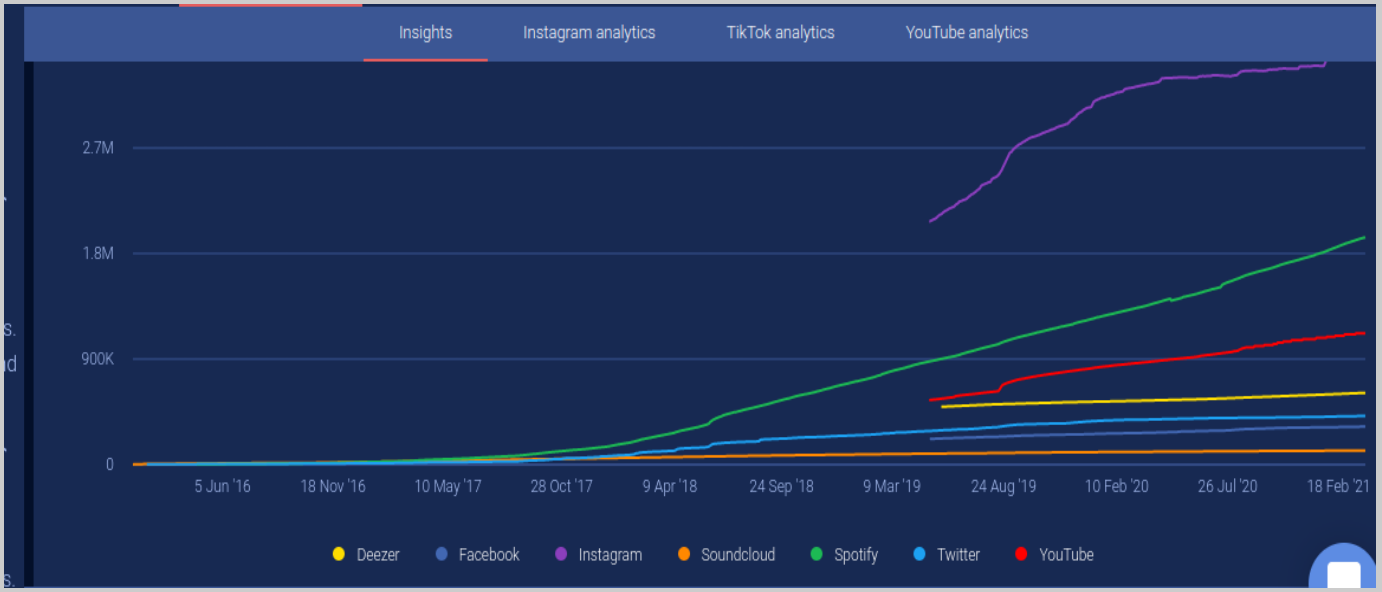


→ After signing with Platoon, Jorja Smith released her debut album 'Lost and Found', which peaked at No.3 on the UK Albums Chart. In 2019 she was named ***'Best British Female Artist'*** at The Brit Awards.

Where is Jorja Smith's audience? (Source, Soundcharts:2021)



Total fans, followers and subscribers by platform:



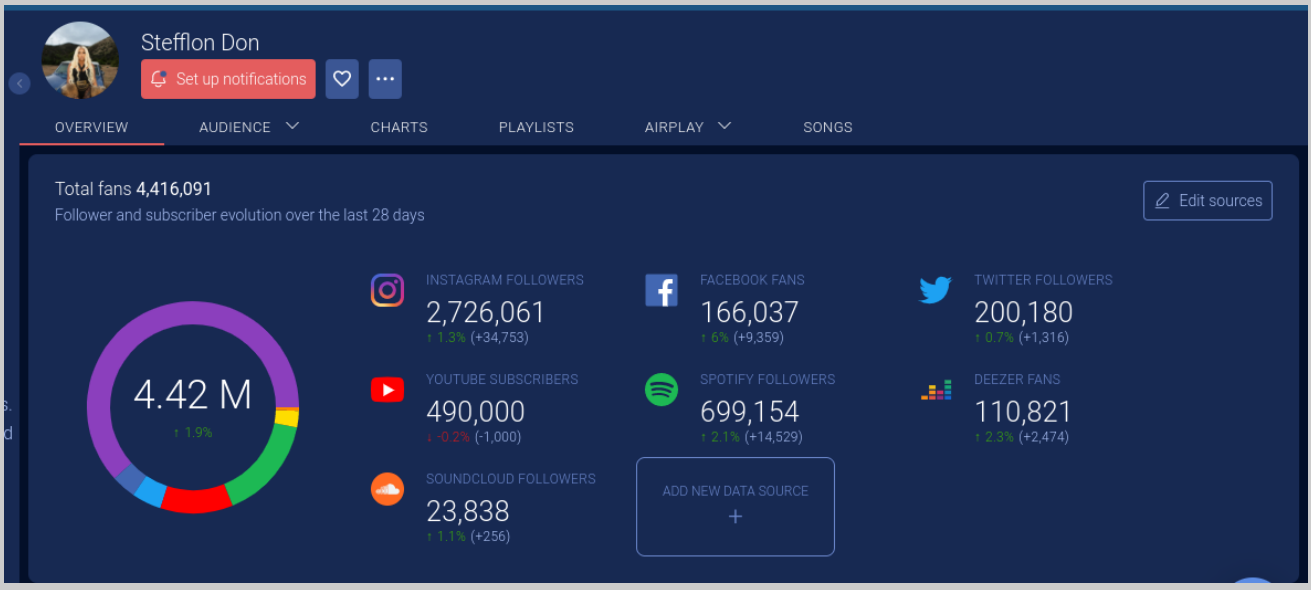
→ The above data shows that Jorja Smith's fan base usually engage with her and consume her product via Instagram and Spotify, such analytics provide crucial insight when considering how to reach Platoon's target demographic - **Generation Z**.

→ Stefflon Don - 5,494,480 monthly Spotify listeners in 2021.



→ After producing and distributing her early music with Platoon, British rapper Stefflon Don caught the attention of a major record company, Universal Music Group. Subsequently, she left Platoon's ranks to sign a seven-figure deal with UMG's prestigious label - Polydor.

Where is Stefflon Don's audience? (Source, Soundcharts:2021)



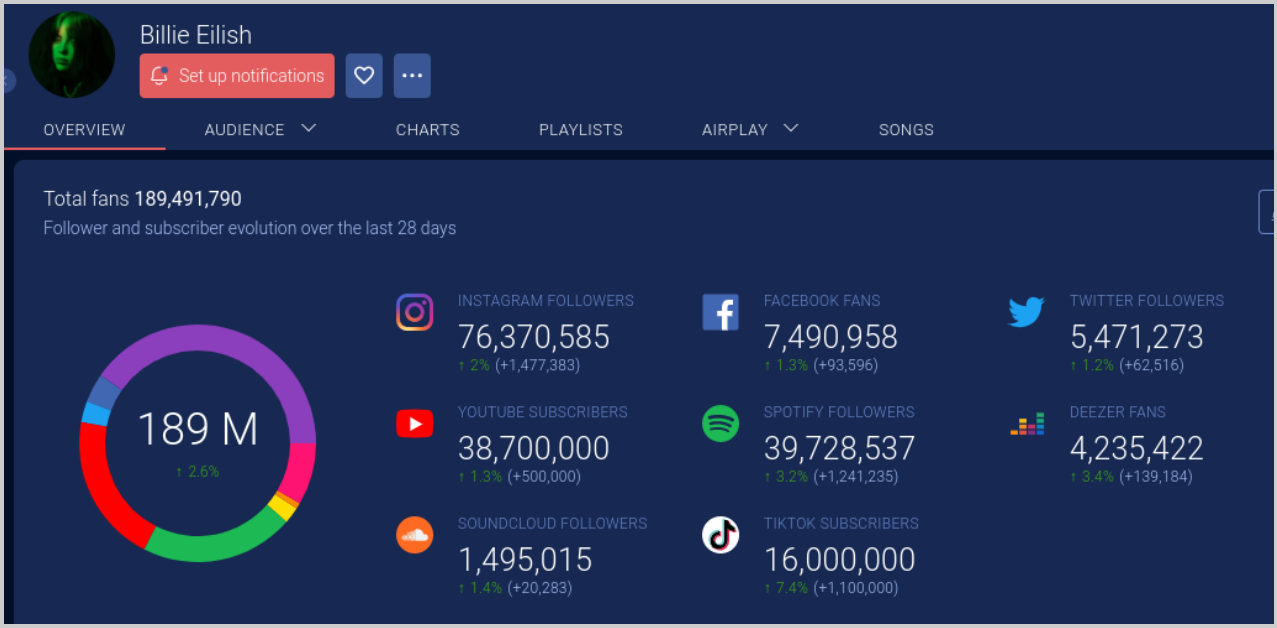
→ Current music trends from 2021 show that, much like the other artists in Appendix A, Stefflon Don's Instagram account holds the most weight when it comes to targeting her fans. Moreover, in this case, YouTube and Spotify are also powerful platforms when considering the dissemination of Stefflon Don's music.

→ Billie Eilish - 51,202,216 monthly Spotify listeners in 2021.



→ Most people are familiar with Billie Eilish, arguably one of the biggest breakthrough artists of recent years. Before she reached the peak of stardom, the L.A-born singer-songwriter utilised Platoon in the process of the production and distribution of her early material. The company helped to nurture and develop her as an artist - to discover her narrative and identity. In 2017 she was snapped up by Universal Music Group, signing a worldwide deal with Interscope Records.

Where is Billie Eilish's audience? (Source, Soundcharts:2021)



→ The above analytics from Soundcharts show the magnitude of Billie Eilish's fanbase and reach. As a major mainstream artist, she has a much broader audience across multiple social media outlets. Nevertheless, Instagram, YouTube, Spotify and Twitter are her most powerful, popular platforms when considering fan engagement.

PLATOON→→→ PARTNERS

"A global artist will break through Platoon [independently] and it will change perceptions." - Denzyl Feigelson



→ As demonstrated throughout Appendix A, Platoon has a gift for discovering, nurturing and developing breakthrough artists. They pride themselves on promoting creative freedom and providing an environment in which their artists can grow to be their true, authentic self.

→ In light of the company's talent acquisition and success, major labels such as UMG, Sony and Warner Music have recognised Platoon as an *'incubator'* for mainstream talent; a means of preparing them for a major record deal (Ingham, 2018). As reiterated in the above quote from Denzyl Feigelson, in Platoon's ideal world this wouldn't happen. They seek to sign an artist and support their entire journey, from breakthrough and beyond.

Appendix B:

→ Perhaps Platoon's partnership with Apple Music can change this?

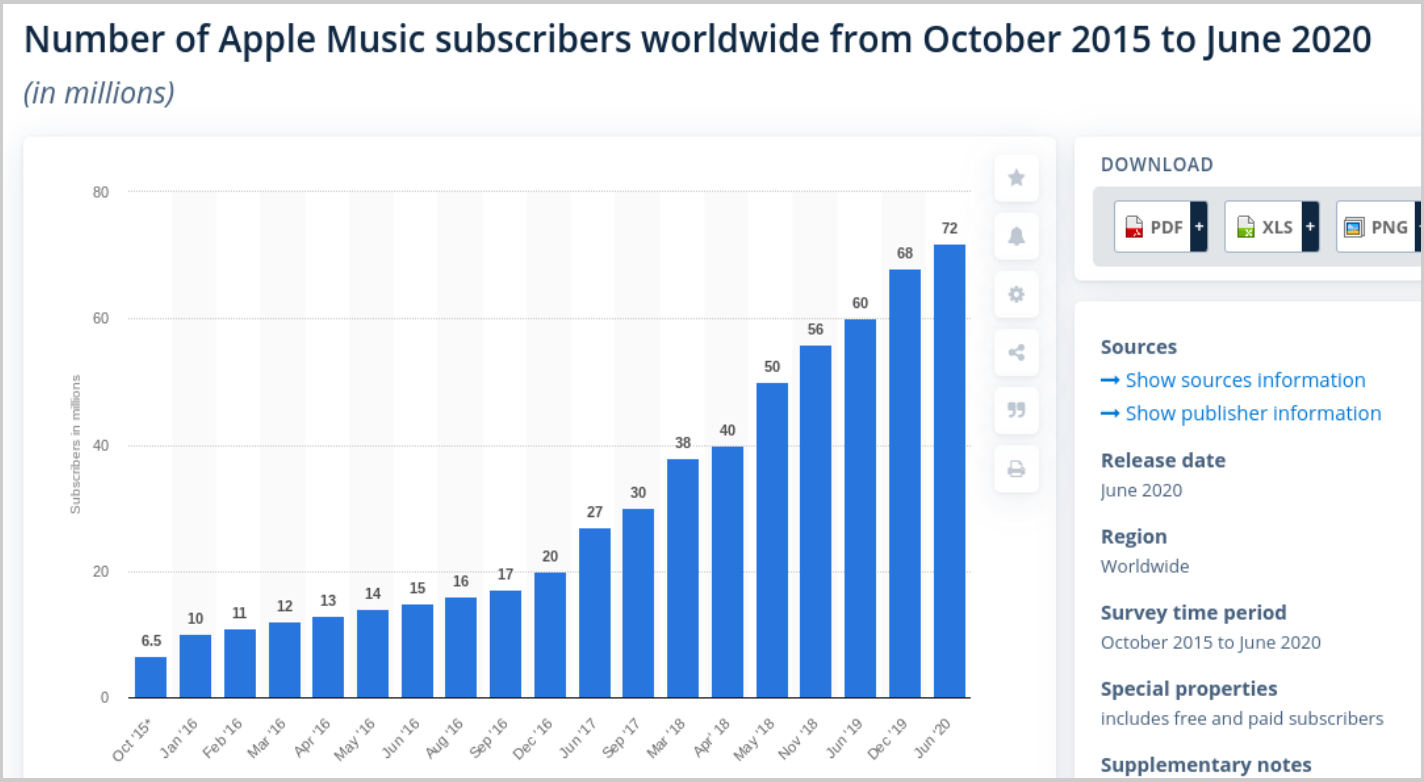
→ In 2018, Apple acquired Platoon. The industry giant, headed by Feigelson's long term associate Steve Jobs, purchased the artist-services startup for an undisclosed amount; a transaction that would see both parties reap the benefits.



→ The Apple deal means that Platoon has more funding and resources at its disposal than ever before. They can continue their goal of developing new talent, music and content, which they can now distribute on a platform (Apple Music) with a colossal, ever-increasing audience.

→ Statistics show that Apple Music was home to 72 million subscribers globally in June 2020, an increase of 4 million since December 2019. It remains the second-largest streaming site behind market leader and rival, Spotify.

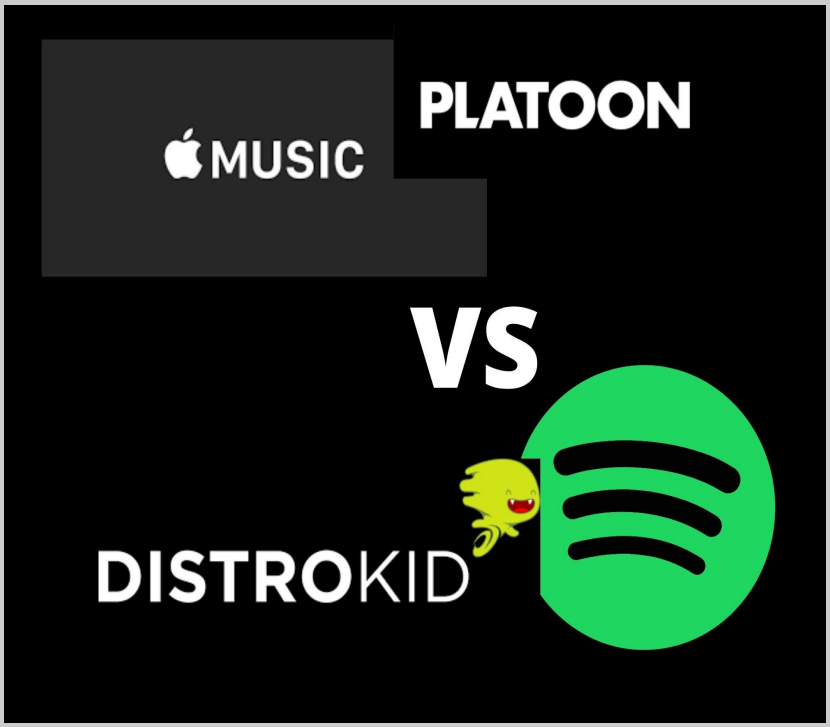
→ **Statistics show Apple Music's steady increase of followers over recent years:** (Source, Statista:2021)



→ Apple Music is the second-largest streaming platform behind Spotify. In the latter months of 2020, Spotify had 144 million premium subscribers worldwide.

→ **The data below shows Spotify's increasing amount of paying subscribers:** (Source, Statista:2021)



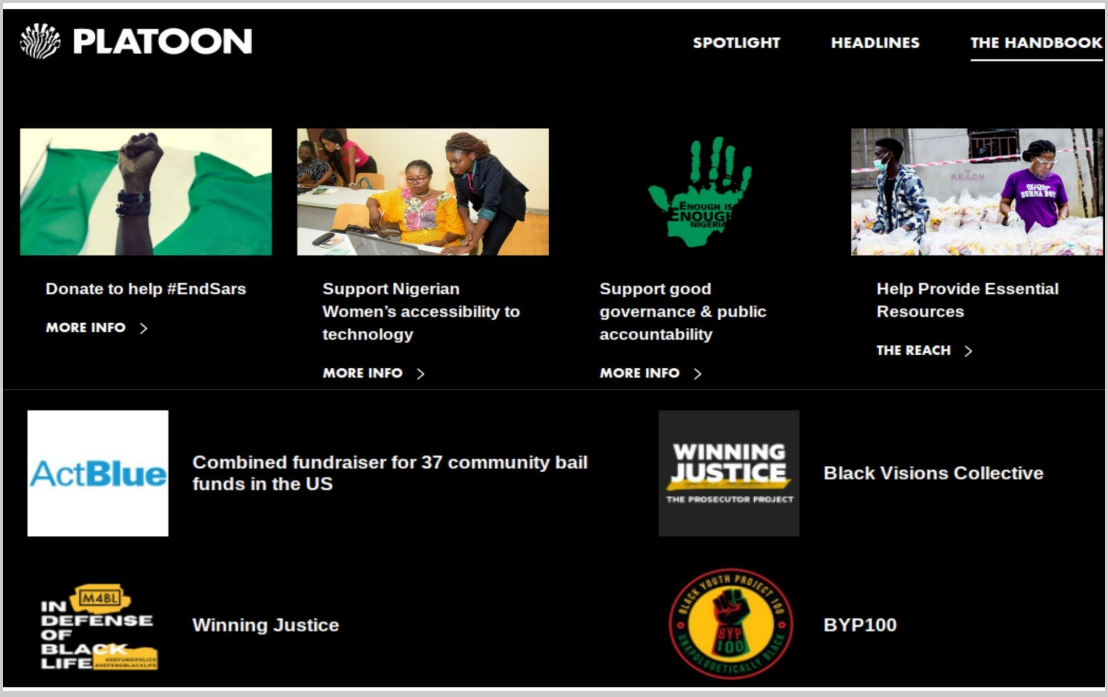


→ Spotify is Apple Music's primary competitor in the ever-evolving, digital streaming realm. Recent years have seen the two industry services in an A&R race - an incessant quest to scout new talent ahead of each other and the major labels.

→ Distrokid is an independent digital music distribution service working in partnership with Spotify. Both Platoon and Distrokid's artist-marketing services play a crucial role in the streaming giants' musical conquests.

So what's in it for Apple Music?

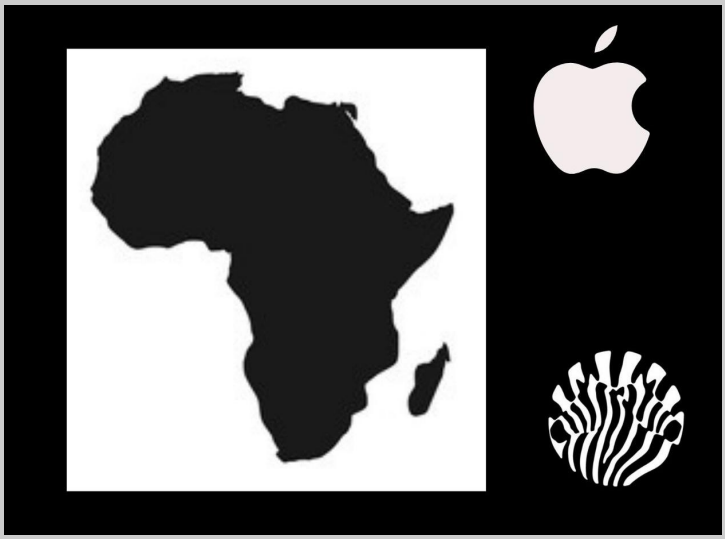
- The acquisition of the company means that Apple Music can intensify its focus on A&R and continue to scout breakthrough acts via Platoon. They can now inject finances into a company that already proved extremely efficient in the realms of artist marketing, development and distribution.



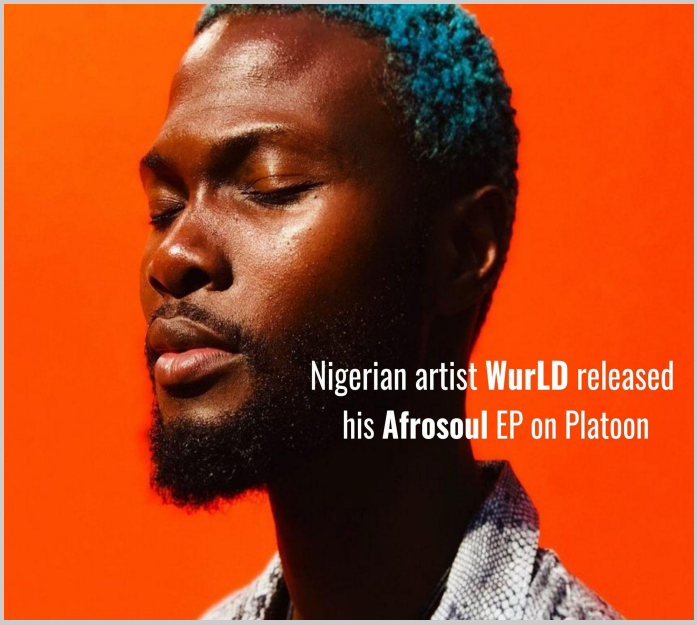
→ The partnership has massively broadened Platoon's audience reach. In 2020, Apple announced an expansion of it's streaming services across 52 additional markets - including 25 in Africa. Platoon's journey into Africa is something that is reflected in their numerous brand partnerships.

PLATOON→→→ EXPANSION INTO AFRICA→→*A united vision.*

Appendix C:



→ As luck would have it, Platoon CEO, Denzyl Feigelson has been working on projects in his native land of Africa since 2018, paving the way for Apple's expansion.
→ In the last few years, Platoon has made an imprint on the continent by striking licencing and services deals with 88 African musicians. They've provided opportunities by offering advances, marketing services and a means of distribution (Rys, 2020).



"I just needed a team of people that understood my art and shared a similar vision.

"I feel like Platoon works with artists they believe in, not just to make money."

"They're literally looking at it case by case.

"I don't know if majors have the capacity to look at artists that closely and that intimately." - WurLD

→ **Health insurance for Platoon artists**

In the last year, Denzyl Feigelson has been rolling out a scheme that sees all Platoon Africa artists receive free healthcare. The ambitious venture is the first of its kind when considering the music industry. In 2020, the programme began by covering 30 artists in South Africa, with plans to expand territories in the future (Rys, 2020).

"I want artists to be able to manage their music on our platform; get services like health care, legal and accounting; learn about publishing, touring, how you market; and conquer things like YouTube, Facebook and Tik Tok." - Denzyl Feigelson



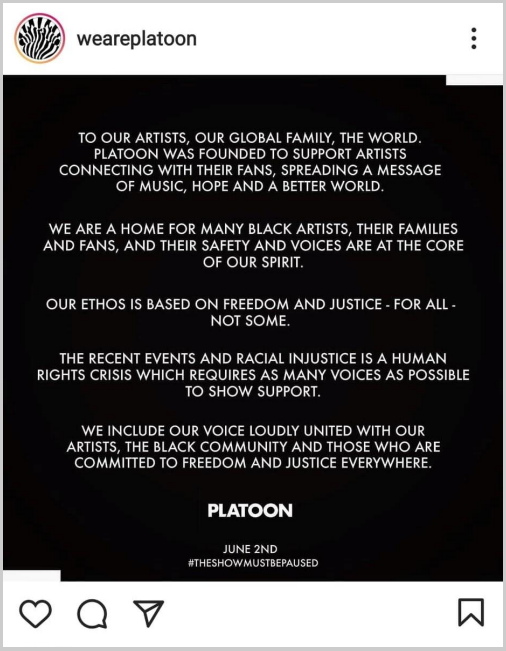
"Platoon is an amazing example of what can be accomplished when a label truly has the best interest of its artists at heart." - Paul Simon

Appendix C Continued:

→ Platoon's conquests speak volumes about the company's ethos and vision. Their artist-centric philosophy makes them who they are, and those attributes have attracted the praise of many artists throughout the world, including the iconic Paul Simon.

→ This tweet from Nigerian DJ and producer, Cuppy, reinstates Platoon's desire for its artists to have total creative freedom. The fact they've retweeted the content shows their sense of pride in the way in which they support and develop their artists (Twitter, 2021).





→ This Instagram content from Platoon was posted on Tuesday, June 2nd 2020 in association with **#theshowmustbepaused** campaign (Instagram, 2020).

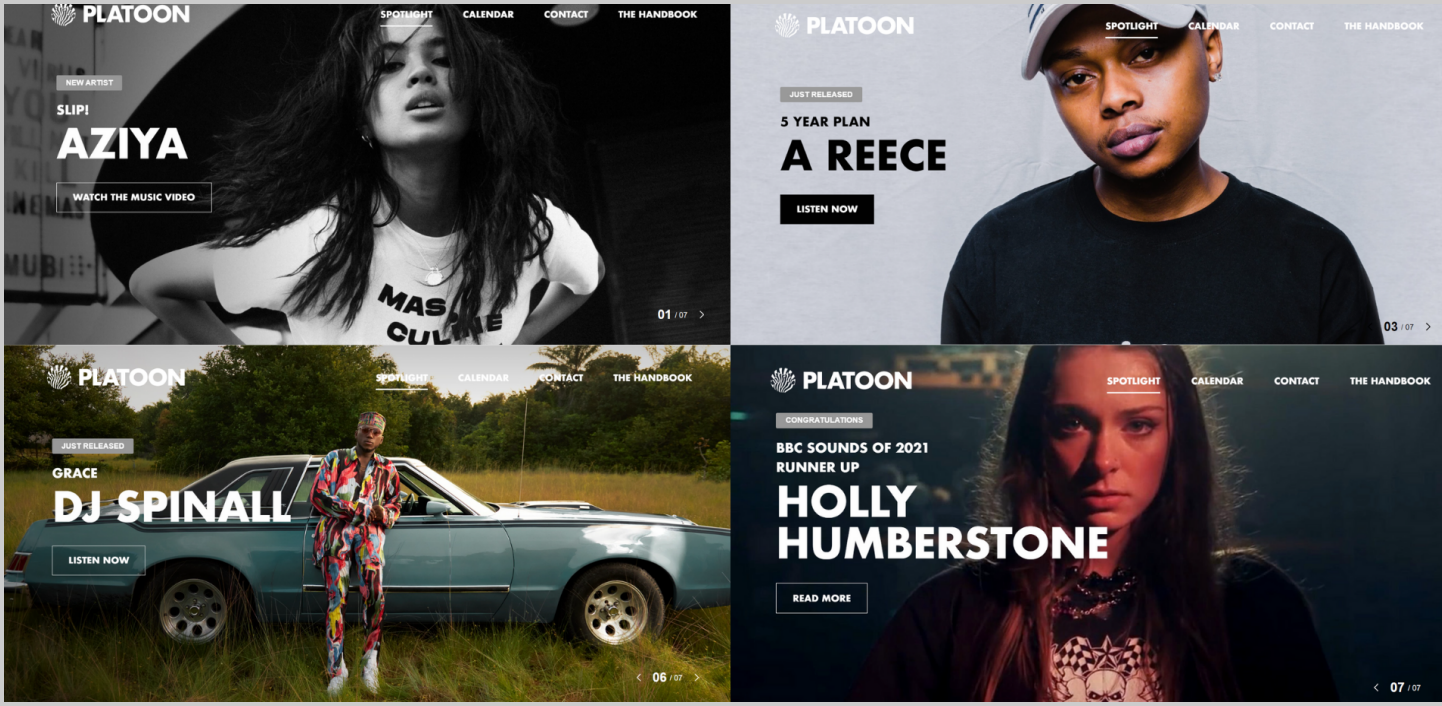
→ **'Blackout Tuesday'** saw much of the music industry suspend business for the day in solidarity with the black community and to demand justice for the killing of George Floyd.

→ The post portrays a message of support, togetherness, hope and freedom. Such values are at the core of Platoon's being, unity is a recurring theme that can be seen across the brand's various web and social networks.

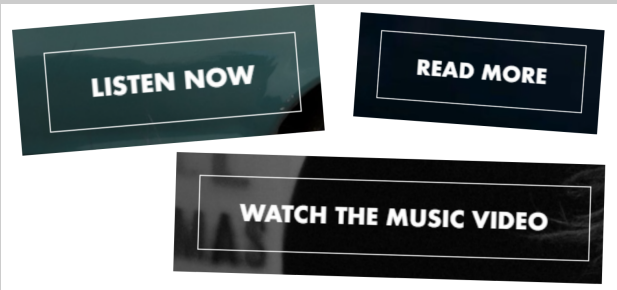
PLATOON →→→ WEBSITE AND SOCIAL MEDIA

Appendix D:

→ Main Website



→ [Platoon's website] consists of a rotating image display, guiding the page visitor through a handful of their 'Spotlight' artists.



→ Below each artist's name, there's a specific call to action. Each button links people with third party content, such as YouTube videos, BBC Sounds articles and streaming platforms.

→ Although the background image is constantly changing, Platoon's branding remains consistent. The company logo is fixed at the top left of each page, and typography and text colour remain largely the same.



Appendix D Continued:



→ Platoon's social media logo has remained the same for the entirety of the company's existence.

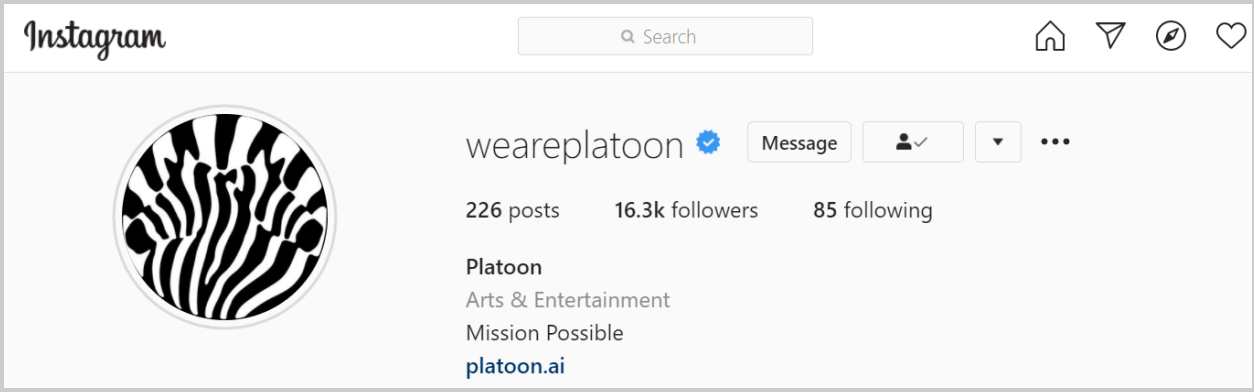
→ The design is relevant when considering Platoon's expansion into Africa, and again, the zebra aspect of the image conveys a message of unity and togetherness.

→ From a psychological perspective, the colours black and white are often associated with credible, powerful and professional companies. They represent strength, precision and directness and are often used to market luxury brands (Lischer, 2021).

SOCIAL HANDIE - Platoon use the handle **'@weareplatoon'** on their Instagram and Twitter profiles, further enhancing the notion of unity.

SOCIAL BIO/STRAPLINE - The statement **'Mission Possible'** is written in Platoon's Instagram and Twitter bio's, amplifying their innovative, bold vision and determination to develop incredible artists.

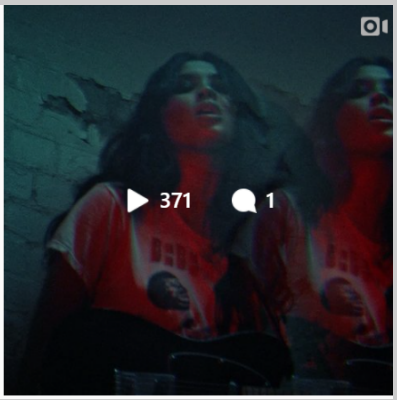
→ Instagram

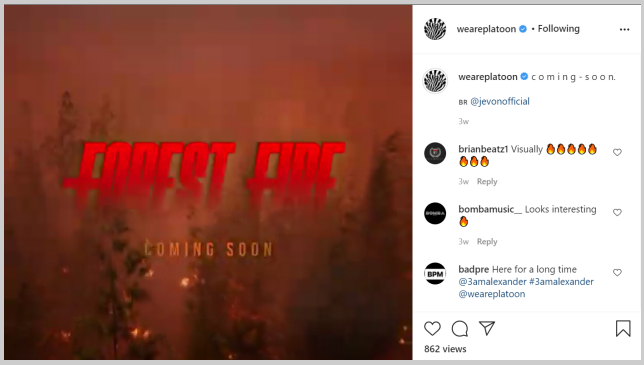


→ Platoon's Instagram has amassed 16.3k followers since its launch in December 2019, this number is significantly larger than those displayed across their other social accounts. Instagram is at the forefront of the brand's social platforms when considering audience engagement.









→ The company posts an average of once a day, mostly onto their image feed as opposed to Instagram's story element. Notably, the majority of the content they post is in the format of video teasers and moving visuals, much like their Twitter page. [CLICK HERE](#) to view their teaser.

→ **Twitter**

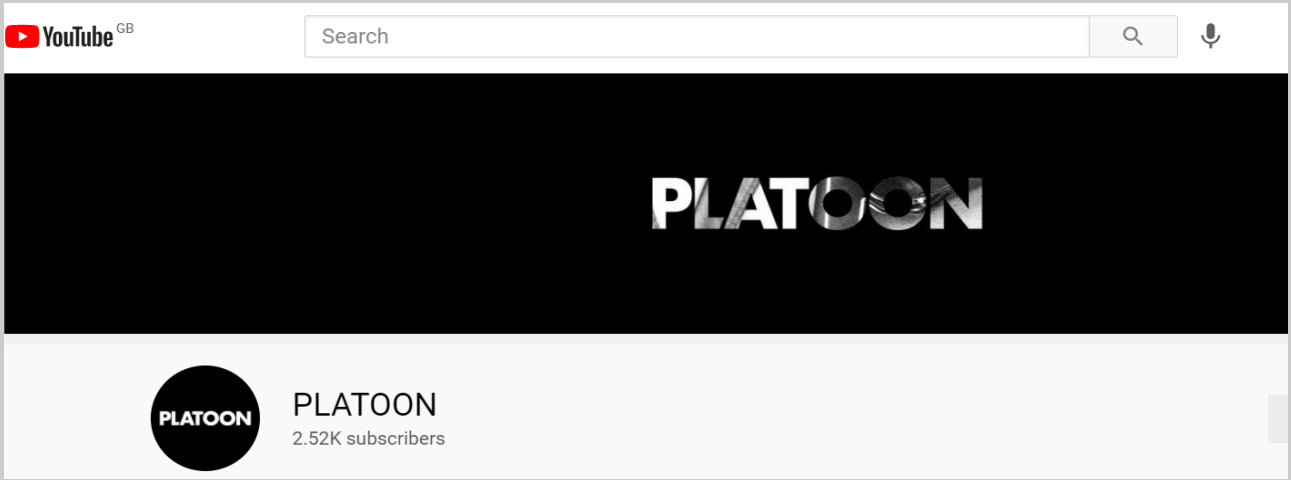


→ Platoon have gained 4,167k followers since joining Twitter in September 2016. Although these numbers are significantly less than those of Instagram, Twitter remains the company's second most valuable social asset when interacting and sharing content with its client base.

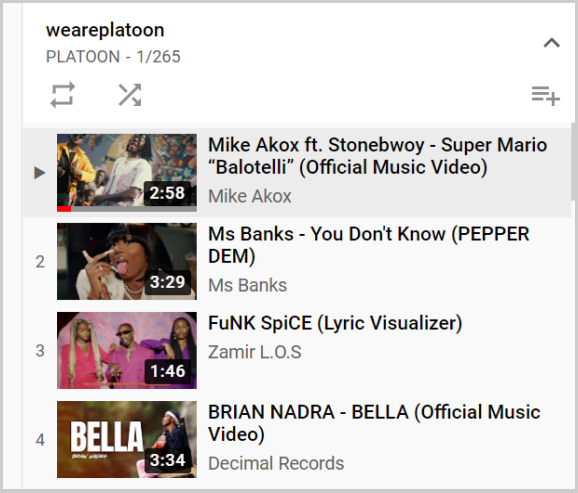
→ Content-wise, Platoon tweet an average of once a week, the majority of their posts are retweets from the brand's roster of independent artists as well as shared links to external media and articles.



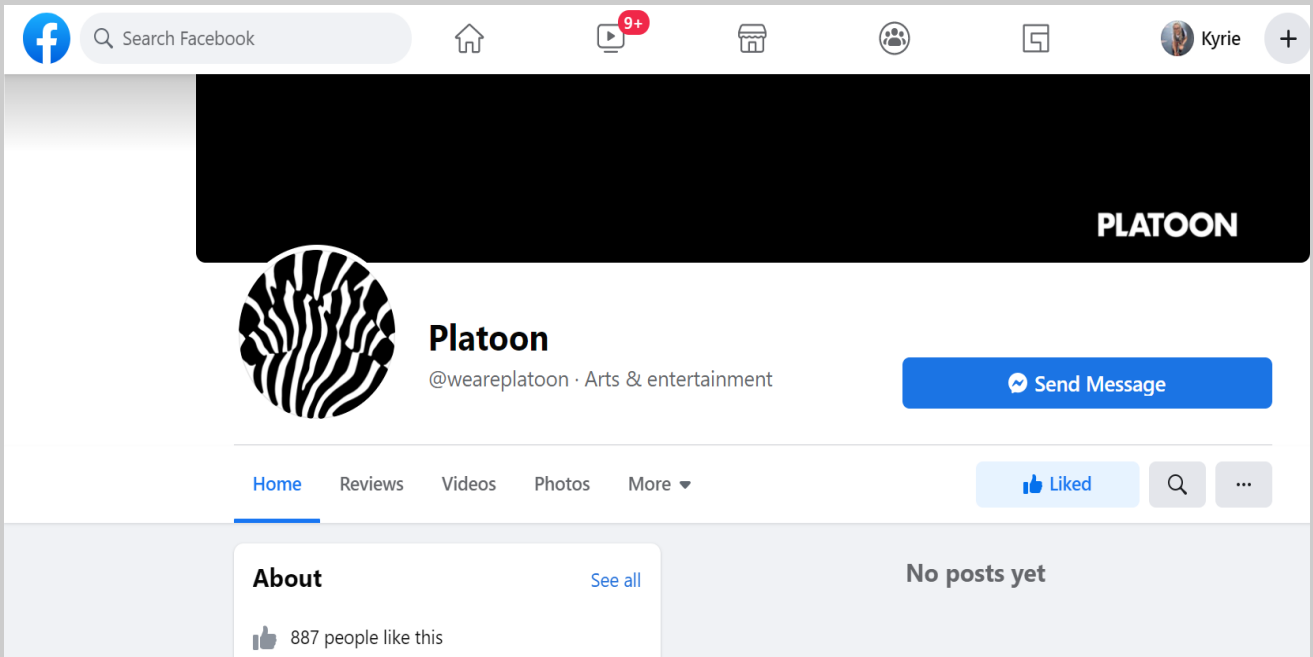
→ **Youtube**



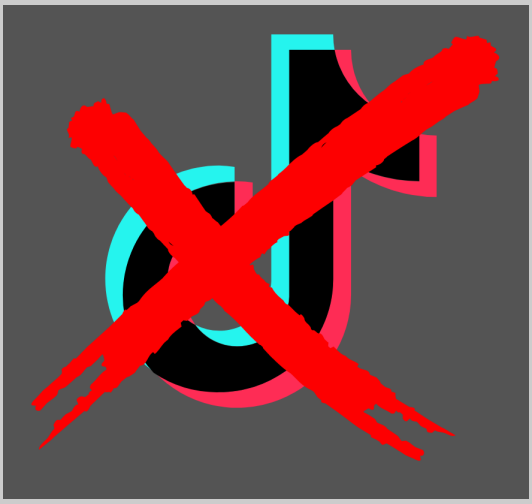
→ Platoon launched its [YouTube channel] in January 2017, accumulating 2.52k subscribers in the 4 years since. The social platform is home to a 'We Are Platoon' playlist, which features 265 video tracks from their roster of *'exceptional independent artists.'* Overall, Platoon's YouTube content has racked up 560,483k streams worldwide.



→ **Facebook**



→ Platoon only has 887 likes on its [Facebook page], evidence would suggest that the brand doesn't focus on this particular social platform as a form of content dissemination. Since creating the page in October 2017, the company hasn't posted anything at all.



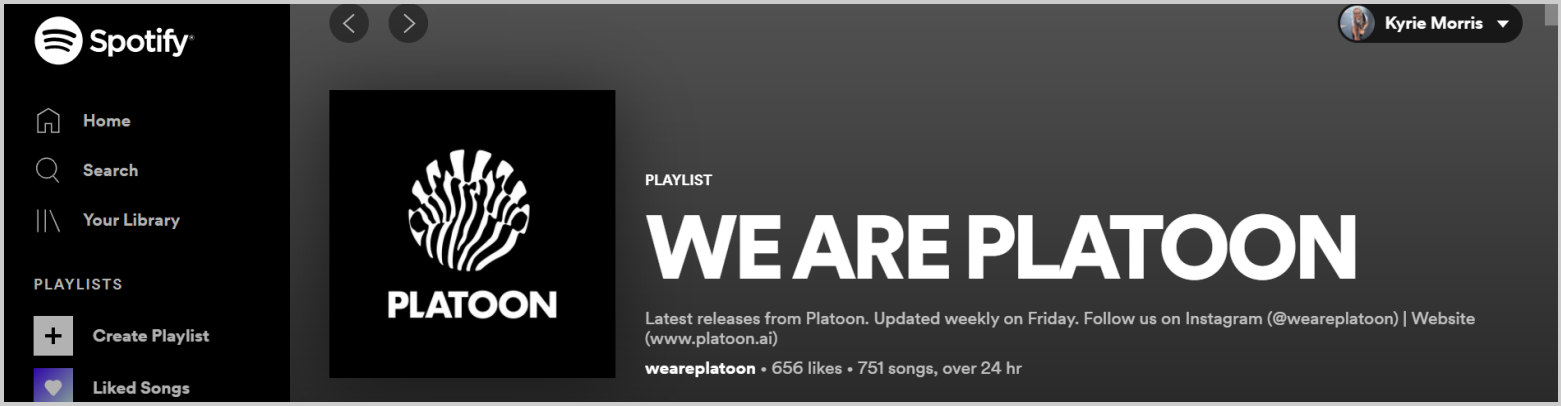
→ TikTok

→ Platoon doesn't appear to have an account on TikTok. This is surprising considering the popularity of the platform amongst the company's client base - Generation Z.

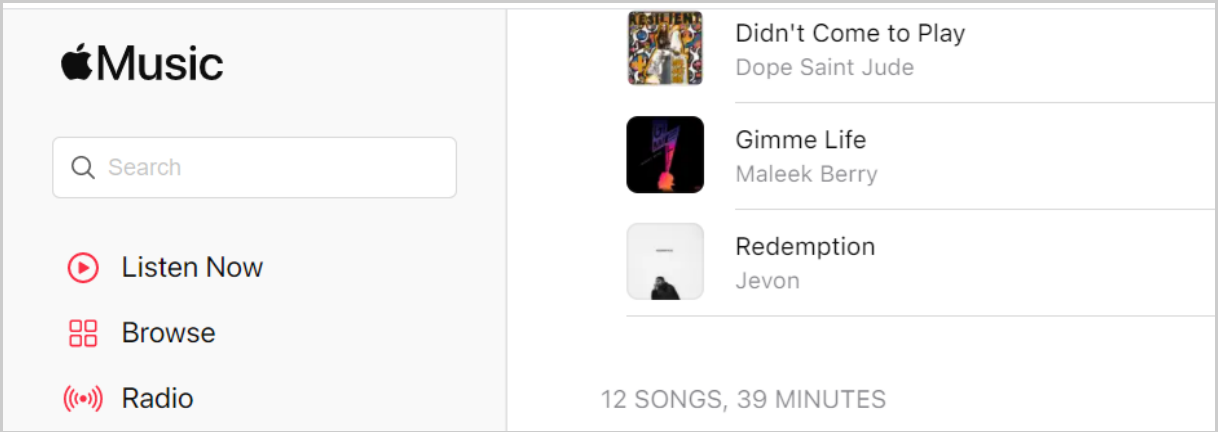
→ TikTok specifically describes Generation Z as those individuals born from 1996 onwards; 60% of its users are aged 16-24 (Muliadi, 2021).

→ Platoon Playlists

Platoon makes an average of two signings per month, currently, the artist services company has over 150 independent musicians within its ever-changing roster. Unique compilation playlists containing their tracks have been collated on both Apple Music and Spotify, yet considering Apple's relationship with the brand, Platoon's Spotify presence is much more impactful.



→ Platoon's Spotify playlist holds 751 songs and 656 likes compared with Apple Music's which has a mere 12 tracks. This lack of content on Apple Music is surprising when considering the importance of streaming services' contribution to the company's overall revenue.



PLATOON→→→ CURRENT REVENUE STREAMS

"Because if I help them grow their businesses, it's only helping us grow our business, too. And we're doing that in all kinds of ways."- Denzyl Feigelson

Appendix E:

→ **Streaming Revenue**

As previously mentioned in Appendix A, Platoon doesn't own the rights to their artist's songs, instead, they take a **minority** stake in their overall revenue return. Notably, one of Platoon's major revenue streams is born from direct to consumer digital distribution of their artists' products across streaming services such as Apple Music, Spotify, YouTube, Ditto and Soundcloud.



→ So long as an independent artist is registered with the required licencing companies, in this case, the Mechanical Copyright Protection Society (MCPS), they should receive an average return of 70% of overall streaming royalties.

Average pay per stream (£):

→ Apple Music: £0.0059

→ Spotify: £0.0038

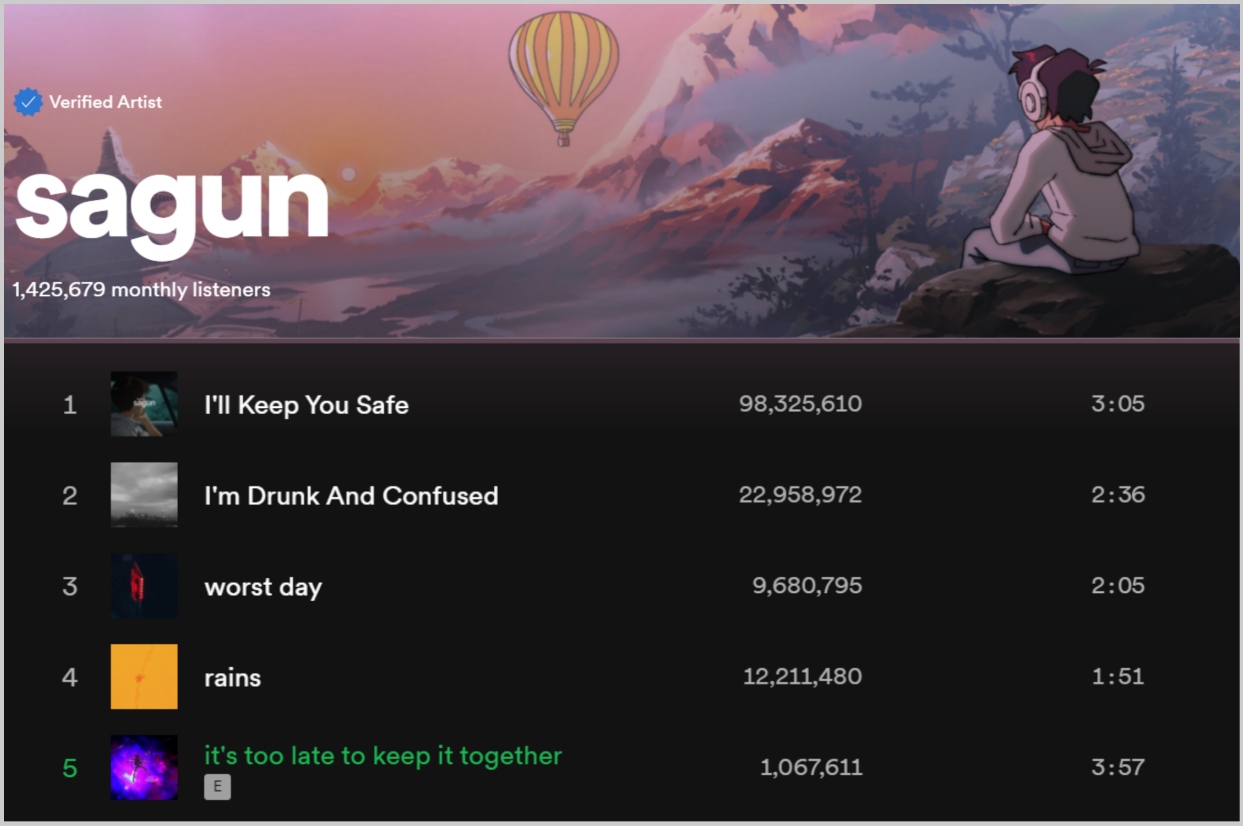
→ YouTube: £0.00052

→ Ditto: £0.003

(Soundcharts, 2019).

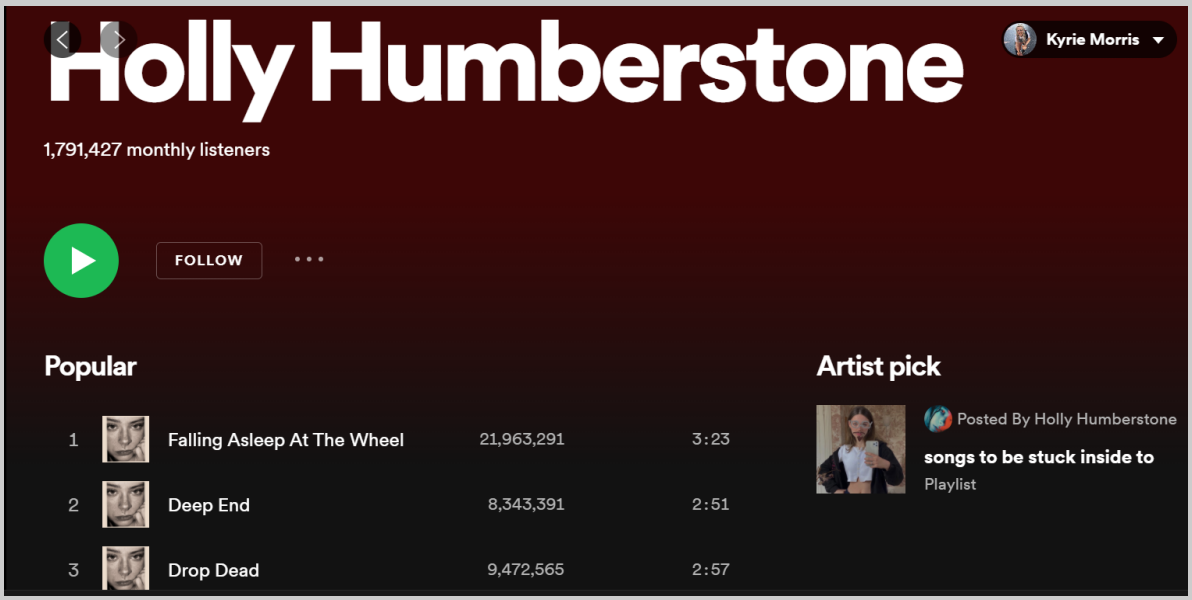
→ Soundcloud has recently announced the introduction of fan-powered royalties. From April 1st 2021, artists' payouts will be driven by their fanbase, with each consumer's subscription and advertising revenue being distributed among the artists they listen to most (Soundcloud, 2021). This new concept reinstates the importance of growing a large audience to increase revenue streams for both Platoon and its artists.

→ Platoon artist Sagun has accumulated over 150.5 million global streams on Spotify alone:



→ Nepal-based lo-fi songsmith, Sagun, accumulated more streams than any other Platoon artist in 2019. Based on the principle of each Spotify stream generating £0.0038 and 70% repayment to the rights holder, Sagun's overall royalty return would have been in the region of £570k. Surmising that Platoon took a maximum, minority stake of 40%, this would generate them around £228k from Sagun's Spotify streams alone.

→ Platoon's Holly Humberstone is another musician who's making waves throughout the music industry:



→

The female artists' last three single releases have gained 39.7million streams globally on Spotify. Adopting the previous mathematical principles would suggest that Holly's streaming revenue return from these three tracks would have been in the region of £106.4k. Again, if Platoon took a 40% cut they would be looking at taking around £42.5k solely from her Spotify revenue. Such financial estimates shed some perspective on Platoon's income when considering their roster of 150+ artists across all streaming platforms; that's before considering money generated via live performance and merchandise.

Appendix E Continued:

→ Live Revenue



→ Live performances are another significant source of income when considering Platoon's revenue streams.

→ So long as an independent artist is registered as a member of the Performing Rights Society (PRS), they will receive the copyright royalties from when their music is publicly performed.

→ PRS members can register any live gig that they play, income varies depending on the size of the venue.

Small Venues	around £5 per gig
Barfly	upwards of £19 per gig
O2 Academy's	upwards of £32 per gig
Shepherds Bush Empire	upwards of £392 per gig
Leeds/Reading Festival	upwards of £1,500 per gig
Sheffield Arena	upwards of £1,600 per gig

→ Again, when considering the touring schedules of Platoons 150 strong artist roster, live performance can generate colossal income for the company.

BBC Radio 1	up to £65
BBC 6 Music	up to £11.70
BBC 1Xtra	up to £9.80
BBC Regional Stations	up to £4.60
BBC Asian Network	up to £13

→ Likewise, PRS also covers the artist when their intellectual property is being played in other public realms, such as on the Radio, TV, in clubs, shops or online. These royalties also contribute to the overall revenue income for Platoon.

→ Merchandise:

Platoon doesn't have any unique merchandise specific to their brand. Although they benefit from the sales of their artists' merch, there's a missed opportunity for increased revenue streams, especially when considering the products that they could create in collaboration with Apple. Ultimately, Platoon's revenue streams could be broadened and increased via the methods of a company rebrand.

PLATOON→→→ COMPANY REBRAND

Appendix F:

→ Rebrand Objective:

- The rebrand of Platoon will encompass a range of marketing tools and techniques to strengthen the company's brand identity and increase its overall revenue streams.

- The campaign window will run from Monday, March 1st 2021 through until Friday, September 3rd 2021 - a timeframe of 26-weeks and 4 days to execute the revitalisation of the Platoon brand.

- The initial months of the rebrand will focus on enhancing Platoon's brand awareness, clarifying the company's narrative and ethos whilst simultaneously strengthening their overall visual entity. The concept is to further define the brand's target demographic and build engagement with their audience via revitalized web assets and social media platforms.

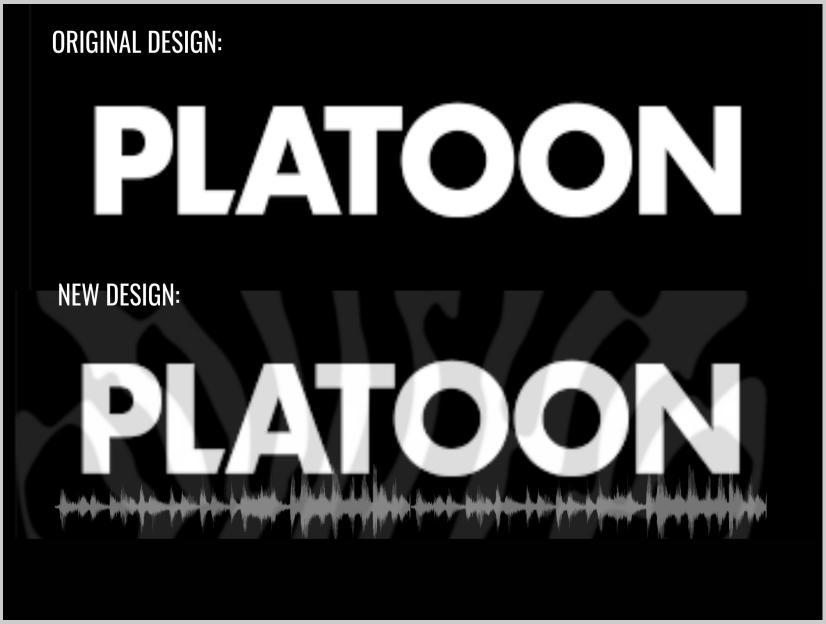
- After ensuring Platoon is in the best position to reach its audience, specific impact points will form the structure of the campaign alongside the varied, relevant press and promotion related to each event. These impact points will centre around pushing authentic methods of A&R, promoting Platoon's expansion into Africa and plugging their artist's to increase their fanbase and streaming rates.

- Ultimately, the campaign will focus on strengthening Platoon's identity and building brand awareness across a vast, defined audience. The impact points will strategically include opportunities for Platoon's artists' fanbase to immerse themselves in physical experiences, whilst all the while creating merchandise opportunities and increased overall revenue streams.

PLATOON →→→ COMPANY REBRAND →→ *Web & Social Media Logos*

Appendix G:

→ Main Logo



→ Platoon's new logo design has been built upon the basic principles of the original.

→ This full-sized web logo has not been changed since Platoon's launch in 2016, moreover, the image lacks any form of notion as to who Platoon are and what it is that they do.

→ The new design has adopted the original black and white colour scheme, psychologically portraying connotations of professionalism, strength, credibility, power and precision (Cherry, 2020). Additionally, the black and white theme stays in line with Apple Music's branding.

→ Creating a mood board helped to determine which additional graphics would compliment Platoon's logo whilst simultaneously emitting a visual narrative of who they are as a company.

→ Adding the soundwaves graphic below the main text is a way of promoting brand awareness; allowing consumers to make a subconscious link between Platoon, sound and music.

→ The Zebra overlay in the background of the design is taken from Platoon's original social media logo. The pattern adds a distinguishing flair to the brand's identity and perfectly compliments the company's expansion into Africa. Moreover, the zebra print paired with the word 'Platoon' creates a tribal feeling of unity and strength.



→ Social Media Logo



→ As stated in Appendix B, Platoon's social media logo has remained the same throughout the company's entire history.

→ The zebra theme can be linked with Platoon's Africa quest and the image portrays a feeling of togetherness, nevertheless, there's no indication of who the company are and the services they provide.

→ Overall, Platoon's social media logo is extremely vague. An individual with no prior knowledge of the company may struggle to understand anything about the brand and its mission statement.

→ The new logo design aspires to capture people's attention and give social media user's an inclination as to Platoon's link with the music industry.

→ Again, this logo has reinvented the zebra element of the original image to link with Africa and the feeling of cultural unity.

→ The record graphic has been purposefully included to denote connotations of music and recording.

→ The psychedelic swirls signify the technicoloured realm of creativity and the flowing freedom that comes with being a Platoon artist.

→ The new logo contains the company name written in white. The boldness of the word 'PLATOON' demands attention, it's a statement.

→ Colour Psychology suggests that the colour white can also symbolize new beginnings and fresh starts, fitting when considering both the rebrand and Platoon's inclination to adopt fresh, budding talent (Cherry, 2020).

Appendix G Continued:

→ Additional Logos - *African Expansion*



→ Branding visuals associated with Platoon's expansion into Africa will contain slightly altered colour schemes and graphics.

→ This intention is to raise more awareness surrounding Platoon's exploration of the continent.

→ The colour orange is considered a cheerful, energetic colour. It provokes feelings of enthusiasm, excitement and warmth and is often used to draw people's attention in a 'call to action' like manner (Cherry, 2019).

→ The crosshair in the logo represents Platoon's admirable, targeted A&R techniques. It further enforces their direct, professional narrative, whilst linking in with the definition of the word 'Platoon' and their *'mission possible'* ethos.

→ Using slightly altered branding to associate with African content also provides further opportunities for merchandise and product development. Events and performances associated with Platoon Africa will provide the perfect location for selling Africa-inspired merch and in turn, increasing brand awareness and revenue streams.



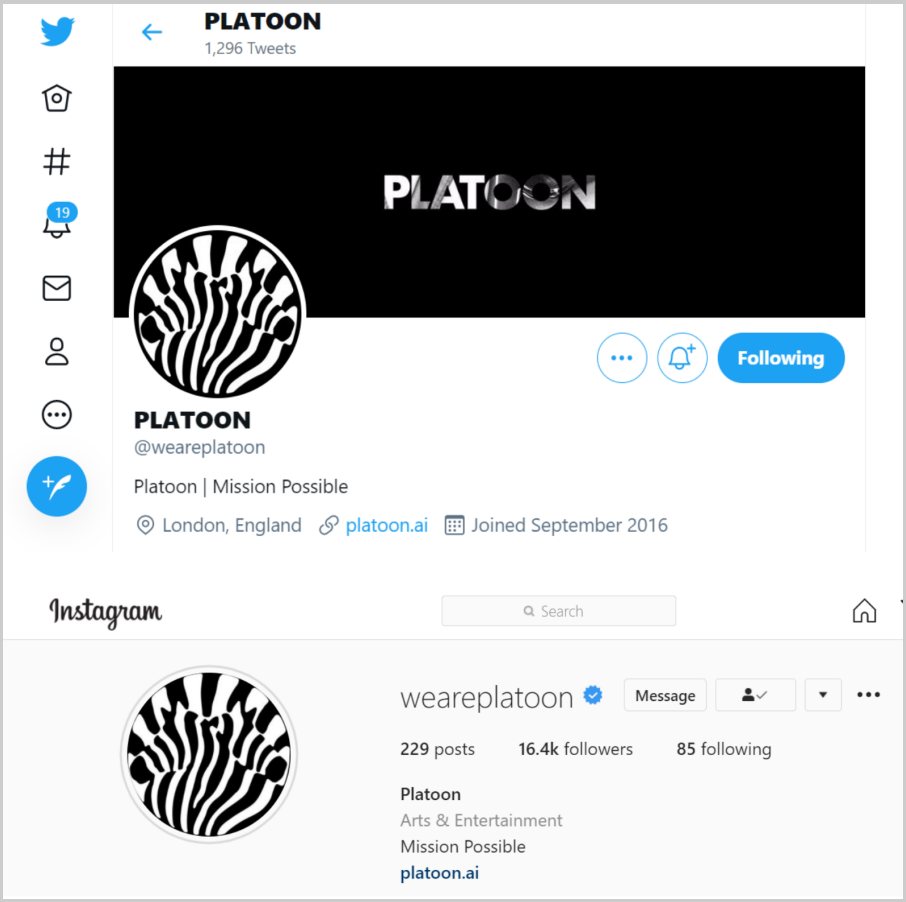


→ Once the logos are designed they will be uploaded across Platoon's various web and social pages, ensuring that all visual branding is consistent and impactful.



Appendix H:

→ Strengthening SEO on Social Media



→ On a whole, the company's social media accounts are difficult to find, largely due to the popularity of the 1986 war film, 'Platoon'. With this in mind, it's crucial to ensure that search engine optimization techniques are utilised across all platforms to enhance findability.

→ Platoon's Instagram and Twitter bios will be changed for consistency and keyword insertion. The new strapline will be, *'Find Your Tribe.'*

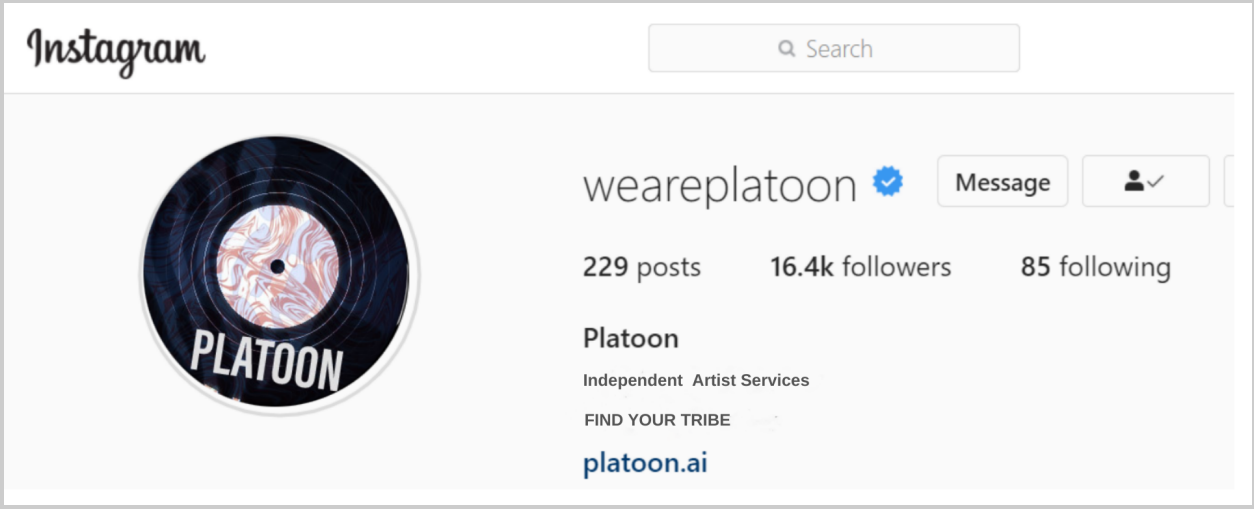
'PLATOON

INDEPENDENT ARTIST SERVICES

FIND YOUR TRIBE'

→ Social Platform Usage

→ Instagram



→ As demonstrated in Appendix D, Platoon's Instagram has far more followers than any of its other social media accounts. With this in mind, Instagram will continue to be used as the brand's main form of content dissemination throughout the campaign. At current, the majority of the content posted is in the form of video teasers and visuals, this shall continue, yet there will be aims to post increased, exclusive material in the story reel element of the app.

→ Twitter

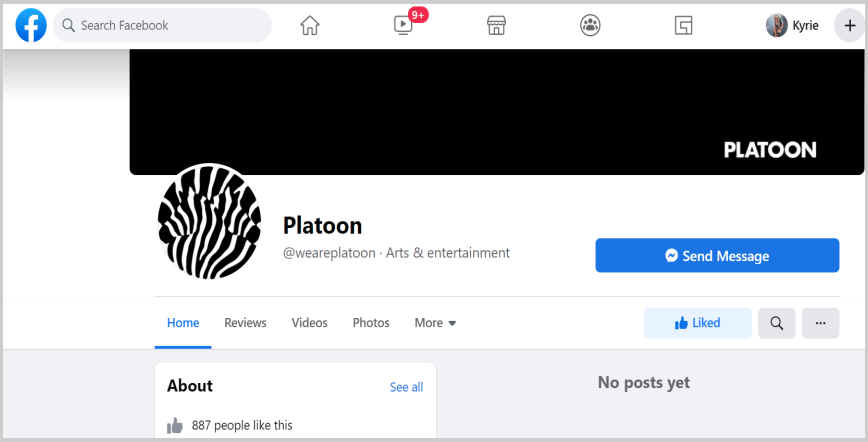


→ Twitter will continue to be utilised, particularly to network with artists and tastemakers in a more personal light.

→ The fact that Twitter is such an open platform makes it perfect for content distribution and discovering potential Platoon artists.

→ Throughout the campaign period, content related to specific impact points will be promoted and shared across the platform. There's to be an increased focus on original content streams, as at current Platoon's page mainly consists of retweets.

→ Facebook

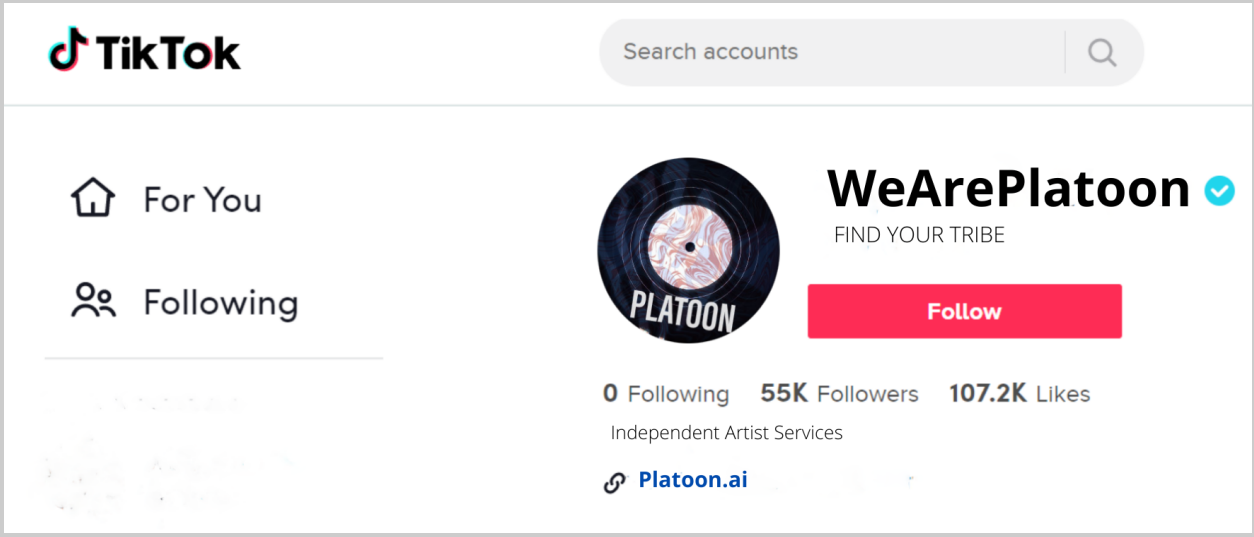


→ As suggested in Appendix D, Platoon doesn't seem to use Facebook as a method of marketing its brand.

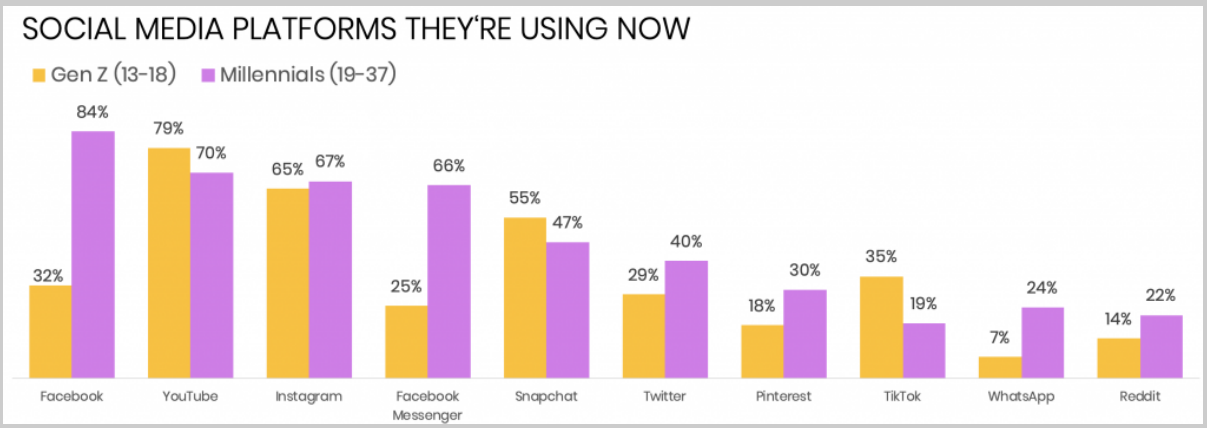
→ This is most likely because Facebook is known to target older demographics and Platoon's audience is young (Barnhart, 2021).

→ Nevertheless, it looks unprofessional and sloppy to lead consumers to a platform with no content uploaded to it. Accordingly, Platoon's Facebook will be completely removed so efforts can be focused on launching a TikTok account, a platform much more suitable when considering the company's audience.

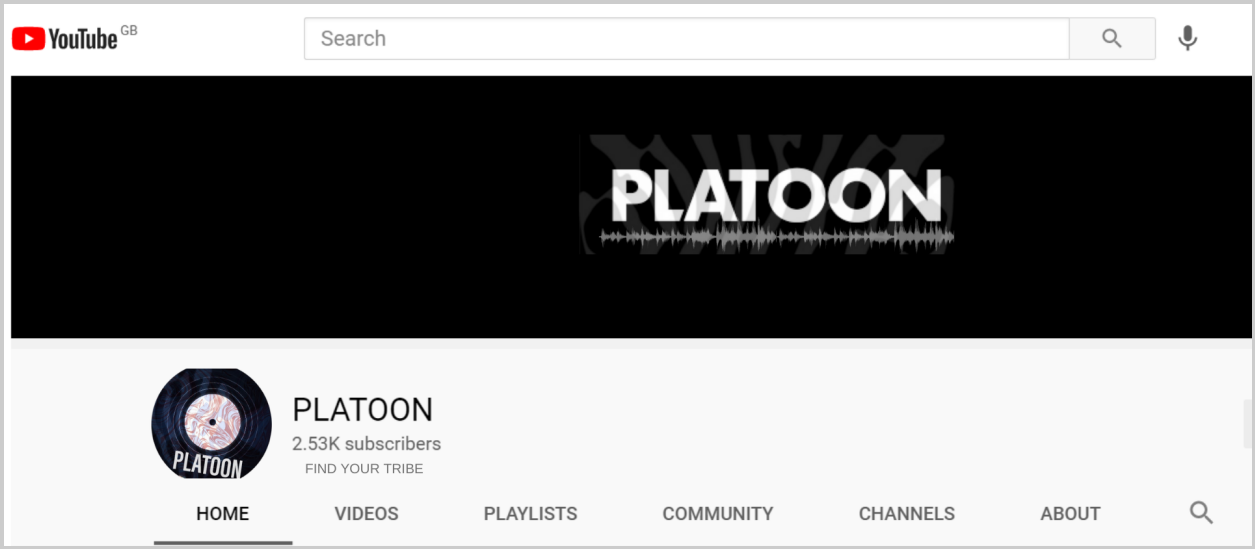
→ TikTok



→ At current, Platoon doesn't have a TikTok profile, therefore the initial stages of the rebrand will focus on creating an account and beginning to connect with tastemakers and build audience engagement. TikTok is arguably one of the most popular social platforms amongst younger consumers, it's where Platoon's audience is. (Source, YPulse:2020)



→ **YouTube**



→ YouTube has 2 billion monthly users, 77% of whom are aged 15-35 (Newberry, 2021). All things considered, YouTube will continue to be an outlet for Platoon's visual content streams. Additionally, the platform will play a prominent host to a new series of mini-docs centring around a campaign event.



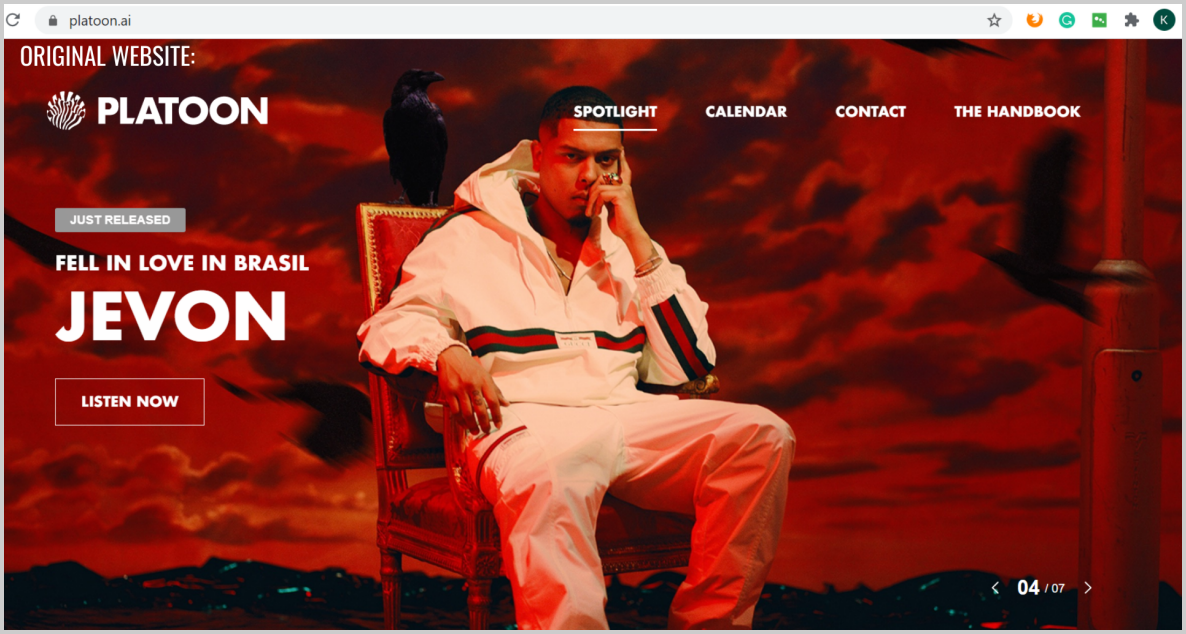
→ Teasers and visuals will be shared across all social media platforms throughout the rebranding campaign, helping to promote Platoon's rebrand and mission statement.



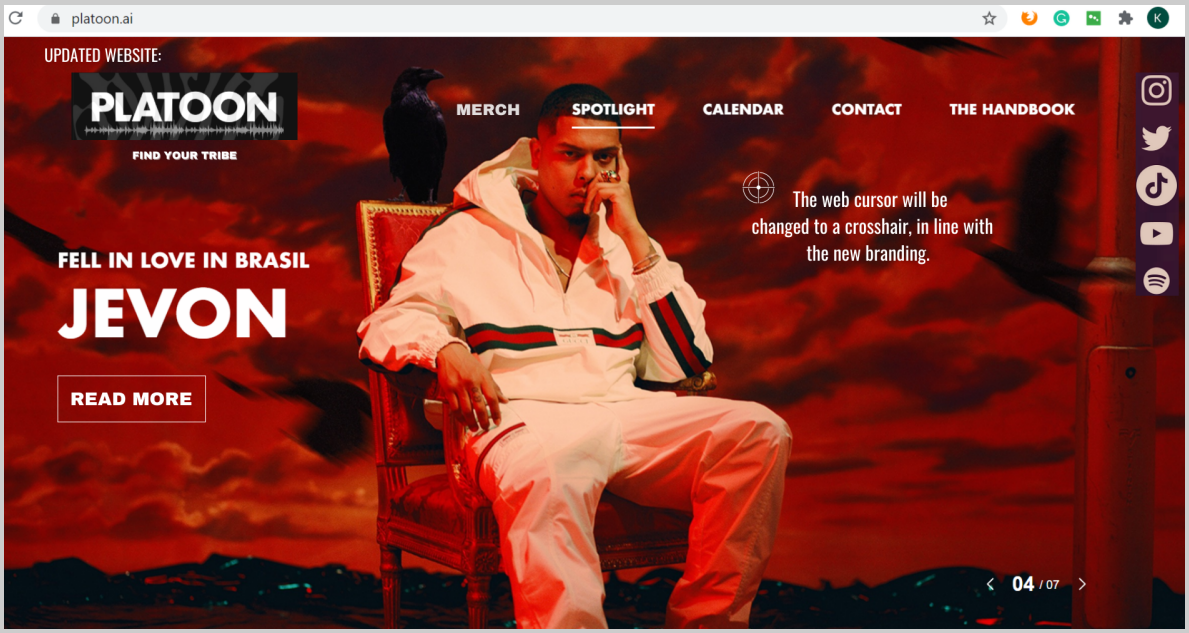
→ **CLICK HERE to view the teaser.**

Appendix H Continued:

→ Main Website Assets



→ Platoon's main webpage will largely remain the same, although there will be several minor adjustments to enhance search engine optimisation and user experience.



→ The new Platoon Logo will be featured on the updated website, along with the new text-based strapline, *'Find Your Tribe.'*

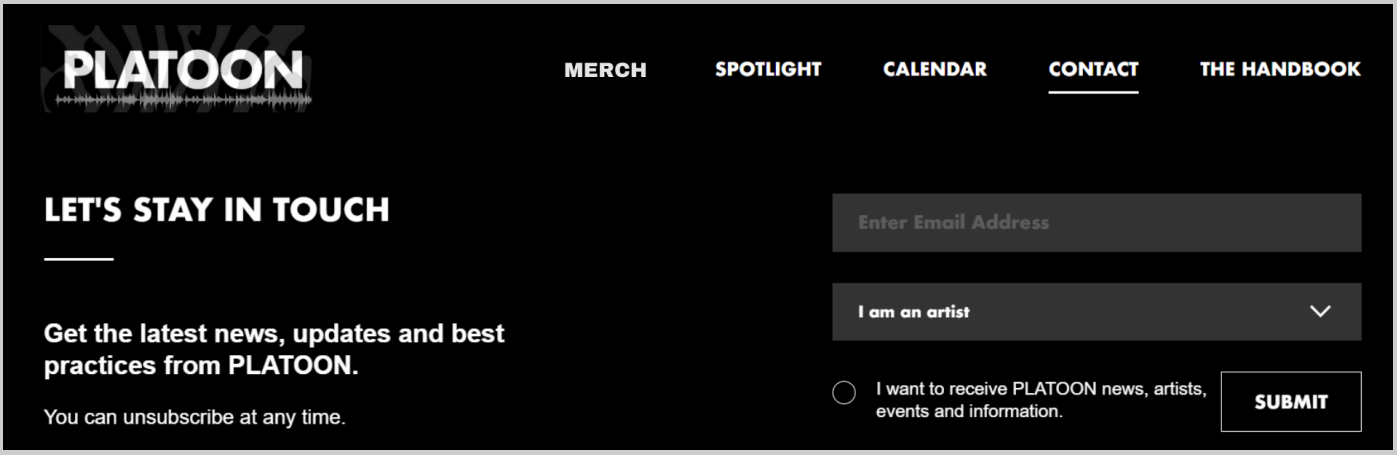
→ Currently, the website's social widget's are difficult to locate, therefore they will be moved to the top of the page where they can be accessed easily. Moreover, the Apple Music link will be temporarily taken down whilst the unsatisfactory playlist acknowledged in Appendix D is updated.

→ The ‘call to action’ suggestions beneath the artist’s name will feature increased ‘Read More’ prompts. When clicked, the link will take page visitors to exclusive articles from Platoon, featuring written content about their ‘Spotlight’ musicians. This extra, exclusive text will provide the perfect opportunity for keyword implementation to increase Platoon’s SEO.



→ A new ‘Merch’ category will be added to the website’s dropdown menu. Platoon will start to produce merchandise unique to its brand, increasing revenue opportunities.

→ **Website Subscription**



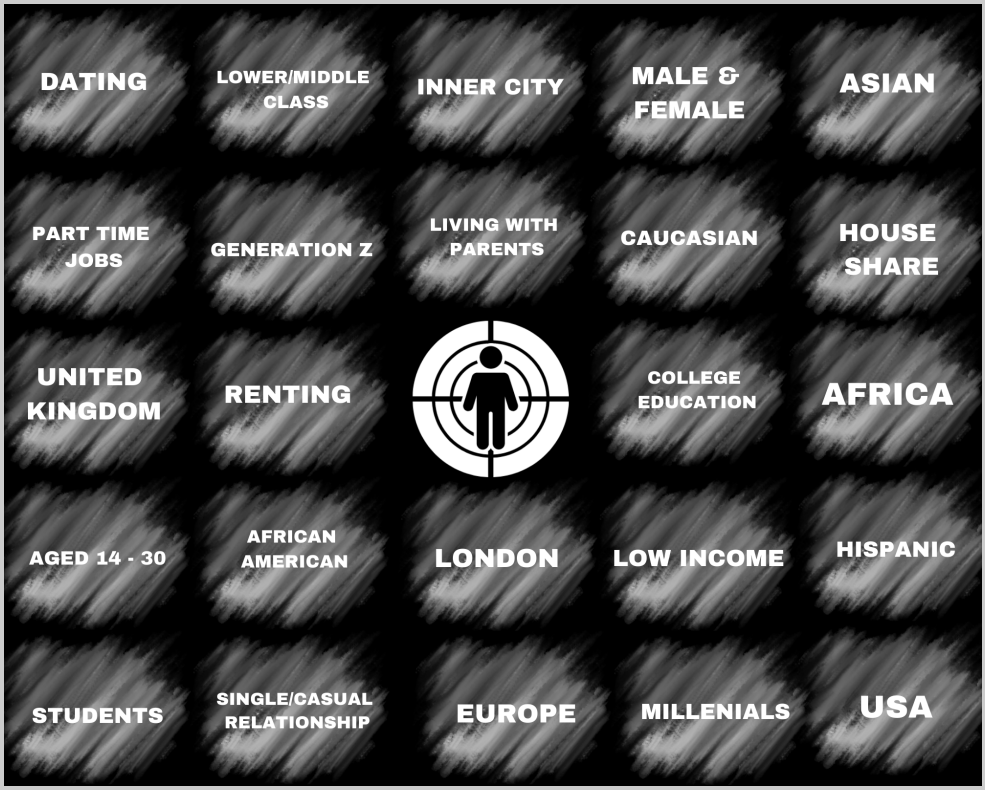
→ Platoon’s contact page will be altered per the rebrand. There will be an option for visitors to subscribe to the company’s newsletter, where they will receive exclusive content and opportunities.

→ Once the prior modifications have been made across Platoon’s branding, the campaign will begin to target its demographic audience via tastemakers and exclusive content feeds.

PLATOON →→→ COMPANY REBRAND →→ *Audience Demographics & Psychographics*

Appendix I:

→ Audience Demographics



→ Audience Psychographics



Appendix J:

→ Competitor Analysis

COMPANY & LOCATION	WHO ARE THEY?	INSTAGRAM FOLLOWERS:	TWITTER FOLLOWERS:	COMPARED TO PLATOON:
XL Recordings (UK/Worldwide) The same colours as the Platoon brand	An independent record label founded in 1989. The artist roster includes M.I.A, Jungle, Dizzee Rascal, Sampha & Nines.	128k	254k	Similar young audience and artist roster. A much higher reach on social media. https://xlrecordings.com/
Brownswood Recordings (London)	Another indie label founded by Gilles Peterson, the former BBC DJ. Artists: Jose James, Ghost Poet & Kokoroko.	38.9k	23.1k	Similar cultural values when considering Platoon Africa. Diverse & influential, from lo-fi beats, hip hop to Cuban club music. https://brownswoodrecordings.com/
UMG - Interscope Records (USA) The same colours as the Platoon brand	Major record label under Universal Music Group. Artists: Billie Eilish, Kendrick Lamar, Machine Gun Kelly, J Cole.	630k	760k	Similar artists and audience demographic, much of the artist roster is marketed to target Generation Z. https://www.interscope.com/
UMG - Polydor Records (London)	Major German-British record label, Interscope distributes Polydor's USA releases. Artists: Stefflon Don, Miley Cyrus, Celeste & Selena Gomez.	67.5k	161k	Polydor has a much broader scale of genres across their catalogue, nevertheless, many of their artists attract young fans. https://www.polydor.co.uk/
WMG -Atlantic Records UK	One of Warner Music Group's labels, holds a large proportion of their young, 'cool' artists, including Clean Bandit, Rudimental & Ed Sheeran.	735k	104k	WMG doesn't have a broad scale of young, Platoon-like artists and poses less threat than the other major labels. https://www.wmg.com/
SONY - Columbia Records UK	Columbia boasts a huge range of talented artists including Childish Gambino, Aanysa, Young Nudy & WizKid.	24.1k	216k	Columbia UK has an extensive, impressive artist roster, many of whom are fit for Generation Z consumers. https://www.columbia.co.uk/

Appendix J Continued:

→ SWOT Analysis:

STRENGTHS:

- Location - Kings Cross. The offices are accessible, whilst being located in one of London's most creative, professional locations.
- Stats show that 9.5 million people are living in London in 2021, a vast audience to target (Macrotrends, 2021).
- A study by SmartCitiesWorld ranked London as the 'Top City for Generation Z' (SmartCitiesWorld, 2019).
- Data shows that London is the most ethnically diverse region in England and Wales, with 40.2% of residents identifying as Asian, Black, Hispanic or other ethnicities (GOV.UK, 2020).
- London is well connected, easily navigable and many of Platoon's UK-based artists live nearby.
- Platoon CEO Denzyl Feigelson has had a successful career in the music industry and has a wealth of experience in his field.
- The Apple partnership broadens Platoon's horizons, geographically and creatively.
- Last year, Apple was recorded as having $191.83 billion at their disposal, meaning Platoon has the financial support needed to evolve and expand (Gao, 2020).
- The company has a sterling reputation, with artists from all over the world commending their services.
- Musicians such as Billie Eilish, Stefflon Don and Jorja Smith have all hit mainstream fame via Platoon.

WEAKNESSES:

- The company is difficult to find when using all search engines and social media. There's a lack of SEO implemented across their web assets.
- Platoon doesn't have a very large presence on social media in comparison to its competitors.
- The company doesn't have any income from merch other than what their artists sell independently.
- Platoons independent presence on Apple Music is weak.
- Signing with major labels is the dream of many musicians, lots of artists may not want to take on all of the work and would prefer to have the likes of UMG, Sony and WMG in their corner.
- Before the rebrand, Platoon's visual entity did not portray their brand identity or vision very clearly, meaning the vast majority of consumers were unaware of the services that the company offers.

OPPORTUNITIES:

- Use London's ethnical diversity advantageously, hold cultural events relating to Africa to promote Platoon's expansion.
- London has a huge population combined with an incredible selection of live event venues - plan events to raise awareness of the brand.
- Use influential tastemakers such as Billie Eilish, Jorja Smith and Stefflon Don to promote Platoon and grow its audience.
- The city is the perfect place to practice authentic A&R methods.
- Global streaming rates are increasing, artists who want to make more money via streaming may turn their heads to independent services such as Platoon.
- Opportunity to produce and sell merchandise unique to the Platoon brand.

THREATS:

- Being London-based means competing with a huge range of businesses and independent record labels in the area.
- Artists leaving Platoon to go sign deals with major record labels.
- Spotify completely outshining Apple Music and losing impact as a streaming platform.
- Social media is an over-saturated realm, it's becoming increasingly difficult to stand out and be different.

PLATOON →→→ COMPANY REBRAND →→ *Tastemakers, Press & Promotion*

Appendix K:

→ Billie Eilish: Billboard Magazine Exclusive



→ Superstar Billie Eilish spent the early years of her career releasing her music through Platoon before signing a major deal with Interscope Records in 2017.

→ In March**,** the plan is to reach out to Hannah Karp (Editor at Billboard Magazine) and make publication arrangements for an exclusive interview with Billie Eilish.

→ After communicating with Billboard Magazine, the team will reach out to Billie Eilish's manager, Danny Rukasin, and endeavour to secure the interview.

→ The interview agenda will cover Billie's journey with Platoon. The goal is to raise brand awareness on a major scale in the initial months of the campaign.

→ **INTERVIEWER: RANIA ANIFTOS -** Reporter at Billboard Magazine (Covering Los Angeles)

→ **DATE OF CONTENT PUBLICATION -** 1st April 2021, ahead of the campaign's major impact points.

→ Magazine & Website Promotion



PUBLICATION:	WHO ARE THEY?	CONTACT:
billboard	American entertainment media brand is known across the world for its music news.	Editor: Hannah Karp Reporter in UK: Caterina Balzano Reporter in LA: Rania Aniftos
RollingStone	American magazine - renowned for its monthly publications on music, politics & popular culture.	Editor: Belkacem Bahlouli Journalist: Tim Ingham Photographer: Jeanne Rice
MUSICBUSINESS WORLDWIDE	Website sharing news, jobs and analysis for the global music industry, they often reference Billboard's content.	Founder & Publisher: Tim Ingham (Tim also contributes a weekly common to Rolling Stone Magazine).
CMU DAILY (Complete Music Update)	Daily newsletter aimed at the UK music industry. Content includes artists' stories, tour schedules and music business.	Owner: UnLimited Media PR: musicnews@unlimitedmedia.co.uk Advertising: ads@unlimitedmedia.co.uk
THE UK'S ESSENTIAL BLACK MUSIC MONTHLY ECHOES	*"The UK's essential black monthly."* - A monthly print magazine covering hip hop, jazz and R&B.	Editor: Chris Wells editor@echoesmagazine.co.uk Journalist: John Masouri
• FLUX	Fashion, music and arts magazine in the UK. Features colourful culture from across the globe.	Editor(s): Lee Taylor & Claire Lomax editorial@fluxmagazine.com

→ Blog Promotion



PUBLICATION:	WHO ARE THEY?	CONTACT:
BLATANTLY BLUNT	London-based hip hop, grime & dancehall featuring new releases, interviews, reviews & events news.	Founder: Nick Blunt Blogger: Ryan Browne
one stop RECORD SHOP	Music & entertainment platform fighting for the indie underdogs of the UK. They cover new releases, festivals, interviews & features across all genres.	Founder & Editor: Danielle De Wolfe info@danielledewolfe.com
HARD OF HEARING	A blog based in London featuring underground independent artists on the cusp of a breakthrough.	Journalist: Grace Mainwaring
AN.	Based in both London and Brighton, Art Noise covers music and visual art. The blog features new releases, reviews and event announcements.	Founder & Editor: Stewart Hicks Writers: Gili Dailes, Cherry Walker & Terri Witherden.
Calabash! The UK's African Music Guide	Calabash is an online African events guide dedicated to African music happening in the UK.	Enquiries: 07596 636364 den@africanmusicguide.co.uk

Appendix K Continued:

→ Radio Promotion



RADIO STATION:	WHO ARE THEY?	CONTACT:
1 Music Radio	Apple Music 1 is a radio station owned and operated by Platoon's partners, Apple. Airplay consists of a mixture of rap, pop and indie music.	Producer: Anna Kay Prime Time Presenters: Zane Lowe, Ebro Darden & Matt Wilkinson.
BBC RADIO 1Xtra	1xtra is a digital urban contemporary and Black music radio station operating out of BBC Broadcasting House, London.	Head of content at 1xtra: Mark Strippel Producer: Mark Parish Relevant Presenter: Kenny Allstar/Friday night slot (9-11pm).
REPREZENT	A regional, London-based, youth-led radio station aiming their shows at those aged between 13-25. They play a mixture of grime, rap, dance & hip hop.	Programme Manager: Ailbhe Waterhouse Presenter: Jay Show: Sounds of Young London Every Saturday (4-6pm).
NTS	Based in London and Los Angeles, NTS broadcasts a diverse range of radio shows to its 1.5million monthly listeners.	CEO: Sean McAuliffe Presenter: Mark Leckey, covers art, music and film. - Collaborate with Tate Modern gallery on their 'Friday Lates' show.
Umnxeba FM	100% South African radio station operating out of London, for those who enjoy cultural art and music.	Website: http://www.umnxebafm.co.uk

→Playlist Exposure:

Music	- The current 'We Are Platoon' playlist on Apple Music will be updated and lengthened extensively (See Appendix D). - Platoon will converse with an abundance of Apple Music playlist curators from across the globe and add artists to their relevant playlists.
APPLE MUSIC PLAYLIST CURATORS:	- Olivia Taylor (UK) - Camille Storm (Kenya) - Mayuyuka Kaunda (Cape Town) - Dylan Farella (USA)

Spotify:

PLAYLIST	LIKES	OWNER/CURATOR
AFRICAN HEAT	716644k	Spotify
AFRO BEATS 2021	179772k	Boat Agyei
HOT HITS UK	2.5m	Spotify
LOFI HIP HOP MUSIC	5.1m	ChilledCow
UK RAP, DRILL & GRIME	27.7k	Denys Wilcox



→ Contact the above, independent playlist owners.

→ Submit as many of Platoon's artists to Spotify's 'Playlist Pitch' feature in an attempt to secure them slots on the streaming platforms most impactful playlists.

→ The more Platoon's roster is included in Spotify's major playlists, the more the platform's algorithm sets to work, distributing music worldwide and escalating streaming revenue income.

PLATOON →→→ COMPANY REBRAND →→ *Impact Points Part I*

Appendix L:

→ Live A&R Sessions

As stated in Appendix A, Platoon strives to remain authentic in its A&R procedures. There aren't any platforms for prospective artists to upload music digitally, the company's talent scouts rely solely upon networking, gut instinct and their ears. With this in mind, there will be three A&R events throughout the campaign that will endeavour to authentically discover brand new talent whilst simultaneously escalating brand awareness and hype.

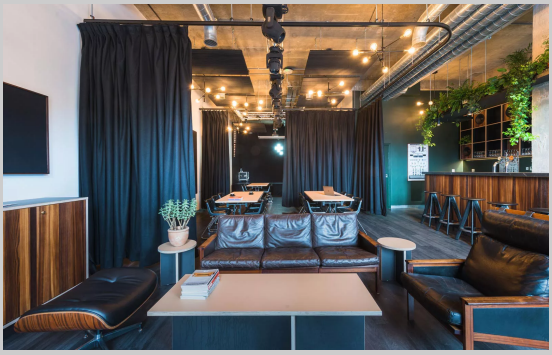


→ The A&R sessions will be held on Thursday 1st April, Thursday 3rd June and Sunday 29th August 2021, (the latter being a special bank holiday finale edition).

→ A two-month gap between each event.

→ The event will be an opportunity for young, unsigned talent to showcase their music in front of Platoon's creative teams, including A&R lead Drew Lam, Head of Music Lucie Watson and CEO Denzyl Feigelson.

→ As suggested in the above flyer, the event will be held in association with Platoon's partner's, Tileyard, and will take place in The Gallery, Tileyard's event space *(Pictured right)*.



→ The Gallery has a capacity of 150 people, 100 tickets will be available to purchase for those who wish to spectate. Tickets will be priced at £5.00 each, the total £1500 entry fee return from all three events will be donated to Tileyard in exchange for use of the venue and equipment.

→ Alcohol at the event will be provided by Two Tribes Brewhouse & Taproom. The brewery is located on the Tileyard site and is home to an array of unique, craft ales.

→ Flyers and posters promoting the event will be distributed physically across different locations in London, including colleges, university campus', independent gig venues, pubs, clubs, underground stations and gyms.

→ Social Media Promotion



→ Throughout the campaign, teasers advertising *The Gallery A&R Sessions* will be shared across Platoon's social media outlets, increasingly so when nearing each specific impact date.

→ **CLICK HERE to view the social media teaser.**

→ Visuals will be shared across Instagram, Twitter, TikTok and YouTube, leading people to Platoon's main website for more information.

→ Press Coverage

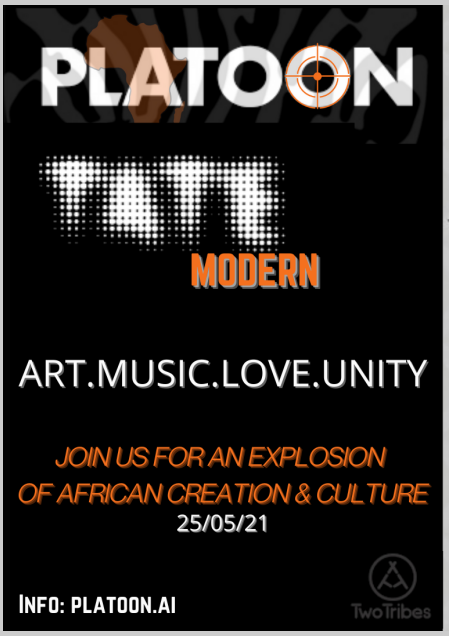
OUTLET:	ANGLE:
MUSICBUSINESS WORLDWIDE	MBW Editor Tim Ingham interviews Platoon CEO Denzyl Feigelson. Agenda covers Platoon's goals, their expansion to Africa and plugs their upcoming Gallery A&R Sessions. **Published: Thursday 25th March**
CMU DAILY	Complete Music Daily promotes each A&R session in their upcoming events content.
BLATANTLY BLUNT	Blatantly Blunt journalist, Ryan Browne will publish a news piece to give an overview of Platoon and promote the upcoming A&R events at Tileyard. **Published: Saturday 27th March**
One Stop Record Shop	Championing the underdog, One Stop Record Shop's Danielle De Wolfe will promote the second A&R session, publishing a feature around Tileyard and the incredible opportunities it produces for young artists. **Published: Friday 28th May**
HOH HARD OF HEARING	Hard of Hearing journalist, Grace Mainwaring will interview leading talent from the first two A&R events whilst plugging the third and final bank holiday event. **Published: Monday 23rd August**
1 Music Radio	Zane Lowe will plug the events on his live radio broadcast on Apple Music 1. There's no specific time or agenda, he will promote the sessions at the relevant times throughout the campaign.

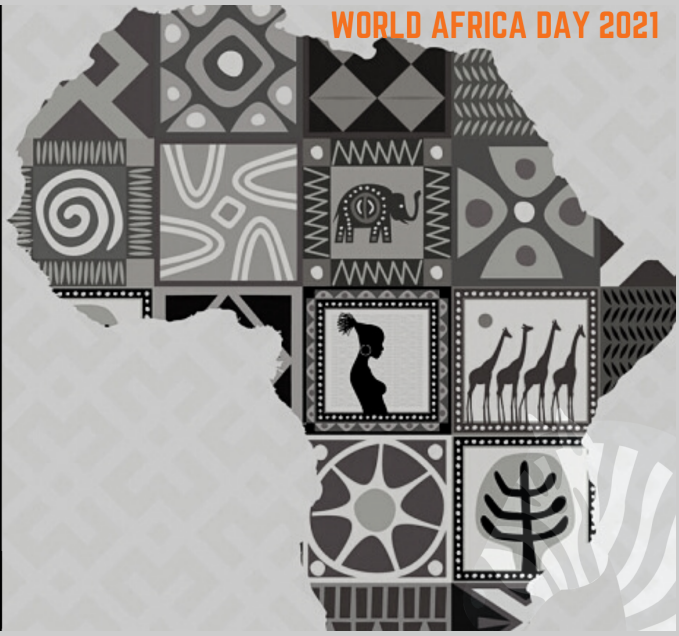
PLATOON →→→ COMPANY REBRAND →→ *Impact Point II*

Appendix M:

→ World Africa Day Art Show

→ Tuesday 25th May 2021 marks World Africa Day, commemorating the founding of the African Union and honouring African unity across the globe (Global Dimension, 2021). In celebration of the event, Platoon will collaborate with the Tate Modern Gallery in London, who'll host an exclusive African art exhibition like no other.





→ The event will be held at the Tate Modern art gallery in London on Tuesday 25th May 2021 at 6pm. The exhibition will showcase an array of African art produced by some of the continent's finest creatives, accompanied by live music from a selection of Platoon's African American artists. The idea is to present a unique, cultural explosion of creativity in the heart of London, targeting both art and music fans in order to expand Platoon's audience and promote their African endeavours.



→ Venue

The Platoon Africa Day exhibition will take place in the Blavatnik Building at the Tate Modern gallery. The new extension is located next to the Thames River on London's South Bank. The capacity for the evening will be capped at 250 (excluding staff and crew).



→ Artwork

→ The exhibition will feature a range of pieces from African artists including Boris Anje, Ronald Muchatuta, Jean David Nkot, Devon Shimoyama, Kvvadwo Omar Gabr and Bambo Sibiya (1-54, 2021).



→ Platoon Artists

→ Artists performing at the event include:

- **Cuppy**: Nigerian DJ and producer.

- **DJ Spinall**: Nigerian producer and songwriter.

- **A-Reece**: South African rapper and songwriter.

→ Throughout the promotion process, Platoon's artists will be kept secret to build suspense and ensure the event is surprising and impactful. Moreover, having such popular acts secretly perform will ensure the exhibition is both spoken and written about regularly in the weeks that follow, spreading brand awareness.

→ Food & Drink Suppliers

LARABA CATERING
Exquisite Nigerian Cuisine
Tel. 07836 732 618
FINALIST
FSB SURREY BUSINESS AWARDS 2014

TwoTribes

→ Authentic Nigerian cuisine will be on hand, provided by award-winning caterers **Laraba.** (Food will be included in the ticket price, alcohol will not).

→ As with Platoon's Gallery A&R Sessions, Two Tribes Brewery will supply the evening's alcohol.

→ Social Media Promotion



→ Content and articles from magazines, blogs and radio stations will be reshared on Platoon's Instagram, Twitter and TikTok accounts.

CLICK HERE to watch the social media teaser.

→ Promo teasers will be shared across all channels in the weeks leading up to the exhibition, guiding people to purchase tickets from Platoon's website. Dj Spinall's track, 'Sere', is used as the backing track to the teaser, a subconscious foretelling of his appearance at the event.

→ YouTube

YouTube	Throughout May, Platoon's YouTube channel will feature a series of 5- minute, miniature documentaries, exploring the story behind artists' album artwork. **Uploads:** **Tuesday 4th May** - *'DJ Cuppy, Behind the Artwork'* **Tuesday 11th May** - 'A-Reece, *Behind the Artwork'* **Tuesday 18th May** - 'DJ Spinall, *Behind the Artwork'* The mini-docs will be shared across Platoon's social media platforms accordingly.

→ Exhibition Live Stream

On the evening of the event, Platoon and Tate Modern's social media teams will be on hand to provide bountiful reels of exclusive video content live from the exhibition. The idea is to use the companies social channels to shock the world with the secret reveal of DJ Cuppy, A-Reece and DJ Spinall. In addition to this, the three artists will be prompted to post regularly to their social media accounts, alerting their fans and building a sense of hype and excitement.

→ Press Coverage

OUTLET:	ANGLE:
TATE	Tate ETC. is Tate Modern's art magazine which is released three times a year. The Spring edition, published on **Saturday 21st March**, will contain a feature promoting Platoon and Tate Modern's upcoming event. Contact: Simon Grant - Editor at Tate ETC
CMU DAILY	Complete Music Daily will display the event in its event listings in the weeks leading up to the exhibition.
THE UK'S ESSENTIAL BLACK MUSIC MONTHLY ECHOES	Echoes Magazine will publish a promotional news piece, centring around the exhibition and Africa's influence on contemporary chart music. The article will be researched and written by Echoes journalist John Masouri and published on **Friday 14th May**.
Calabash! The UK's African Music Guide	Calabash Music Guide will advertise the exhibition in their event listings from Monday 26th April onwards.
AN.	All three writers from Art Noise will be added to the guest list in exchange for an abundance of event-related content in the days that follow, they will also cover the photography for the evening. Writers & Photographers: Gili Dailes, Cherry Walker & Terri Witherden.
FLUX	Flux, the London-based fashion, music & arts magazine will publish an event preview on **Friday 23rd April.** Editor(s): Lee Taylor & Claire Lomax
NTS	NTS Radio will promote the exhibition on-air and broadcast the evening as it unfolds live from the Tate Modern. NTS presenter, Mark Leckey, has collaborated with Tate Modern in the past and is the perfect fit for the role. Presenter: Mark Leckey, covers art, music and film.
RollingStone	MBW founder and Rolling Stone contributor, Tim Ingham will also be added to the Platoon's guest list. He will write a review of the evening that will feature in Rolling Stone Magazine on **Friday 28th May.**
1 Music Radio	Apple Music 1 presenters Zane Lowe, Ebro Darden and Matt Wilkinson will all plug the Platoon-Tate takeover on their primetime shows.

Appendix M Continued:

→ **Revenue & Costs** *(World Africa Day Exhibition)*



→ Platoon Merch

→ Platoon Tote Bag:

Cost to make: £492.00 for 200 bags (4imprint.com, 2021).

Price: £14.00 each. Should all 200 sell, it would create a return of £2800 for Platoon.

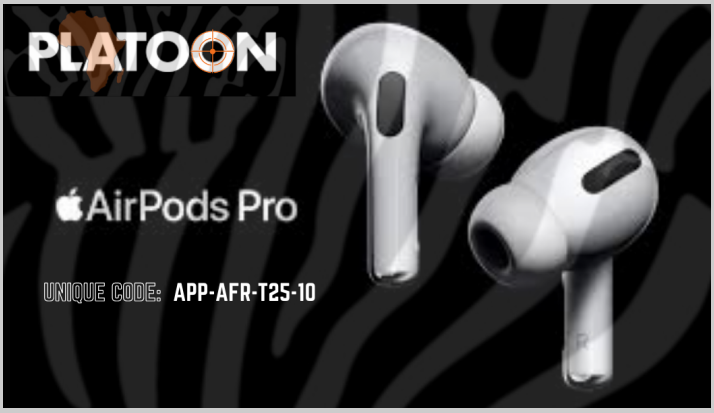
→ 8" x 10" Art Prints:

Cost to make: £5.95 per print, £892.50 for 150 (PrintSpace, 2021).

Price: £11.00 each. Should all 150 sell, it would generate £1650 For Platoon.

If all merch sells: £4450 revenue return

→ Apple Headphones Promotion



→ Upon entry, guests will be handed a small card with a unique promotion code on it. They will be prompted to subscribe to Platoon's mailing list, where they can enter their code and receive a coupon for 20% off Apple AirPods.

Cost on Apple Website: £159.00

Save: £31.80 Pay: £127.20

→ Ticket Cost

→ 250 tickets will be available on the Platoon website for £48.50 each, should all of the tickets sell out, the event will reap £12,125.00 in ticket sales, which will be divided equally between Platoon and the Tate Modern. Moreover, there will be no costs for venue hire, as the joint venture has seen both parties contribute assets freely in order to achieve their goal.

→ Event Costs

SERVICE & COMPANY:	ADDITIONAL INFO:	COST:
Artist Fee(s)	£600 x3	£1800
Artist(s)	Riders & Travel	£150
Food - Laraba Catering	£20 per head, included in the ticket price. x300 meals for guests, staff and crew.	£6000
Merch Production - 4imPrint and PrintSpace Ltd.		£1384.50
Apple Airpod Cards - 4IMPrint Ltd.		£12.50
	TOTAL EXPENDITURE:	**£9,347.00**

→ Event Revenue Return

	POTENTIAL RETURN SHOULD ITEM(S) SELL OUT
TICKET SALES: 50% of overall takings	£6062.50
MERCH:	£4450.00
TOTAL:	£10, 512.50
GROSS PROFIT:	**£1,165.50**

→ Ultimately, the Africa Day Art Exhibit could produce a potential gross profit of £1,165.50. Although this may not seem much, it's positive in the respect that the concept of the evening is to celebrate African music and art, raise awareness around the Platoon brand and grow its audience; all of which it has the potential to successfully achieve whilst breaking even financially.

PLATOON →→→ COMPANY REBRAND →→ *Impact Point III*

Appendix N:

→ Platoon in the Park (PITP)



→ Platoon in the Park, a one-day, inner-city festival featuring a huge selection of Platoon's artists.

→ The event will take place on Saturday 31st July at Brockwell Park in Brixton, South London.

→ Tickets for the event will be available from Platoon's website from 9am on Friday 12th March for £65.00.

→ The event will be for ages 16+, festival-goers who wish to consume alcohol will be given different coloured wristbands when they enter, so long as they have a valid form of ID.

→ Location



→ PITP will take place at Brockwell Park in Brixton, South London. The park boasts a total of 84 acres of greenery and holds a firm reputation for hosting events and festivals (TimeOut, 2021).

→ The urban location is easily accessible for artists and festival-goers via London's transport links.

→ 80, 000 tickets will be on sale for the event, which will run from noon until 11pm.

→ **Line Up & Schedule**



→ **Main Stage**

The festival will play host to two stages, the Platoon Stage and the Reprezent Stage. The main Platoon stage will be headlined by West-London- wordsmith, Jevon. His set will last for a total of 1 hour and 15 minutes, whilst the other 9 artists will play 45-minute slots throughout the day. The line-up on this stage will be diverse, with an eclectic mixture of artists and musical genres presented throughout the day.

→ **Reprezent Stage**

The Reprezent stage is sponsored by Reprezent Radio, a youth-led radio station dedicated to playing a mixture of grime, rap and hip-hop to their young target audience (13-25 year-olds). Reprezent Radio presenter, ‘Jay’, hosts a show every Saturday from 4-6pm called ‘Sounds of Young London’, on Saturday 31st July he will be broadcasting live from the Reprezent Stage from 11:30am -11pm, sharing the sound of Platoon’s finest hop-hop and grime artists with his listeners. Rapper and producer, Wurld will take the headline slot of 1 hour and 45 minutes, following 8 other acts throughout the day.

→ Main Stage Schedule

ARTIST:	TIME SLOT:	SET LENGTH:
JEVON	21:45 - 23:00	1hr 15 mins
HOLLY HUMBERSTONE	20:40 - 21:25	45 mins
AZIYA	19:35 - 20:20	45 mins
VICTORIA MONET	18:30 - 19:15	45 mins
DJ SPINALL	17:25 - 18:10	45 mins
MR EAZI	16:20 - 17:05	45 mins
AMAARAE	15:15 - 16:00	45 mins
PILAR VICTORIA	14:10 - 14:55	45 mins
FRASER T SMITH	13:05 - 13:50	45 mins
LESLIE JORDAN	12:00 - 12: 45	45 mins

→ Reprezent Stage Schedule

ARTIST:	TIME SLOT:	SET LENGTH:
WURLD	21:15 - 23:00	1hr 45 mins
DJ CUPPY	19:35 - 20:45	1hr 10 mins
LANGA MAVUSO	18:30 - 19:15	45 mins
BRIANNA AGYEMA	17:25 - 18:10	45 mins
SIMI	16:20 - 17:05	45 mins
TENI	15:15 - 16:00	45 mins
SUN-EL	14:10 - 14:55	45 mins
NISSI	13:05 - 13:50	45 mins
MANU GRACE	12:00 - 12: 45	45 mins

→ Stage & Equipment Hire

London-based entertainment specialists, John Henry's Ltd, will supply the majority of PITP's staging and audio equipment. For a fee of £42,000, the renowned hire company will supply and construct the two stages, their LCD screens, backlines, lighting rigs and technical support on the day, as well as transporting all of the above to and from the festival site.

→ Hospitality

Food:
To ensure Platoon's festival guests are happy, there'll be a range of food and drink vendors based across the site. The food stalls will consist of a range of cuisines, from American to African, English to European; all companies will be based in London. The festival will promote green living, and all products will be served in attractive, recyclable packaging. Moreover, the 12 food vendors will each pay a fee of £200 for their stall pitch, and Platoon will take 25% of their overall takings from the day.

Bar:
As with Platoon's various other events, Tileyard's Two Tribes Brewery will supply the alcohol on the day. They will keep all revenue profit for themselves on condition that they provide the £5000 to hire two large marquee's and cover the costs of bar staff hire on both bars. Additionally, festival-goers will be prompted to purchase an exclusive PITP environmentally friendly, reusable cup for the price of £3.50.

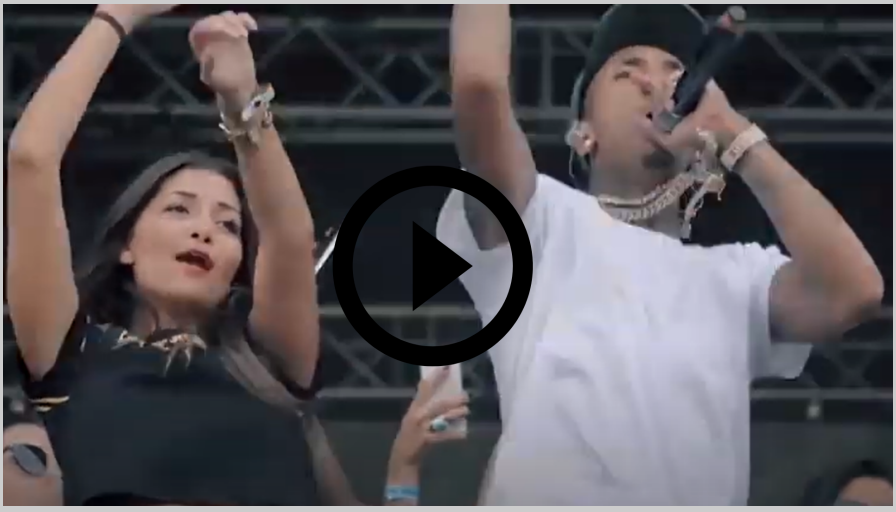
First Aid, Health & Wellbeing:
Registered, first aiders and ambulance services will be available on-site, as well as free drinking water. Event security will also be hired at the cost of £8600 for the day.

Accommodation:
As PITP is only a one-day event, there will be no on-site camping or accommodation options. The festival's inner-city location and nearby travel links ensure that all visitors can find suitable accommodation as required.

PortaLoo Hire:
3000 on-site portaloos will be available for festival guests, as well as toilets with disabled access. For £35,000, the toilets will be hired for a week, to cover PITPs pre and post-production phases.

Appendix N Continued:

→ Social Media Promotion



→ From Monday 1st March, PITP press promotion and video teasers will start to circulate across Platoon's social media platforms, building hype around the upcoming inner-city festival.

→ After the ticket release day on Friday 26th March, the social teasers will be adjusted to drive people to purchase a ticket via Patoon's main website.

CLICK HERE to view the social media teaser.

→ Platoon's artist roster and partners will also be prompted to share the wealth of PITP press and promotional content across their various social media platforms to reach out to their audience directly and encourage ticket sales.

→ On the day of the festival, Platoon and it's artists' social media pages will be bursting with live-stream content straight from Brockwell Park.

→ Press Coverage

OUTLET:	ANGLE:
MUSICBUSINESS WORLDWIDE	MBW will publish a generic/ teaser article ahead of the PITP announcement. *'What Have Platoon got up Their Sleeve?'* Writer: Tim Ingham Published: Monday 1st March
CMU DAILY	Complete Music Daily will display the event in its event listings from **Monday 29th March.**
BLATANTLY BLUNT	Blatantly Blunt journalist, Ryan Browne will interview PITP main stage artist Amaarae about her upcoming festival appearance. Published: **Friday 9th July**
HOH HARD OF HEARING	Grace Mainwaring from Hard of Hearing will produce a feature on the festival's Reprezent Stage performers, introducing readers to Platoon's hip hop pioneers. Published: **Thursday 1st July**
RollingStone	Tim Ingham will once again be on the events guestlist, he will write a review for Rolling Stone Magazine that will be published on **Friday 6th August.**
REPREZENT	As stated Prior, Reprezent Radio will have a stage at the festival and will broadcast the entire day live to their listeners. Reprezent Radio will play a pivotal role in promotion leading up to the event, mentioning it on all shows. On **Saturday 24th July**, presenter Jay will interview Wurld ahead of his Reprezent Stage headline slot.
1 Music Radio	Apple Music 1 presenters Zane Lowe, Ebro Darden and Matt Wilkinson will all plug the Platoon in the Park in the months leading up to the festival.

→ Apple Music Documentary

→ A freelance videographer and editor will be present at the festival. The aim is to capture as much of the creative chaos from PITP as possible and collate it into a 90-minute documentary featuring performances from the main stage. The documentary will be released exclusively via Apple Music on Wednesday 1st September 2021.

→ Revenue & Costs

→ Platoon in the Park Merch



→ PITP merchandise has the potential to produce serious revenue. Generation Z value experience over possessions (Bacon, 2015), so festival merch is a great way to encourage physical purchases (off the back of an event experience).

→ PITP Hoodie

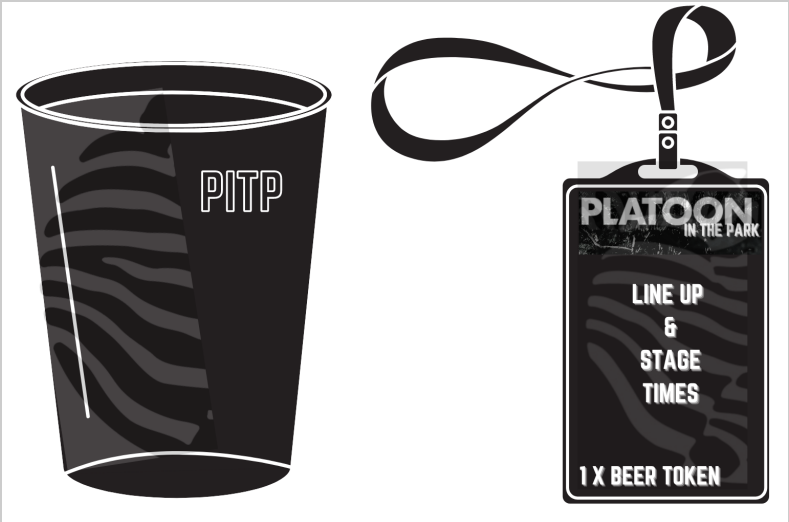
Cost to make: £3.48 per jumper, £139,200 for 40,000.

Sale Price: £30.00 each. Should all 40k sell, it would create a return of £1.2million.

→ PITP T-shirts

Cost to make: £2.27 per shirt (IntrepidSourcing, 2021). £90,800 to make 40,000.

Price: £15.00 each. If all shirts sell it will generate a return of £600,000 for Platoon.



→ PITP Reusable Cup

Environmentally friendly: made from 50% bamboo fibres and 50% plastic.

Cost to make: £0.90 per unit (Camaloon, 2021). £90,000 to make 100,000 cups.

Price: A one-off payment of £3.50 at the bar. Selling out would create £350,000 for Platoon.

→ PITP Lanyard:

Cost to make: £0.90 each (Badgegogo, 2021). £72,000 to make 80,000.

Price: £3.50 each - £280,000 return in revenues if all booklets sell.

→ Ticket Price

As of Friday 26th March, 80,000 tickets will be available to purchase via Platoon's main website for £65.00 each. Providing the festival sells out, ticket sales could generate up to £5.2 million in revenue.

→ Event Costs

SERVICE:	ADDITIONAL INFO:	COST:
Venue/Park Hire	Average of 81k people at £3.50 per head	£283,500.00
Artist Fee(s)	£1500 each, £2000 for headliners.	£29,500.00
Artist(s)	Riders & Travel	£20,000.00
Stage, Equipment & Tech Hire	John Henry's Ltd.	£42,000.00
Event Security		£12,000.00
Accommodation	Crew & Artist Hotels	£20,000.00
Merch Production	Hoodies, T-shirts, Cups and Line-up Lanyards	£392,000.00
Festival Insurance & Equipment Cover	events-insurance.co.uk	£691.00
Documentary Filming/Editing		£4000.00
Portaloo Hire		£35,000.00
Waste Removal		£30,000.00
Press & Promotion		£3000.00
	TOTAL EXPENDITURE:	£871,691.00

→ Event Revenue Return

	POTENTIAL RETURN FOR PLATOON SHOULD ITEM(S) SELL OUT	
TICKET SALES		£5.2 million
MERCHANDISE		£2.43 million
FOOD STALLS (Pitch Fee & 25% Return)	Pitch Fees: 25% Return from 12 Vans (average):	£2400.00 £24,000.00
TOTAL:	£7,656,400.00	
GROSS PROFIT:	**£6,784,709.00**	

→ Overall, Platoon in the Park has the potential to earn a gross profit of £6,814,709.00. Admittedly, there is likely to be many additional festival costs, nevertheless, the event is still in good stead to make a worthy profit for Platoon whilst simultaneously building the brand's reputation and audience.

PLATOON →→→ COMPANY REBRAND →→ *Campaign Timeline*

Appendix O:

Week	Week Ending	Production & Delivery	Live Activity	Promo/Marketing Activity
-26	5th March	Mon 1st: Campaign Launch Tues 2nd: Logo redesign/SEO/webwork commences Weds 3rd: Contact John Henry's - Stage Hire PITP Thurs 4th: Contact Reprezent Radio about PITP		Mon 1st: MBW publish PITP secret teaser article Tues 2nd: Announcement of PITP: Presale social media teasers start circulating Tues 2nd: Reach out to Tate ETC, MBW, Blatantly Blunt , Weds 3rd: Contact Billboard - Billie Eilish feature Friday 5th: Contact Billie Eilish's management
-25	12th March	Wed 10th: YouTube 'Behind The Artwork' filming		
-24	19th March			Fri 19th: Reach out to Echo Magazine, Art Noise and Flux. Sat 21st:: Tate ETC - Platoon/Tate Modern feature published
-23	26th March	Friday 26th: PITP Ticket Release Day- 9am		Thurs 25th: MBW Interview with Denzyl Feigelson published Sat 27th:: Blatantly Blunt - A&R Sessions news piece published
-22	2nd April	Wed 31st: Reach out to food vendors for PITP/PortaLoo hire.	Thurs 1st: First A&R event at The Gallery, Tileyard	Mon 29th: CMU start listing PITP in events Thurs 1st: Billboard Billie Eilish feature published
-21	9th April			Mon 5th: CMU start listing art exhibit info
-20	16th April			
-19	23rd April			Fri 23rd: Flux Mag exhibit event preview published
-18	30th April			Mon 26th: Calabash start listing art exhibit in events
-17	7th May			Tues 4th: YouTube - 'DJ Cuppy, Behind The Artwork'

-16	14th May			Tues 11th: YouTube - ‘A-Reece, Behind The Artwork’
-15	21st May			Tues 18th: YouTube - ‘DJ Spinall, Behind The Artwork’
-14	28th May		**Tues 25th: Africa Day, Platoon exhibit at the Tate Modern 6pm**	Tues 25th: Live social streams from the Platoon/Tate event Fri 28th: Art Noise publish their series of exhibit content/photograph’s/review Fri 28th: Rolling Stone Magazine exhibit review published
-13	4th June		Thurs 3rd: 2nd A&R event	
-12	11th June			
-11	18th June			
-1o	25th June			
-9	2nd July			Thurs 1st: HOH publish Reprezent Stage piece
-8	9th July			Fri 9th: Blatantly Blunt publish Amaarae interview
-7	16th July			
-6	23rd July			Sat 24th: Wurld interview on Reprezent Radio
-5	30th July	Film crew on festival site from 9am	Sat 31st: Platoon in the Park - Brockwell Park - 12pm - 11pm	Sat 31st: PITP - A wealth of live streams across all socials Reprezent Radio live broadcast
-4	6th August			Fri 6th: Rolling Stone PITP review published
-3	13th August			
-2	20th August			
-1	27th August		Sun 29th: Bank Holiday Special - Final A&R event at The Gallery, Tileyard	Mon 23rd: Hard of Hearing publish interviews with A&R scoops
0	3rd September	Fri 3rd: Rebrand Campaign finishes		Wed 1st: PITP doc released on Apple Music

PLATOON →→→ COMPANY REBRAND →→ *Overall Revenue, Costs & Budget*

Appendix P:

→ The costs and budget required to complete the Platoon rebrand alongside calculations of potential revenue return throughout the **6-month** campaign period.

REVENUE STREAM/EVENT	DESCRIPTION	POTENTIAL RETURN (£)
DIGITAL DISTRIBUTION	Increased streaming rates (average of £40k return per artist across 6-months).	£6,000,000.00
AFRICA DAY ART EXHIBITION	Ticket Sales	£6062.50
	Merchandise Sales	£4450.00
PLATOON IN THE PARK	Ticket Sales	£5200000.00
	Merchandise Sales	£2430000.00
	Food Stalls (pitch fee & 25% return)	£26,400.00
	TOTAL:	**£13,666,912.50**
REBRAND COSTS:		
DESIGN & WEB ASSETS	Website Design/Adaption	£290.00
	Logo Design(s)	£500.00
	Freelance SEO Specialist	£350.00
	Freelance Social Media Specialist	£342.00
PRESS & PROMOTION	Freelance Graphic Designer (6-months) - Event flyers, posters, line-up, merch.	£8,000.00
	Billie Eilish's fee - Billboard Magazine	£2000.00
	Freelance Videographer/Editor (6-months) - Social teasers and visuals	£9,000.00
	Social Media/Web Advertisement (6-month period)	£512.00
	Radio Promotion	FREE
	Magazines & Blogs	FREE

AFRICA DAY ART EXHIBIT	Artist Fee(s) - £600x3	£1800.00
	Artists' Riders & Travel	£150.00
	Food - Labara Catering	£6000.00
	Merchandise Production	£1384.50
	Apple Airpod Promo Cards	£12.50
PLATOON IN THE PARK	Venue/Park Hire	£283,500.00
	Artist Fee(s)	£29,500.00
	Artists' Riders & Travel	£20,000.00
	John Henry Stage & Equipment Hire	£42,000.00
	Event Security	£12,000.00
	Accommodation	£20,000.00
	Merchandise Production	£392,000.00
	Festival Insurance & Equipment Cover	£691.00
	Apple Music Documentary Production	£4000.00
	Portaloo Hire	£35,000.00
	Waste Removal	£30,000.00
	TOTAL:	**£899,032.00**
POTENTIAL GROSS PROFIT	**TOTAL:**	**£12,767,880.50**
BUDGET		**£100,000.00**
CONSULTANCY FEE	£1110.00 per week of the campaign	**£29,970.00**

Appendix Q:

TERMS OF AGREEMENT

THIS CONSULTING AGREEMENT (the "Agreement") is dated this _____ day of _____, _____.

CLIENT	**CONSULTANT**
Platoon Platoon HQ, Studio 41, Tileyard Road, London, N7 NAH (the "Client")	Kyrie Morris 142 East Barnet Road, London (the "Consultant")

BACKGROUND

A. The Client is of the opinion that the Consultant has the necessary qualifications, experience and abilities to provide consulting services to the Client.

B. The Consultant is agreeable to providing such consulting services to the Client on the terms and conditions set out in this Agreement.

IN CONSIDERATION OF the matters described above and of the mutual benefits and obligations set forth in this Agreement, the receipt and sufficiency of which consideration is hereby acknowledged, the Client and the Consultant (individually the "Party" and collectively the "Parties" to this Agreement) agree as follows:

SERVICES PROVIDED

1. The Client hereby agrees to engage the Consultant to provide the Client with the following consulting services (the "Services"):
    - Services will include analysing and determining the client's target demographic and building the brand's narrative and visual impact across all web and social platforms.;
    - Strategically organising events throughout the campaign which will have a strong focus on authentic A&R and increasing awareness around the Platoon brand, it's artists and mission statement.; and
    - The Platoon rebrand campaign will be completed within a 6-month period, with the intention of clarifying the brand's identity whilst simultaneously increasing its audience and various revenue streams..
2. The Services will also include any other consulting tasks which the Parties may agree on. The Consultant hereby agrees to provide such Services to the Client.

TERM OF AGREEMENT

3. The term of this Agreement (the "Term") will begin on Monday 1st March 2021 and will remain in full

force and effect until 3 October 2021 (1-month aftercare provided).

PERFORMANCE

4. The Parties agree to do everything necessary to ensure that the terms of this Agreement take effect.

PAYMENT

5. The Consultant will charge the Client for the Services at the rate of £1,110.00 per week.

6. The Client will be invoiced every month.

7. Invoices submitted by the Consultant to the Client are due within 30 days of receipt.

REIMBURSEMENT OF EXPENSES

8. The Client will provide the Consultant with an advance budget of £100,000.00 to cover campaign costs.

9. All expenses must be pre-approved by the Client.

OWNERSHIP OF INTELLECTUAL PROPERTY

10. All intellectual property and related material, including any trade secrets, moral rights, goodwill, relevant registrations or applications for registration, and rights in any patent, copyright, trade mark, trade dress, industrial design and trade name (the "Intellectual Property") that is developed or produced under this Agreement, will be the sole property of the Client. The use of the Intellectual Property by the Client will not be restricted in any manner.

11. The Consultant may not use the Intellectual Property for any purpose other than that contracted for in this Agreement except with the written consent of the Client. The Consultant will be responsible for any and all damages resulting from the unauthorised use of the Intellectual Property.

IN WITNESS WHEREOF the Parties have duly affixed their signatures under hand and seal on this _____ day of _____, _____.

Platoon

Per: _____ (Seal)
Officer's Name: _____

_____

Kyrie Morris

PLATOON→→→ REFERENCE LIST & ADDITIONAL EVIDENCE

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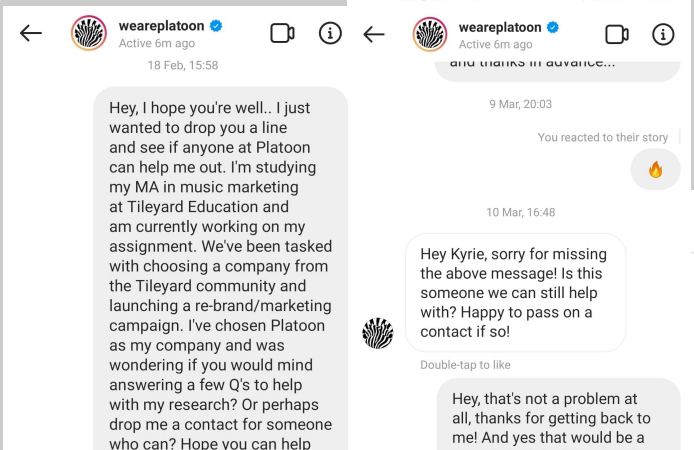
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→ Additional Evidence



→ Several attempts were made to contact Denzyl Feigelson and other members of the Platoon team, however, no responses were received in time to incorporate the research into the portfolio.

