

RØRY Marketing Strategy and Campaign Reflective Essay

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1.0 Introduction

RØRY is a recording artist and songwriter currently signed to Tileyard Music. She has written songs for many well-known artists including Post Malone and Alison Wonderland. Overall, she has 'amassed over half a billion streams to date' (RØRY – Tileyard Music, 2021). As well as making a name for herself as a reputable songwriter within the music industry, she is an emerging electronic music artist and currently holds nearly 600,000 monthly listeners on Spotify (Spotify – Web Player, Music for everyone, 2021). She has only released singles to date and has yet to release an EP or album. RØRY has initiated a solid foundation for herself to continue her growth as an artist through her distinguished song-writing abilities, valuable industry connections and small but mighty fanbase. In order to develop her fan base and grow upon her success within the music industry, a detailed, specific and unique marketing campaign has been created in order to assist RØRY in her upcoming releases. The marketing campaign has been built according to popular and predicted trends within the music industry. It has been formed with specific goals in mind in order to reach her target audience which was estimated through her brand identity and market research.

This essay will explain the numerous approaches and aspects that will all triangulate together in order to outline a clear, concise and creative marketing campaign specialised for RØRY. A determined timeline (appendix 4) has been made to clearly showcase the key elements within the campaign. These elements include: branding, digital and physical marketing, social media strategies, press, the live sector, and merchandise. The budget was broken down into three main sections which were: the team (appendix 3), the tour (appendix 1) and social media advertisements (appendix 2).

2.0 Brand Identity

Clarifying RØRY's brand identity was the starting point of formulating the marketing campaign and strategy. Seth Godin explains the importance of building tribes to develop and grow as a brand. The main points he addresses exemplify how, 'tribes aren't about stuff. They're about connection' (Godin, 2008). Tribes are essential for both emerging and established artists, as fans can be fleeting. In order to gain fans who will remain loyal as well as engaged they must feel connected through a fulfilled sense of purpose that is validated by the artist through brand values. Gaining crowds is impressive however there is a massive difference because crowds and tribes. For example, 'a crowd is a tribe without a leader... they can create all sorts of worthwhile artifacts and market effects. But tribes are longer lasting and more effective' (Godin, 2008). Through tribes RØRY will be able to identify and target her audience which in turn will help me as a marketer understand where her audience is and how they will be marketed to.

To pinpoint RØRY's potential tribes, I analysed her aesthetic and discovered that she is a self-proclaimed 'scene kid' stated on her Chartmetric page (Chartmetric: A Music Data Analytics Tool With Insights Driven by Data Science, 2021). It became apparent that this 'scene kid' aesthetic has a massive influence on her personal style as far as fashion, makeup and attitude. The 'scene kid' aesthetic developed in the early to mid 2000's through a combination of punk, emo, hardcore and alternative aesthetics with a main emphasis on a love for these genres of music. They are known for wearing bright neon colours, black eyeliner, having a lot of tattoos and piercings, as well as wearing clothes with patterns such as: stripes, polka dots, checkers, zebra, leopard prints and band tees (What exactly is a "Scene Kid"

anyway?, n.d.). RØRY is a part of this tribe herself and her brand exemplifies this within her fashion sense and makeup looks.

To modernise and add on to the 'scene kid' aesthetic, another trope that showcased similar traits to RØRY is known as the 'goth rebel dream girl.' A 'goth rebel dream girl' is usually found in animated TV series and films. They are a twist on the well-known 'manic pixie dream girl' (Lobster Magnet's Review: The Channel, 2018). The manic pixie dream girls' purpose is to exemplify quirkiness, and to act as a love interest that inspires a male protagonist of a story to find himself. The main difference is whilst the goth rebel dream girl also obtains the sensitive and spirited traits of a manic pixie dream, they emulate more independence and sassiness. This can be shown through the goth rebel dream girls' alternative sense of style. Both tropes are sincere and genuine and represent powerful feminine energy. The goth rebel dream girl 'tribe' would attract fans who enjoy anime or cartoons as well as fans who perhaps label themselves as fellow 'goth rebel dream girls'. This trope I believe is a way to describe RØRY in the sense of her brand values because she is very open and honest not only within her music but also about her personal life related to topics such as: domestic and narcissistic abuse, sobriety, the LGBTQ+ community, bereavement and mental health. Her authenticity and earnest openness can be deemed as leading value propositions in her brand and can be characterised through the 'goth rebel dream girl.'

RØRY's individuality can also be linked to cyber punk. It is popular within electronic music genres proven by Grimes significant involvement in Cyberpunk 2077 where her fictional character, Lizzy wizzy, drops an album (Benjamin, 2020). Cyberpunk is 'science fiction subgenre characterised by countercultural antiheroes trapped in a dehumanised, high tech future.' (Cyberpunk | Literature, 2021)

This trope is relevant to RØRY because of her truthfulness which can be seen as rebellious by some people.

Determining RØRY's aesthetics led me to expand into deciding what her potential archetypes could be. Archetypes can be used strategically to create enticing marketing campaigns as Roberts (2010) explains, 'though brands are created and maintained using many different management strategies, market and academic research has offered evidence that brands presenting the strongest personalities are more likely to perform better and resonate longer with consumers.' Archetypes are similar to tribes; however, they are more generalised and can be used and combined to evolve a brand. Archetypes also, 'manifest in myths developed concomitantly across cultures and resonate because of their connection to the unconscious' (Roberts, 2010). Unlike tribes which are more purposeful with a sense of awareness from tribe members.

Through her current aesthetics of 'scene kid, rebel goth dream girl and cyber punk' this brought me to the placement of RØRY's current archetypes. The first being a, 'dreamer' which is described as being, 'innovative, artistic, inventive, non – social, a dreamer looking for beauty and novelty, emphasises quality over quantity and highly internally driven' (Roberts, 2010). This archetype describes RØRY's creativity and genuine nature. The second archetype is the 'outlaw' which means they are a, 'rebellious, survivor, misfit or rule- breaker' (Roberts, 2010). This archetype corresponds to RØRY's fearless outspokenness as well as her personal story regarding her sobriety journey as well as surviving and thriving after experiencing narcissistic abuse in a past relationship. The last archetype is the 'lover' which means, 'intimate, romantic, passionate, seeks to find and give love, tempestuous, capricious, playful and erotic' (Roberts, 2010). This archetype is

relevant to her role as an artist and songwriter, using her creative abilities to connect and share herself with others. Many of her songs relate to topics of love, heartbreak and romance as well. She empowers herself through her alternative inspired fashion sense that also demonstrates an aspect of her embracing her sexuality.

After exploring RØRY's aesthetics and identifying her archetypes I combined ideas from all these aspects to emulate everything into a brand mood board. Overall RØRY is an original scene kid who calls out a flawed patriarchal system through honest, raw and emotional lyrics whilst embracing her femininity and sexuality. A logo was also created to represent these discoveries using neon colours blue and pink in a punk inspired font. Logos are extremely important as they are a visual portrayal of the artists brand and identity, 'the colours used in the logo design are elements which give information and evoke associations' (Uzoglu and Digidem, 2015).

3.0 Release Plan Overview

The marketing campaign will include the release of a single and then a debut EP. The marketing timeline explains an overview of all activities that will be taking place. A more specific social media calendar has also been made with more details pertaining to social media marketing strategies. A single will be released two weeks before the EP in order to build hype around the EP as, 'the lead single rallies the fans, gets press talking, and builds energy for playlists or radio' (Robley, 2020). The main goals will be to obtain more followers on social media as well as sell at least 75 percent of tickets from the co – headline tour. These numbers will be relevant to RØRY's key performance indicators (KPI's) which are extremely important as because, 'when you start a record campaign, your label lays out Key Performance

Indicators (KPI) to evaluate a campaign's success or failure, (Horsburgh, 2020). The success of the release, social media numbers and tour will be a solid base line to determine future marketing strategies.

4.0 Social Media Strategy

Social media is a key aspect when it comes to digital marketing. The main social media platforms of focus will be Tik Tok, Instagram and Pinterest. However, Facebook and Twitter will also be used as they are still relevant, and it is important to be consistent across all social media platforms as, 'having a consistent personality is important to enable consumers to understand you and therefore believe in you. Your digital strategy must therefore stay true to these values' (Kingsnorth, 2019).

4.1 Tik Tok

Tik Tok has grown in popularity massively over the past year. Tik Tok brings forth a whole new wave of opportunities, especially for new artists and creatives as Pastukhov (2020) explains, 'In 2020, Tik Tok has become an integral part of the music marketing landscape.' With Tik Tok, every single video posted has the opportunity to be seen by millions, even billions of people and this is all thanks to their unique algorithm, which is all based solely on artificial intelligence that shows content to the viewers.

RØRY has already accumulated 62.9K followers on Tik Tok and has already had a video go viral. There are many ways to go viral on Tik Tok, however the marketing strategies must still come from a place of authenticity as Gamble and Gilmore (2013) explain, 'sincerity is most certainly vital for this typology as internet – savvy consumers are becoming increasingly suspicious of falsified viral marketing

strategies.’ In order to avoid this the Tik Tok will be used with a more casual tone in comparison to Instagram.

Collaboration on Tik Tok has proven to be extremely beneficial especially because so many creative individuals utilise the platform to grow their fan base through their talents, whether that’s in music, dance, art, psychology tips, fashion or photography. The possibilities are just endless. Hence, why RØRY can explore the platform to share her other hobbies and interests outside of music in order to connect with her tribes and continue to represent her brand values. RØRY can collaborate with other Tik Tok influencers within the same tribe or niche. She can collaborate with original scene kids or cyberpunk fan inspired accounts to create cool videos that use her music and lets the influencer showcase their creativity, ‘Tik Tok is a breeding ground for sleeper hits’ (6 Viral TikTok Songs that Changed Artists’ Lives — Acclaim Magazine, 2021). This was proven by StaySolidRocky’s track, ‘Party Girl,’ that didn’t gain much attention until after Tik Tok influencer and dancer, Ansley Sparkmann, choreographed and posted a video of herself dancing to the track. This was ten months post release, and the song was number 84 on the Billboard Hot 100 charts (6 Viral TikTok Songs that Changed Artists’ Lives — Acclaim Magazine, 2021). This idea means that RØRY can implement marketing strategies on Tik Tok not only for her upcoming releases but past releases as well.

4.2 Instagram

Instagram will be used in a more serious tone in comparison to Tik Tok. It will share all of the promotional videos for her single, EP and tour as well as posts of her single artwork and EP artwork, ‘Instagram contains the strongest engagement

metrics, which suggests that other platforms like Facebook and Twitter are becoming less popular among consumers' (Yost, Zhang and Qi, 2021).

A combination of photos and videos will be posted because, 'several studies indicate that posting Instagram videos improves the emotional connection with your followers... 78 percent of online visitors consume videos each week and another 55 percent each day.' (Himadri Subrah, 2011). The promotional videos showcase elements of animation and cartoons using the cyber punk and rebel goth dream girl brand identifications.

A competition will be held on Instagram which will ask fans to create their own animated characters inspired by RØRY's single. The winner will be announced right before the release of the EP and will receive limited edition merchandise items of their choosing. The idea of a competition is to engage her followers. As Himadri-Subrah, 2021 states, 'for improving follower engagement... reach out to them... motivate followers and build conversations.' Competitions have been used as a way to gain traction and attention. Gorillaz held a competition with their fans to design a band character, 'the incentive of designing a band character which the British hip-hop band Gorillaz offered their fans was a unique and effective way of offering high involvement to fans' (Gamble and Gilmore, 2013).

RØRY will also utilise hashtags relevant to her post as leveraging Instagram hashtags is a great way to gain more exposure on posts as well as focus on your targeted audience (Himadri-Subrah, 2021).

4.3 Pinterest

Pinterest is perhaps less of an obvious social media platform in comparison to Instagram or Tik Tok. Pinterest came in second to the fastest growing platform right

behind Tik Tok (Schaffer, 2021). In fact, Pinterest has over 320 million monthly active users (Pinterest Marketing Strategy: The Complete 2021 Guide - NoGood™: Growth Marketing Agency, 2021).

The demographic for Pinterest is mainly women aged between 24 and 35. Like Instagram, Pinterest is a visual platform and users often go on it to seek out inspiration mainly for: fashion, makeup, home décor, photography or event planning.

RØRY can use Pinterest to post of all of her makeup looks, outfits, hairstyles, tattoos, piercings and can even connect her Pinterest directly to her Instagram and Tik Tok. She can tell her current fans on her other social media platforms to follow her account as a way to further connect with them. Schaffer (2021) explains that Pinterest favours 'fresh content' and, 'Fresh content is defined as pins that have never been on Pinterest before. In other words, something that's original and not recycled. However, that doesn't mean that it can't be something that has been on other platforms.'

By growing a community and fan base based off of her aesthetic on Pinterest, these Pinterest followers aka 'pinners' can funnel back into her other social media platforms and even digital streaming platforms thus, building upon her tribe and gaining more fans in a slightly unconventional way. Pinterest has not been used much by artists and musicians to my knowledge, however this does not mean that it cannot lead to success. It could provide a new angle of marketing that doesn't rely on solely music but more on RØRY's personality and brand.

Pinterest also offers unique marketing features such as the 'automated targeting.' This is when, 'Pinterest picks up your audience based on your Pin details, and 'actalikes' which target other people with similar interests and behaviours to your existing customers.' (Schaffer, 2021). This would be a perfect way for RØRY to

connect with her tribes not just as 'fans' but as friends with similar interests. Another fantastic feature about Pinterest is that there is a much longer 'shelf life' so that over time the pin can continue to be seen, searched and saved multiple times (Schaffer, 2021).

5.0 Live Events

Live music brings forth an element of marketing that cannot be achieved digitally. The ability to perform live in front of a live audience deepens the connection and shifts the energy to a more tangible substance, as Oizumi (2019) states, 'live performances are just as integral to the fan experience as the recorded album.'

RØRY will be performing at a small number of festivals in the U.K. within her genre of music to prepare her for her tour as well as attract new fans to join her tribe because, Playing at a festival gives you exposure to larger and more diverse crowds...it gives you a chance to gain new fans, which can increase your future sales and boost your career' (Wysocka, n.d.).

After the release of her debut EP RØRY will go on a mini co – headline tour with DJ and producer, Love Harder with support from Lucky Rose. Love Harder and Lucky Rose are both signed to Ultra Records, which will be beneficial when planning tour logistics. RØRY and Love Harder have collaborated on a song earlier this year called, 'The Love Songs.'

The tour will take place in South and Central England as well as Wales, as Cardiff is close to Bristol. The venue sizes range from 300 to 400, as the main goal is to sell 75 percent of tickets and it is better to aim for a smaller venue which will sell rather than too much pressure to sell more.

The tour will be promoted not only online across all of the artists platforms but also physically through posters and flyers. Press on the tour will take place as this is

an integral aspect when it comes to selling tickets as well as creating awareness around the event. A gig poster will be posted across all venues with a QR code linked to the ticket website so anyone coming across the poster can easily purchase tickets. The gig posters in these venues will also be seen by people who attend the venue often for other shows.

Merchandise will be sold at all of the shows as a way for RØRY to build brand awareness, 'wearing a piece or using a product with that artists name or logo has always been a way for fans, sometimes millions of them, to connect with those musicians in a physical way' (McIntyre, 2017).

6.0 Press

The main purpose of written press will be to impress music industry tastemakers rather than attract new fans. The reason behind this is because the more blogs that RØRY appears on will be in favour of editorial playlists on digital streaming platforms like Spotify, Pandora and Deezer. However, attracting new fans is always the main goal and Gamble and Gilmore (2013) argues that 'people read music blogs to find out about music they otherwise wouldn't hear, so regular readers trust the bloggers taste.'

RØRY will also appear on GIRLIS podcast IRL, as podcasts are becoming more popular, and they have collaborated together before with GIRLI appearing in RØRY's music video 'fame' released earlier this year.

7.0 Conclusion

In conclusion, establishing RØRY's aesthetics and archetypes led to discovering a target market and audience. This targeted audience will be promoted

to mainly on Tik Tok, Instagram and Pinterest for this campaign with Facebook and Twitter more in the background. The EP tour will be the main highlight of this campaign tying in aspects of physical marketing through the flyers and merchandise.

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9.0 Appendices

Appendix 1. Tour Budget

Cash Flow Forecast			
RØRY / Love Harder / Lucky Rose			
2021 Fall Tour			
Dates Taking Place:			
Venues Taking Place: Brighton, London, Bristol, Southampton, Cardiff			
STANDING / DOORS 19.30PM-23.00PM (each night)		Venues (x 5)	
Capacity		1,730	
Performers			
TOTAL POTENTIAL SALES:		1,700	
TICKET OUTLE	Income:	Price	Sold
	Eventbrite	£10.00	212.00
	DICE	£10.00	212
	Seetickets	£10.00	212
	Total advance sales		636
	Guest List	£0.00	
	Door Sales Regular	£15.00	639
	Total door sales		639
	Total sales		1275
	Gross		15,945.00
OUTGOING COSTS	Outgoing Costs		
	Venue Hire/Sound Engineer		£ 350.00
	Poster Design		£ 50.00
	Poster Prints Physical		£ 150.00
	Advertising		£ 500.00
	Social Media Advertisements		£ 1,000.00
	PR: radio / blogs / journalists		£ 1,000.00
	Tour Van / Petrol / Parking		£ 400.00
	Hotels & Air BnB's		£ 900.00
	Artist Fees		£ 8,000.00
	Per Diem		£ 500.00
	Photographer / Videographer		£ 700.00
LEFTOVER			£1,395.00

Appendix 2. Social Media Budget

SOCIAL MEDIA

PLATFORM	Cost
Facebook	£1,000.00
Instagram	£1,000.00
Pinterest	£500.00
Total	2,500.00

Appendix 3. Team Budget

Team Budget

Team	Cost
Marketeer	£1,000.00
Radio Plugger	£200.00
Photographer	£350.00
Videographer	£300.00
Graphic Designer	£100.00
Animator	£300.00
Web Designer	£500.00
Booking Agent	£140.00
TOTAL	£2,890.00

Appendix 4. Marketing Timeline

