

Reggie Rieux

Artist: Reggie Rieux¹

Title: *She Knows Me Well EP*

Label: Independent

Release Date: July 15th

Tracklist:

1. Heartsick Monday
2. Invisible People
3. Meet Up Soon
4. She Knows Me Well
5. Take Control of My Mind

Instagram Profile: <https://www.instagram.com/reggierieux>

Spotify URL: https://open.spotify.com/artist/1vXPrQQvIILZPVW7mQyL0P?si=gi4FV80QjmOXI1dUX_OfA&dl_branch=1

Similar artists

- The Lemon Twigs
- Jacco Gardner
- Steve Lacy
- The Strokes
- The Arctic Monkeys
- Rex Orange County
- Clairo

Introduction

RR is an independent artist whose sound spans across the spectrum of rock and indie. Influenced by his personal experiences, RR takes inspiration from older sounds and recreates it for a new generation.

RR has always written as a solo artist, working with a producer and session musicians, but throughout the course of this campaign we will tease his evolution to working with a full band. We will hit key impact points and build momentum towards the full reveal of the live band upon the EP's release and consequent debut live performances.

Campaign goals

The focus for the campaign is to identify and build a fanbase on RR's most relevant channels using consistent, strong, visual branding that conveys his message. With a small following on his Instagram already, this campaign will look to identify his target demographic, create branding that fit their interests, and reach the ideal consumer via a detailed marketing strategy. We will also look to concurrently build RR's Spotify plays and followers,

¹ Referred to as RR throughout the report



running campaigns on his social platforms that aim to connect him with potential new fans and give them a direct call-to-action to his Spotify profile. This will drive numbers and assist in pitching to playlist curators.

Marketing Strategy

Launching the project in 2020, RR has already had some success as a solo artist, with a handful of singles released sporadically. The 'She Knows Me Well' campaign will build on this basis with a clear plan that further identifies his core audience and ideal consumer. This plan will take multiple factors into account, such as his look, sound, and ethos.

The marketing strategy and timeline will be focused on reaching potential new fans via planned social, press and radio activations that will target the demographic using key channels. Each release will represent a different phase of the campaign, and will confirm new opportunities for media, performances, and radio support. Each release will look to build on the momentum of the last, using key wins from previous releases to leverage support from increasingly larger channels and more influential tastemakers. This ensures that the campaign hits impact points at each stage and will culminate in the most widespread impact around the EP release and subsequent debut full band tour.

RR's current core audience are 18-24, so the branding will be developed to represent RR as an artist and to appeal to that key demographic. On Instagram, his core audience is skewed to 64% male, and so one key focus is to entice more female fans. This is because both sonically and aesthetically, RR should attempt to reach a wider and less niche fanbase to drive sales and increase revenue prospects.

We will run predominantly digitally focused activations using Instagram, as that is where most of our ideal demographic spend their time. We will build the channel via regular video content that will be shared on posts, as well as Reels and Stories, and each initiative will be added as a separate Story Highlight. This will help to build the strength of the page and narrative of RR, showcasing him as a songwriter and performer; areas that are currently lacking.

With no presence on YouTube and no prior live performances available online, we will begin with a series of Busking Live videos. This will comprise of RR busking in select locations and streaming them Live on Instagram and Instagram Stories. These will target fans on location, and document his solo performances, building his DIY narrative and giving potential fans and tastemakers an early look into the live element of RR.

We will build this out with a performance at The Armory Sessions, where RR will debut the full band concurrently with the release of the penultimate single from the EP, 'She Knows Me Well', which is also the focus single. With this high-quality footage recorded and the series of busking videos, we will pitch to Audiotree for a Concerts stream, giving the band time to mature. We will aim to hit peak interest around the EP's full release. The band would debut the EP in full and this would take place the week of the EP's release.

Key press would also be invited to attend to incentivise coverage around the album's release. This would expose the band to a huge audience just before the tour begins and the hype has been sufficiently generated. We will take a planned marketing approach (Lathrop, 1999), using precise targeting and media activations to generate attention at key moments of the campaign and maximise impact.



RR's primary distributor will be Spotify, and we will run a "Pass It On" campaign via Instagram for each single. This will incentivise people to share each release with their followers and encourage them to pre-save each single on Spotify.

RR currently has 1,059 followers on Instagram, and the first half of the campaign will aim to build his followers to the 10,000-fan threshold; needed to enable a swipe-up on his stories. This feature would provide a direct call-to-action to a link that will enable fans to pre-save the next single and follow RR. We will incentivise fans to participate by offering a RR bucket hat and canvas painting linked to each release as a prize.

Once momentum has been generated, we will partner with relevant music and fashion organisations to add value to the initiative and incentivise participants up to the full EP release. By pushing for pre-saves on Spotify ahead of the release, we aim to drive streaming numbers early on to help with pitching and secondary pitching to Spotify curators. We would look to target lower-level playlists first and build momentum on the platform, which can be used as leverage when pitching the focus track and last single to 'Our Generation' playlist at the key moment of the campaign.

As stated by Banks (2021), "people are more likely to take recommendations from people they know, and trust as opposed to outside sources", so this campaign would follow that premise and aim to spread the message via word-of-mouth. We will initially target influencers on Instagram whose demographic matches with our target audience to kickstart the initiative and create a snowball effect.

Target Demographic

RR is most active on his Instagram channel and has 1,059 followers. Using Instagram's Insight function (Appendix 1), we can see he is most popular with younger fans aged 18-24, closely followed by 25-34.

Social media and streaming platforms provide unrivalled insight into an artist's demographic, and many use this data to help them establish which type of consumer is listening to their music. It gives them accurate insights into their location to be able to target ideal consumers easily and informs other decisions such as touring plans. Jonathan Strauss, CEO & Founder of Create Music Group, highlights this point, stating "For him (Marshmello), we actually look at his music data where his music is trending and then, when he makes his videos, he tries to hit those target demographics" (Pizon, 2019).

When establishing this target demographic, the aim is to reach a core audience that are likely to connect with, engage and ultimately support the artist rather than hit as many people as possible who are less likely to be interested. This is particularly relevant for RR, who is a new artist looking to establish a group of fans. Described as the minimum viable audience (Godin, 2017), the concept was also laid out by Kevin Kelly in his widely referenced "1,000 true fans" blog post (Kelly, 2008).

While Appendix A clearly shows a defined age demographic, it also demonstrates that the gender of people listening to RR's music is skewed towards males. With the style of music and theme of love and broken hearts, it could be argued that there *should* be a higher percentage of females. As a result, we will run several organic and paid posts aimed at targeting that demographic, with ads aimed at fans of similar artists with large female fanbases, such as Rex Orange County.



Branding



Figure 1. Moodboard

RR isn't comfortable posing for photos regularly, so to reduce any pressure and make regular posting easier, we created a cartoon version of him that can be used across all social channels and content, helping to solidify the brand message.

The logo is handwritten, which plays into the cool, playful branding that we will employ across the campaign. The initial logo was created by RR, and after being unable to find the original typeface, My Fonts (My Fonts, n.d.) was used to identify a similar style - Marker O Type (Figure 2). This typeface will be used across all artwork and text to keep branding consistent. A moodboard was also created to act as a central point of reference when making creative decisions on the content; taking inspiration from a recent campaign ran around the ALOK collaboration with The Vamps (Appendix B).

Inspiration for colour themes was drawn from RR's previous release, 'Real You'. The main colours of that artwork were separated, and pastel versions of each main colour were used when creating the artwork designs (Figure 2). These simple block colours are easy to replicate and paint onto canvas (Figure 4) as part of the merchandising strategy. As RR is an independent artist with minimal budget, this saves on the cost of outsourcing artwork design and gives another potential revenue stream as he builds his fanbase.





Figure 2. Artwork designs

The artwork will utilise the key brand themes outlined in the moodboard. Each single leading up to the full EP release will use a different pastel colour background, and be consistent with the RR logo in the top left. The Marker O Type typeface will be used for the track titles, aligning them with the logo.

All releases will include the RR character to keep the message and branding consistent. The artwork for the first release will use the character on his own, and with each release, a band member will be added to the artwork. This acts as a teaser campaign and builds the anticipation for the 'She Knows Me Well' artwork, which will showcase the band with all four members. It highlights RR's transformation from solo artist to full band, and will coincide with the debut of the full band's live performance via a stream with Armory Sessions.

The inspiration for the silhouetted band members came from Apple's famous silhouette campaign (Geffen, 2016), which displayed the person in the image as a silhouette while the iPod was white; drawing attention to the main focus of the image. This aligns with RR's story, as although he has moved to working with a band, the key focus is still on him as an artist rather than a traditional band make-up of equal standing.



Characters could have been made to represent each band member, however this would have needed outsourcing to a digital designer. As the project develops and the band dynamic evolves, it could be something that was later implemented. This could work well as a developing story, similar to the Gorillaz individual characters who have lengthy backstories (Sutliff, 2017), and could potentially add to the project's narrative.

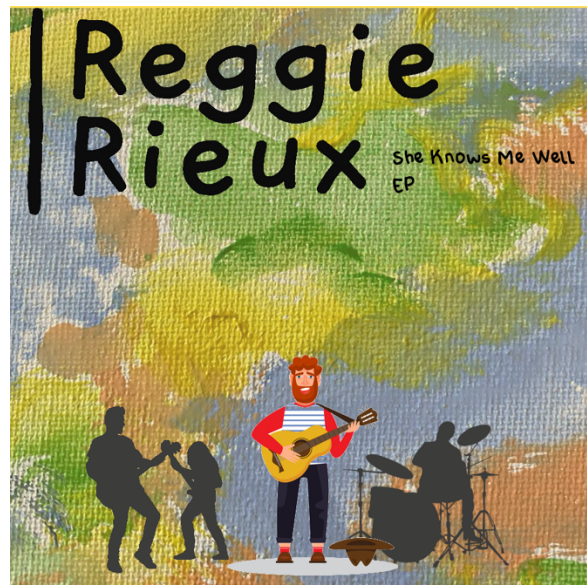


Figure 3. EP Artwork

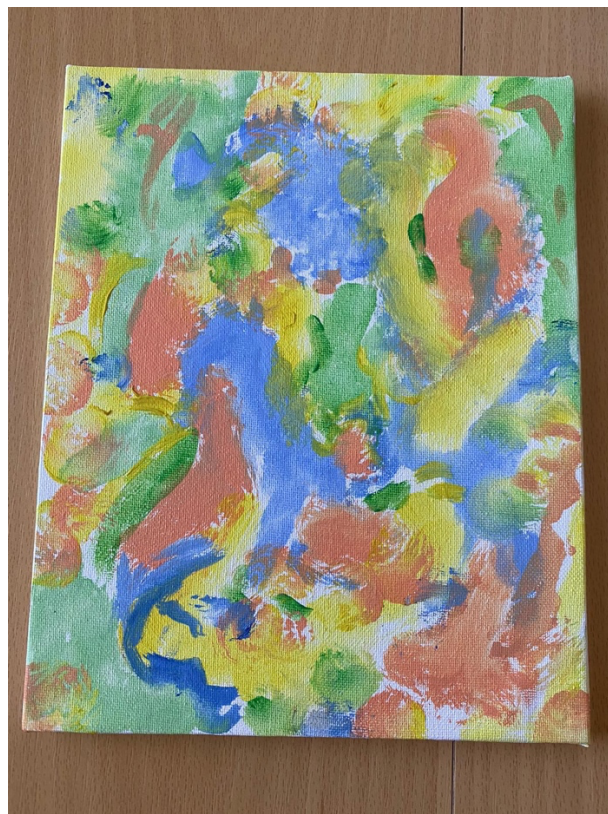


Figure 4. Canvas painting of final EP artwork



Spotify Canvases/IG stories content



Figure 5. Spotify Canvas/IG Stories content

To further enhance the experience of consumers listening to Reggie Rieux on Spotify, a Spotify canvas has been created using Roto (Figure 5). Rotor is a great tool for independent artists as it allows them to create high-quality video content at a low monthly cost. The video incorporated the artwork and reinforced the DIY aesthetic of Reggie Rieux while also strengthening the art connection. The dimensions of this content can also be repurposed across IG stories as well to promote the release. This was inspired by Appendix C.

Social media strategy

The key focus for the social media strategy is to build RR's following on the platform that is most frequented by his ideal demographic.

According to Tankovska (2021), Instagram was the leading platform for watching stories for millennials (Appendix 2). Using information from similar artists gleaned using Soundcharts, this also proved to be the most popular platform for fans of the comparable acts. Rex Orange County has 1.6 million Instagram followers and 1.2 million on YouTube, compared with 620,305 on Twitter (the next most followed channel). As a result of this, and artist time constraints, we will grow the channel using strong visual content, focusing on video and directing new fans to his Spotify pages.

To grow the page, we will run several initiatives to build the visual story of RR. We will use consistent content that highlights what he stands for as an artist – being an independent creative – and will connect with his fans by asking for feedback via polls.

It is widely regarded that a key part of building relationships is communication, with Yates observing that 'the way to successfully achieve this is by obtaining intelligence about customers' and prospects' opinions' (West, Ford and Ibrahim, 2010, pg. 42). Therefore, running polls will be at the forefront of a lot of social content. We



will also put a small amount of budget on sponsored posts where relevant, and follow fans of similar pages once the page has started to be populated with strong content.

Pass It On Pre-Save Campaign



The key is to build a solid start and pre-save campaign to provide pitching points to Spotify and highlight the strength of the song from a standing start. This is essential to develop strong streaming numbers with each single, leading towards the full EP release.

One method to incentivise the fanbase is to run a pre-save campaign with a “pass it on” message; asking people to pre-save the new single and share (“pass it on”) to win a prize. As RR has a limited audience outside of his close circle, it is important to incentivise sharing his content. We will also identify influencers on Instagram who have a similar demographic to try and incentivise people and kickstart the campaign. Robley highlights this point, suggesting that “if you’re trying to boost interest, it’s worth considering other options to get people to click “pre-save” (Robley, 2019).

We will run the campaign for each release and aim to secure partnerships with fashion brands as we move into the second half of the campaign. The strength of the previous releases and RR’s growing numbers on Instagram will act as leverage to encourage buy-ins.

The incentives for the first two releases will be a RR bucket hat and canvas relating to the first artwork. We will announce two winners - one will also receive a studio day with RR, and the other can select a location for RR’s next gig. As we are building the visual identity of RR as a “studio head”, accomplished songwriter and keen collaborator, we anticipate that this is likely to be appealing to musicians in the early stages of their careers, while the other prize will be aimed at non-musicians to not restrict potential entrants.

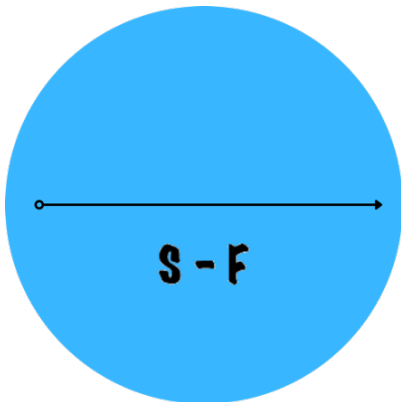
Ideally, the Instagram story would incorporate a Swipe Up call-to-action to allow fans to easily access the pre-save link from RR’s profile. According to Patel (2019), RR’s target demographic has an attention span of 12 seconds. As we’re looking to entice a younger audience, it’s important to remove barriers that may dissuade them from entering. For access to this feature, profiles need a following of over 10,000 fans. As RR has 1,059 this isn’t going to be possible, so we will employ a workaround to allow fans access the pre-save link from the post.

To do this, we will post an initial video message about ‘Pass It On’ via IGTV, with the link in the description. RR will explain the initiative, showcase the prizes, and play a clip of the song, which can be shared to his story. As he is sharing an IGTV link, he will have the option to add a call-to-action with a swipe up to the IGTV post, where



fans can clickthrough to the pre-save page directly (Leonard, 2021). Throughout the campaign, we will set a target of reaching 10,000 fans to allow RR to post the Swipe Up directly to his story, but this also gives us the flexibility to continue the initiative via IG TV if necessary.

Start to Finish



To establish RR as a credible independent artist, we will record video content on the writing process for each single. Beginning with the initial concept for the song, we will film RR writing the initial melody, harmonies, and vocals, moving to the studio for recording, before playing a clip of the final song. The younger audience enjoy behind-the-scenes footage, so this will be interspersed with regular video footage from the studio, along with photos taken with collaborators teasing forthcoming music.

This initiative takes inspiration from artists such as Tom Misch, who has established himself as an accomplished musician through regular video and photo content of his studio time. RR will also continue with the covers posted on Instagram and will run polls asking his followers which songs they'd like him to cover next.

Busking Live



RR employs a very DIY aesthetic - he plays guitar and sings, so it would be a positive look if he ran a series of busking events leading up to the EP release. It would give him a chance to perform his music for new people and he can also be live on Instagram to give people an insight into what a RR live performance looks like. These live performances can also remain on his Instagram page in Stories Highlights, providing strong content that visitors can re-watch, strengthening his brand and artist status.

It also strengthens RR's position when pitching to press. We will launch this by running a poll on Instagram to announce several busking events and asking where fans want him to perform next. The feedback will be used,



alongside data from his Spotify for Artists page, to decide on suitable locations for gigs. As the campaign builds and we identify further locations where streaming numbers are strong, this will inform our touring decisions.

RR can also use this initiative to announce pop-up busking performances in his touring locations, again pushing the DIY narrative. By this point, the momentum should have built sufficiently to draw people to the event outside of passers-by. Additionally, it gives an opportunity for further press coverage around the pop-up events. The busking events will allow RR to sell bucket hats and canvas merchandise, and free merchandise could be offered as an incentive to draw a crowd.

Armory Sessions



With the Busking Live and Start-To-Finish social initiatives building RR's profile as a credible DIY producer and performer, the proposed Armory Sessions stream highlights RR's development from solo artist to band member. The recording will go live on YouTube and populates his YouTube channel with quality content. This will be the secondary platform of focus due to the live nature of his offering. While the channel has a small following of 282 subscribers, the quality of the recordings is high and allows further content to be added to

his Stories and Story highlights on Instagram. At this stage of the campaign, it is a realistic target that will allow us to target higher profile channels for future recordings, along with increasing numbers and hype for the EP.

Armory Sessions example: <https://youtu.be/f5hOq6XPRdI>

Other content

- **Tracklist reveal** – We will reveal the tracklist gradually using a series of posts with handwritten post-it notes specifying the names of each track (Figure. 6). These will be timed before each track's release and ahead of any snippets of the music or audio has been revealed.
- **Introducing** – To coincide with each release, and to run concurrently with each artwork revealing a new member of the band, we will post a short video introducing that band member, to give a human touch to the page and to strengthen the connection of artist to fan.



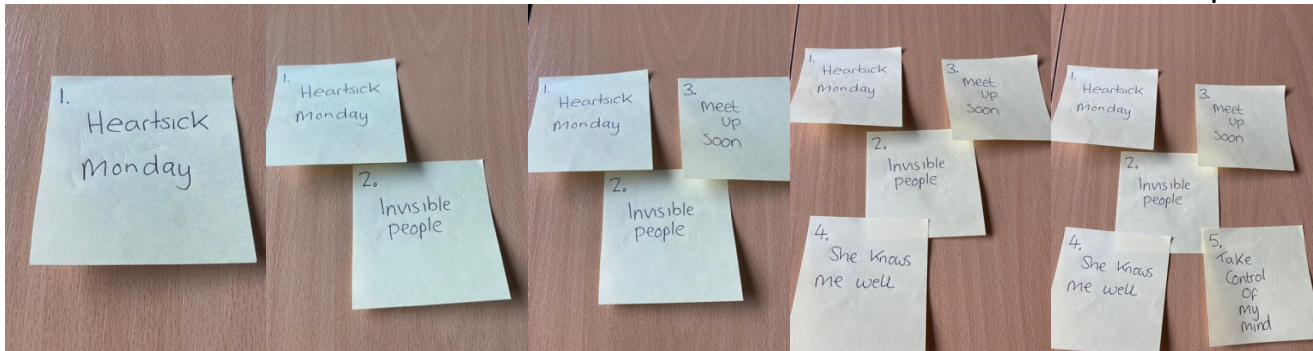


Figure 6. Tracklist reveal sequential post-it notes

Using HubSpot's social calendar template (HubSpot, 2021) as a framework, I created a social media calendar to schedule all posts surrounding the EP. As you can see from July's calendar relating to the full EP release (Figure 7), the activations allow regular content around the EP posts, to prevent spamming fans with promotional posts.

The pre-save campaign will be launched two weeks before the release. As releases are spaced 3 weeks apart, there is space for one week's promotion of the previous single post-release before leading into the full EP. As this is the focus of the campaign, the quick transition from one single to the next allows us to capitalise on momentum built from previous releases without seeing any drop-off. As Smart Bakken states, "That's not to say you shouldn't immediately start preparing for the next release right after a launch! You should start work on the next release as you need consistency in your launches". (Smart Bakken, 2021)



[IG social calendar, July 2022]

KEY:
EP
Take Control Of My Mind
Busking Live
Live Performance
Pass It On
Poll
Start To Finish
Other

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	Pass It On Pre-Save launch	Busking LIVE & Stories	BTS painting EP art	Full tracklist reveal post	Touring location poll	
	EP	EP	EP	EP	EP	
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	Initial tour dates artwork	Audiotree filming BTS post	BTS Studio content BBC Introducing announce	YouTube premiere single	EP Release date Live links post	
	EP	EP	EP	EP	EP	
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Introducing link	IG LIVE with band - AMA Highest profile press coverage Add to Linktree	Busking LIVE pop-up announce	Start To Finish around single	Pass It On LIVE w/ winners Soundcheck/venue post Busking LIVE pop-up	Audiotree Concerts post	
	EP	EP	EP	EP	EP	
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	Favourite EP track poll In-store announce	Busking LIVE	In-store	Introducing band member	IG LIVE > Spotify EP	
	EP	EP	EP	EP	EP	
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	Deluxe vinyl announce	Pre-show post	Pics/video from show	Merch, vinyl & Ticket Giveaway	Thank fans for support	
	EP	EP	EP	EP	EP	

Figure. 7 Social calendar

Press & promotion

As well as looking to build his fanbase on Instagram, it is vital that we encourage buy-ins from tastemakers as we move through the campaign. We will focus on online UK press, social media content and radio for this initially, and look to gain support from increasingly influential tastemakers.

Online press

Initially our focus will be on cooler, indie publications as we build RR's profile. As he has had minimal press coverage prior to this campaign, our initial focus will be on 'introducing' and 'get to know' features', as well as music reviews.

Once we have the support of these channels and the first two releases have gained momentum, we have more leverage and angles to pitch, so we will turn our attention to mainstream and wider-reaching publications. While print press is traditionally a key component of promotion, Statista estimates that the sales volume of magazines fell from 820.1 million copies in 2011 to just 373.8 million in 2018 (Statista, 2021 – Appendix D). As a result,



flagship music magazines such as Q have folded (Savage, 2020). With our target demographic being 18-24, this is likely to represent an even smaller proportion, so the key focus will be online media. Once we have established a presence with relevant tastemakers that represent this demographic, we can move to print and other means to spread the message further.

Get To Know/Introducing Features

- DIY Mag
 - Get To Know
- Spindle Magazine
 - Spindle SPOTLIGHT
 - Introducing
- Noctis Mag
 - Getting To Know

Key targets for EP coverage

- NME
- Rolling Stone
- The Guardian
- The Independent
- The Skinny
- CLASH
- CRACK

Radio

The main priority for radio is to gain support on BBC Radio 1. We will begin with local radio support from BBC Radio Kent. We will pitch for Record of The Week for the first single, offering them an exclusive first play. We will pitch to Andrew Parry, assistant producer on the BBC Music Introducing in Kent, and to the presenter, Abbie McCarthy. As the show has a smaller team than BBC Radio 1, it is more likely we can open a conversation directly with the presenter and win support that way. RR has had previous support on the BBC Introducing platform, so we will use that as leverage for pitching, along with the busking events which will begin prior to the EP campaign. We will also pitch via the uploader to make sure all bases are covered.

For the second single, we will build on the support of the first single and RR's developing story to pitch to specialist shows on nationwide BBC radio platforms; predominantly on BBC 6 Music. We will pitch to Lauren Laverne's Breakfast show via the producer, Lucy Madge. We will also hit Steve Lamacq for the drive time show, again via the producer, Paul Sheehan.

For the third and fourth single, we will use the wins from the previous two singles to pitch to BBC Radio 1 shows. As the local BBC Introducing producers make recommendations for Radio 1's weekly Introducing spot, we will hope to use that support along with pitching to the producers around the title track and EP announcement.

For the final single and full release, we will pitch to the Chillect Show on Radio 1, using all the live performances, attention generated from busking and social activations and previous radio support to pitch via the producer, Luciano Giaimo. We will also follow up with BBC Introducing on Radio 1 and secure an interview and play of the single on their Sunday night show.



Playlisting

RR has been placed in a handful of playlists previously. Using information from Soundcharts (Appendix E), he has been used in Indie Mellow, Rock In Rock Out, Rock Steady and Rock Stars playlists, as well as Selected by Amuse. We will contact these playlists for playlist support for each release, and contact RR's distributor Amuse. Using information from similar artists via Soundcharts (Appendix F), we have identified the following relevant playlists:

- Mellow Mood
- text me back
- I don't know where I'm going, but I hope I get there
- 3am road trip vibes
- Night-time Car Drives

Our end goal is to build momentum towards the main impact point of the release. By this point, we will have garnered enough support to use to pitch to our main target – Spotify's Our Generation playlist. We will pitch for a playlist takeover, but the main aim is to get on their radar and begin to win their support.

Other promotional activities

We will look to confirm an in-store performance for RR around the album release at Rough Trade in London. Both this, and the Audiotree concert's recording, will provide perfect opportunities to see RR in an impressive live setting, and should provide weight to support our efforts.

Touring

As RR has no prior experience of performing, so we will use the campaign to promote his music and incorporate as much live performance content as possible, establishing him as an artist. By implementing the Busking LIVE activation on his socials, we will draw attention to him as a performer and give a foundation to generate demand for the live shows. The live campaign will work in phases, and each live aspect will cross-promote as release promotion, as well as building anticipation for RR's debut shows as a band following the EP's release.

The second stage of the campaign will build on the initial organic reach of the Busking series, establishing RR's live performance as a credible spectacle. We will do this by initially working with Armory Sessions and using that as leverage to entice bigger channels to feature him around the full EP release. With their reach, we aim to generate nationwide demand for his shows. With minimal data to plan tour dates, we will use the growing information from the releases to inform where RR will perform live. We will do this using Spotify for Artists, and Instagram insights, as well as running polls asking fans where they would like to see him play.

Merchandise

When deciding on merchandise to sell, traditionally the marketing principle of 4P's of product, price, place, and promotion (Lathrop, 2007, pg. 25) could be applied. However, in this instance, an updated approach using Lauterborn's 4C's of customer, cost, convenience, and communication (Khan, 2004) would be more applicable, as it places more of a focus on the needs of the customer, and how and where to communicate with them. Convenience is also key for the younger generation, who have a shorter attention span so need as few barriers as possible to be persuaded to purchase. As we are looking to incentivise a new fanbase rather than meet demands of an already established artist, this approach would be more suitable.



We will launch one item of merchandise around the campaign (a bucket hat), allowing us to focus on one product and not spread the team or budget too thinly. Printify will be used to design the product as it is free, and we will use the RR logo (Figure. 7). Printify is print-on-demand, eliminating the risk of manufacturing excess stock, plus any initial cost. We will also set up a Shopify account and integrate it into a linktree in RR's biography on Instagram.



Figure 8. Merchandise mock-up

Marketing Timeline

DATE	DELIVERY	LIVE ACTIVITY	PROMO/MARKETING ACTIVITY
8th April	Submit first single to Spotify		Pitch to Spotify around first single
11th April	Pass It On Pre-save campaign launch		
12th April			Pitch for BBC Radio Kent Introducing add
22nd April	Deliver Full EP to Streaming services		
24th April			Spindle SPOTLIGHT feature
29th April			Pitch to Spotify for 2nd single
2nd May	Pass It On Pre-save campaign launch		
3rd May			Pitch for BBC Radio Kent Introducing add
13th May			
16th May			Spindle Introducing feature
20th May			Pitch to Spotify for 3rd single
23rd May	Pass It On Pre-save campaign launch		
3rd June			
5th June			DIY Mag Get To Know feature
10th June	Pass It On Pre-save campaign launch		
10th June			Pitch to Spotify for 4th single
24th June			Pitch to Spotify for last single
			Push for R1 Introducing playlist add
4th July	Pass It On Pre-save campaign launch		
14th July			YouTube premiere of 'Take Control Of My Mind'
15th July			
17th July			BBC Introducing interview and play
20th July		1st Tour date	
21st July		Debut Busking live pop-up	
			Repitch to Spotify Our Generation playlist using performance of the single/EP
22nd July			Audiotree Concerts stream
26th July		Busking LIVE	
27th July		Rough Trade In-store	
8th August			Deluxe vinyl release



Marketing Budget

SHE KNOWS ME WELL MARKETING BUDGET			
	Description	Projected	Actual
REVENUE OPPORTUNITIES			
MUSIC	STREAMING	-	
	DELUXE VINYL	-	
	PUBLISHING	-	
	LICENSING	-	
MERCHANDISE	BUCKET HAT	-	
OTHER	CANVAS		
LIVE	#SHOWS	VARIABLE	
	BUSKING	-	
EXPENSES			
	DELUXE VINYL	P&D	
	INSTAGRAM TARGETED ADS	100	
	DISTRIBUTION	17.97	
	MIXING & MASTERING		
	ROTOR	41.37	
	CANVAS	14.99	
	TOTAL	174.33	

Figure. 8 Budget

With so little previous information available on streaming numbers, it is difficult to predict the income that RR is likely to receive. As the key focus is building these Spotify streaming numbers, it is predicted that the figure will be higher than previously. In the same vein, it is difficult to predict how much income merchandise will generate, as we have no prior information of merchandise sales from the artist.

The main aim for the budget is to keep costs down and be creative, using the budget where it is most needed. Therefore, the bucket hat will be manufactured on a print-on-demand basis, meaning we have no outlay. This is because it is difficult to predict the demand and order an amount prior to the campaign. Again, with the deluxe vinyl, we will secure a pressing & distribution deal (P&D) with a distributor, meaning that they take most of the initial cost (mn2s, 2015). This will mean we can press a limited number and although this is less income, it keeps our expenses lower and helps to strengthen the brand with a professional-looking product.

The majority of our spend is allocated on targeted Instagram ads. As the key focus for the campaign is to grow RR's Instagram channel, this is the most appropriate place to allocate most of our budget. This platform has been identified as being the most popular with our target demographic, so we can run sponsored ads which aim to reach similar artists' fans and help cross-promote initiatives such as the Pass-It-On campaign. The rest of the budget will be spent on visual content such as Rotor. This service allows us to create high-quality video



canvases for Spotify, to give the listener and fan the best experience possible when listening to RR, and to enforce the imagery used across his other channels. This can also be repurposed to use on his Instagram Stories.



Bibliography

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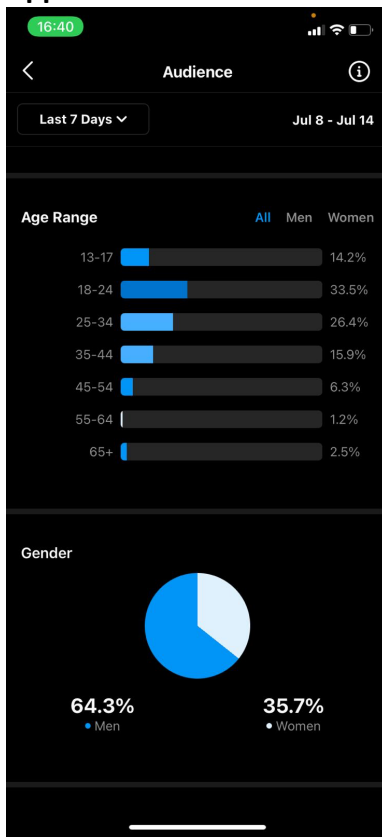
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Appendix

Appendix A



Reggie Rieux's Instagram Insights

Appendix B

The Vamps // Another You Content

Short Tear Clips
Possibly animated tears of pink / orange

Insta Filter - Tears

Duet Launch Idea
Alok posts some of the production for Another You, says he has come up with a sick beat and asks fans to duet by adding to the song. Bloodline reply with some production and ask if anyone wants to topline, The Vamps reply with the "I've cried enough, tears over us" line...

Time Lapse Sunset (Orange/Pink)

Rooftop Acoustic

Content Notes

- use RGB lighting we have to make everything we do orange/pink, little blasts of those colours (in backgrounds etc) during campaign
- Updated pics for artist socials w/ pink accents
- Colour some time lapses at night orange and pink as well - so the light trails on cars could be pink etc
- Tear Clips v short using lenses/coloured liquid?
- Underwater clips of mouthing lyrics?
- Rooftop acoustic with skyline of city like pack shot, using RGB to light the band pink/orange like the pack shot

Singing Underwater

The Vamps x Alok moodboard



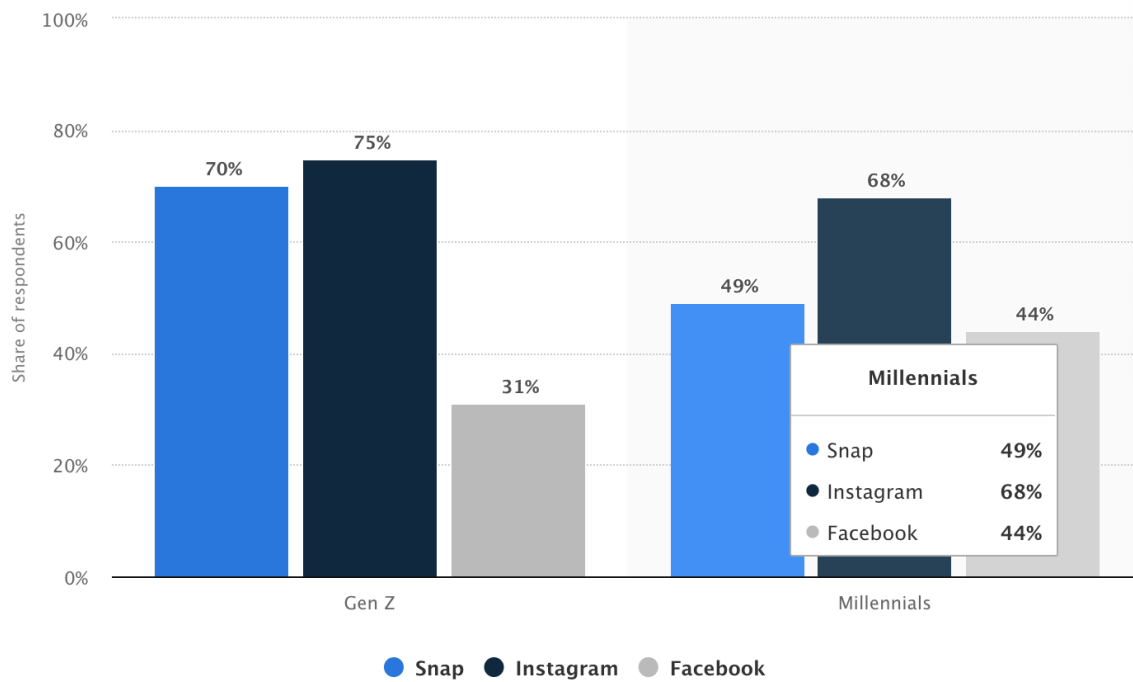
Appendix C



Inspiration for Spotify Canvas



Appendix D



Statista information on Millennials social media content consumption

Appendix E

SONG	PLAYLIST NAME	OWNER	SUBSCRIBERS ▼
Axe	Selected by Amuse 🧡	Amuse	20,362
Real You	Indie Mellow	Traviant	10,688
Vanessa	Rock In Rock Out	Mempha	13,364
Axe	Rock In Rock Out	Mempha	13,364
Vanessa	Rock Steady	Soved.	13,132
Axe	Rock Stars	rMusic	1,587

Soundcharts data listing Reggie Rieux's previous playlist adds



Appendix F



Soundcharts date showcasing Rex Orange County's Instagram following in comparison to other social pages

