

Troi Parker-Roth
Student Number: 1913571

Module Code: ADAD7013_LON
Module Title: Creation

CONTENTS

<u>Reflective Commentary</u>	<u>4</u>
<u>Appendix 1 - PDP</u>	<u>16</u>
<u>Appendix 2 - Example of Gantt Chart</u>	<u>19</u>
<u>Appendix 3 - Expenditure Budget</u>	<u>21</u>
<u>Appendix 4 - Artist SWOT Analysis</u>	<u>23</u>
<u>Appendix 5 - Example of EPK</u>	<u>24</u>
<u>Appendix 6 - Example of Press Release</u>	<u>25</u>
<u>Appendix 7 - Example of Content Calendar</u>	<u>26</u>
<u>References</u>	<u>30</u>
<u>Bibliography</u>	<u>38</u>

A three year detailed marketing campaign with strategies and tactics for each quarter is a daunting task but exciting at the same time, particularly as I chose myself to be the subject of the marketing campaign. This felt like the perfect culmination of my three years BA and this year's MA.

PDP ([Appendix1](#))

Being both the marketer and the artist came with challenges and created confusion when writing about the campaign and I have had to think very carefully throughout. In this commentary I will avoid confusion by referring to myself (the marketer) in the first person and refer to myself (the artist) in the third person.

There were a number of factors I immediately had to think about such as what are TROI's aims for the campaign and what is her current position in the music marketplace (Occhino, 2020; Ward, 2019). I brainstormed ideas before reaching any conclusions and watched a Tedx-Talk (2013) on how to know your life purpose; I realised that a consistent thread of TROI's throughout her degree and MA (maybe even her life) has been to help people and encourage them to approach life with an open mind and promote mindfulness and positivity. This led me to think of her unique selling point (USP), an important factor in any form of marketing (Stone, 2001; Optimizely, n.d) which in turn formed the basis of TROI's campaign - help others through songs and songwriting.

At the beginning of the campaign I started a personal development plan, setting personal goals within the campaign.

As a marketer I want to learn how to take small emerging artists and turn them into working/earning musicians. Of course I understand there is more money earned working with more established artists; however I need to remain true to my own authenticity and that means I want to ensure that emerging, authentic, genuine musicians are kept in the world and not let the music industry get taken over by heavily produced, packaged people.

Other music marketers may be less familiar with marketing smaller artists (and the early key steps needed) and therefore there may be more of a gap in the marketplace for me and I believe this approach would allow me to hone my skills. As an artist myself who has been trying to market herself over the last few years I am also able to bring a unique insight into marketing emerging artists.

As a marketer one of my PDP aims is to project manage myself, learn ways to stay on track and be organised. Being methodical in my approach to the campaign and creating multiple folders helped me to achieve this. I also had to learn a new skill to create an effective schedule which I

did using Click Up (n.d) to create a Gantt chart ([Appendix2](#)). I have been successful in both of these PDP aims and this will be beneficial in future projects.

At the start of the campaign I struggled with creating content but there were a few happy accidents that led me to think of ideas that I really love and I am starting to learn that ideas come up as you go along. An example of this is for the single 'Mindfulness' I started with a simple picture but when I started to edit ideas on my 'Inshot' app (InShot, n.d), it started mirroring the image in different ways. I thought this actually looked cool, artsy and eye-catching and it fitted with the overall theme of Mindfulness.

When it came to thinking about marketing ideas and tactics for the 'Stephen Hawking' song I struggled to come to decisions. This is something that often happens and is something I have included in my PDP ([Appendix1](#)). I decided to try the 6 Hats Theory (De Bono, 2008) and found the process very useful to break down my ideas into purpose, feelings, information, ideas and definition and some of my best ideas and decisions of the campaign came about as a result.

Strategy

The strategy I decided to adopt was to link everything back to mindfulness and self reflection across the three years and base songs loosely around seasons/special days. These will be released at the appropriate time of the year through the first two years with an album of these songs at the end of year 2. One of the aims of the campaign is to reach out and widen TROI's audience and this will hopefully build momentum.

Something TROI has always been keen on doing as a person and musician is travelling and meeting people so it seemed natural that the final year of the campaign should be a EU tour in which she could talk to people and this would provide great inspiration for new songs along the way and expand audiences. I recognise it is important for musicians to always look for ways to improve and perfect their live performances (Musician on a Mission, n.d) and this tour will also enable TROI to do this.

Empire Creative (n.d) state "a marketing budget is a guide to ensure that you are staying on target with estimated costs vs. the actual costs". The budget ([Appendix3](#)) for the campaign has been estimated based on today's prices/information and in line with the marketing objectives, it may change through the three years but it must be controlled carefully.

Timeline

Having the broad outline of my campaign and the goals I wanted to achieve was a relief and setting SMART targets to achieve them also helped (Mind Tools, n.d). Doing a basic SWOT

analysis to establish my own skills and weaknesses as a marketer to find ways of improving or using them (Faust, n.d) was also useful.

The goals were split into the three years of the campaign with the main goals and aims of the campaign to create awareness and engagement around TROI, to widen her audience reach and to turn/funnel engaged fans into true fans. Although Horsburgh (2019) argues that it is not just loyal fans that are needed to widen an audience but that “scale comes from amassing many light, casual listeners” but fans are a big asset for any artist and building this community and network of fans is therefore crucial.

I looked at timings and when the best times are to base the campaign around because “setting a time-frame around a goal is an important part of actually achieving it.” (Ostrow, 2013) and although McDonald (2020) suggests “to start promoting things six to eight weeks before the release date/show to have a good shot at getting as much media coverage as possible” further research suggests that to achieve the best results in a long campaign it must start approximately six months before the launch (Kennedy, (2016). As I am using myself as the subject of the campaign and I have already started to get material ready, I was able to start the process in June 2020 and as January/February is Indie-friendly (McDonald, 2020) the release of the first single will be January 2021.

When I began to map out the campaign ideas and tactics, I realised there needed to be more content put out on a regular basis. After reflecting on different ideas and timelines I decided the best way of mapping the songs is to think about how they may relate to events in the year such as Valentine Day or where they may fit seasonally. This approach will hopefully help TROI reach and connect with audiences more effectively than if they were randomly scattered across the two years. This also worked for her as an artist as her lyrics are an important part of her songwriting, it will give TROI more opportunity to explain the meaning of the songs and get people to relate.

Part of my PDP is to expand and challenge myself as a marketer, I therefore spent time reading different articles and watching videos on releasing music and marketing. CyberPR (n.d) was very useful in helping to think about some aims and goals that could be included in this campaign, some content calendar ideas such as weekly themes and also smaller tactics such as hashtags. The content calendar part of the talk was one of the most useful as it opened up my mind on how to create relevant content on a brand rather than panic posting.

The CyberPR (n.d) video explained how you can use topics in the year that fit with your brand and talk about them on social media such as Mental Health Awareness Week . It also suggested using each day of the week to create different themes and I immediately thought of an example 'Motivational Monday' where TROI has a motivational quote that day.

Tactics

The next thing I needed to think about in more detail were the tactics I was going to deploy to achieve these goals. I thought of key areas that would need addressing in the campaign such as methods of communication (Newsletter, Radio/Blog, YouTube) and consistent branding.

One of the key tactics I want to use in the campaign to market TROI is for her to start a YouTube/podcast to explain her songs and lyrics. This will not only draw fans in and create stronger connections but will also widen the fanbase as it gives a much more in-depth view of the artist as a person. While I was thinking about how TROI would explain the lyrics behind her song 'Stephen Hawking' I looked at various YouTube concepts (Genius 2019, 2016; Rolling Stone, 2019; GQ, 2018) and found Genius (2019, 2016) video examples of Lewis Capaldi and Lukas Graham which gave me a good base idea of how TROI could explain her own lyrics. The short introduction at the beginning works well along with the slow acapella singing with the more important lyrics showing down the side. Lukas Graham's style was powerful and appealing as he picked the most meaningful parts of the song and then expanded on them with lyrics/singing in between. This approach is definitely one that would work for TROI in the YouTube/podcast marketing of her videos.

Less successful examples from my perspective were the Billie Eilish and Paul McCartney lyric explanations on Rolling Stone (2019) and GQ (2018) I found them to be more wordy. This style can work where the fanbase are more prepared to watch twenty minutes of a famous artist but as the "average human attention span is now shorter than a goldfish's" (Digital Information World, 2018) it will not be as successful for an emerging artist. The viewer's attention needs to be captured with something more visual, exciting and punchy, so the Genius approach (2019, 2016) will be more successful in this campaign.

With the need to grab the viewer's attention quickly and keep it (Frost & Strauss, 2016; Rich, 2013) I started to consider ways I could add visuals/illustrations to the YouTube videos on (AfterSkool, 2020; Art Arena, 2020). I was particularly captured by "The Illusion of MONEY, TIME & EGO" by Alan Watts (After Skool, 2020) which uses illustrations, drawn fast while you are watching, to reflect the meaning of what is being said artistically. This adds more excitement to the visuals within the video helping to keep the audience engaged and is something TROI should incorporate into the YouTube video marketing of the song lyrics.

Target Audience

To improve my skills as a marketer I studied the “4Ps of Marketing” : price, product, place, and promotion (Twin, 2020; Brook, 2020; Blythe, 2012), a famous concept originally expounded by Jerome McCarthy in 1960 (Brook, 2020). In music, thestudio120blog (2011) suggests it might be more accurate to describe the 4Ps as *people*, product, place, promotion and they describe each of the ‘Ps’ as:

People: the artist’s target audience. *Product*: the USP of the artist’s music. *Place*: Where the artist can be marketed. *Promotion*: the various marketing techniques that can be used to promote the artist.

I understand as both an artist and marketer the importance of the ‘*people*’ part of the 4Ps (the target audience) and how they form the foundation of a successful marketing campaign (Inhouse Marketing, n.d). This, along with authentic branding and core values, helps decision making throughout the rest of the process so it was important for me to get this right and it also links to TROI’s goal of reaching new audiences.

At first I found this a difficult concept as I tend to resist the idea of putting people into categories of class/race etc., but it is part of marketing to draw out a perfect person who may be an ideal fan so I needed to try and do this. An interesting article by Nguyen (2019) talks about identifying your audience and I used this as a base to start the process of delving deeper into TROI as an artist by identifying similar artists and core attributes. This however proved more difficult than I first expected and I was concerned that if I did this badly it could not only affect the rest of her campaign but it could also set her on the wrong path which could have serious implications for her future as a musician.

The main issue is that music can be very subjective and although I used some outside help to guide my choice of genre or similar artists defining a target audience, this was not as successful as I had hoped. Again, I was keen to get this right and this process helped me reframe my thoughts and approach to the target audience.

My other issue is that whilst TROI’s music seems to be very unique, different and niche (acoustic guitar, clear vocals, lyrical, with electronic pop sounds) which is considered good; marketing also tells me to put her into categories of similar artists and genres so I can analyse their audiences to help her find her own target audience. These two things seem incompatible and became a big concern/barrier while working on this campaign!

I came to the conclusion that realistically, as TROI is a small artist with not much information or data to analyse, it is going to be difficult to position her effectively in the market. The best way to get this data and find out more information therefore is to just start putting out content. This will enable me to collect more data in this campaign in order to find her niche and target audience and inform my marketing moving forward.

I have logged the current data (insights, audiences etc) for TROI from her main social media platforms: Facebook, Instagram, SoundCloud and YouTube and this will allow me to revisit and compare them throughout the campaign to see clearly how the campaign is progressing and successful in establishing a clear target audience.

Moodboards have been created for visual ideas such as branding and the single releases. One of the details established from the artist SWOT analysis ([Appendix4](#)) was that her branding needs to be more representative and be clearer to make her more memorable. I researched marketing psychology and noted that Kimmel is clear that it cannot be “understated...one way of defining marketing is to consider it as *psychology applied to business*” (Kimmel, 2012: 7) and this made me think about various aspects of marketing psychology and how I could use it to brand TROI more effectively. I particularly picked up on the use of colour in branding and established that colour has attention grabbing potential (ibid) and has been found to have “physiological effects on the human body...” (ibid: 58). Hauff (2018) supports this and describes colour as an “emotional cue” that can help you stand out but needs to be used wisely or it can have a negative effect.

Content Creation is an important part of any campaign, Borg (2015) goes further and says “content is king”; I had this in mind as I started working on TROI’s first single release ‘Mindfulness’. I used sunset and purple orange colours representing the feeling of peacefulness and creativity with the tree (green) representing nature. The use of purple for this was deliberately and carefully chosen as Hauff (2018: purple) states that it makes “a perfect balance between the physical and spiritual” soothing but also leaving space for mystery and new ideas (ibid). It is however important not to overuse this colour “as it can also cause too much introspection or distraction...” (ibid) Harmony green was used in ‘Mindfulness’ branding as a sign of growth, representing the “logical and emotional” and portraying health/rest/stress relief (ibid: Green).

I researched typography, the “written elements on a page that make up its style” (Schneider, 2018) to understand its importance in marketing and was reminded of its significance when communicating TROI’s brand personality (Nediger, 2019; Schneider, 2018). I wanted something different that worked with the theme but the feedback I received was that it was a little too cluttered for the idea of mindfulness.

I revisited my ideas and changed the font so it is less busy. I even came up with a great way of adding a dreamcatcher into TROI's name as a logo for her, this again fits her brand. This logo idea is a strong symbol of TROI; one of her earliest and most popular songs still with the fans is called 'DreamCatcher'. People who know TROI also know her love for a dreamcatcher and I now want to make more of it to help her brand gain traction.

EPK/Press Release

A solid artist bio has now been written along with a clear definition of TROI. This is an "essential part of any artist's press kit" (Cusic: 99) as it will be used in the media promotional material such as EPKs and Press Releases and needs to "create[ing] a lasting image" (ibid). An example of these can be seen in the Appendices. ([Appendix5](#), [Appendix6](#))

Single Releases

As a marketer I have recognised that clear strategies and tactics are crucial for any campaign to be successful (Digital Dive Media, 2020; SoundCharts, 2019). As a main goal of this campaign is to reach a wider audience this has led me to think about each single release very carefully. I therefore created a clear schedule of tactics to enable me to manage the project efficiently.

Each year has been split into quarters with the tactics for the song releases being based around the seasons/special days within those quarters. Studio BreaktheLoop (2020) support the use of breaking a year into quarters and creating quarterly goals and I certainly found that creating tactics for each quarter was helpful as it has enabled me to better visualise where I am heading with each release and what my main aims are for it. I was then able to start building content ideas and visuals around this.

There are a number of 'Unknown Songs' listed in the campaign and these have been left deliberately to leave flexibility and space for TROI to write new songs throughout the campaign, as Siddiqi (2020) said it is important to be aware that things change fast, so plans need to be adaptable. This also fits with her branding: being reflective, learning along the way and writing songs about her experiences that are relatable.

The single 'Mindfulness' has artwork that uses reflection as its theme which links to the storyline behind the song of motivating people to be more aware of themselves and encourage them to make this mindfulness their goal. The audience will be asked to join TROI's mailing list and a content calendar ([Appendix7](#)) has been created with each day of the week having a different theme for example 'Friday's Songwriting Tips'.

My original thoughts on marketing the song 'French Rain' were a dark rainy day with an Eiffel tower in the picture but I realised that this definitely did not fit with the song or TROI's branding and decided to brighten it up. I have created media assets which include single artwork with TROI jumping into a puddle with a yellow coat, an umbrella and rainbow lights with a reflection of the Eiffel Tower and stars.

Part of the marketing tactic surrounding this song is to leave stars in puddles, to leave something magical for others to find on their busy day. If this catches on TROI can sell stars for people to leave in puddles for others and send her pictures of them doing so; this is a good way of monetising TROI's brand and retaining a connection with her audience. I feel it links to TROI's branding; the idea came from something Taylor Swift did for marketing where she left clues for people to follow to find her. Stars in puddles in TROI's case will link to her song 'French Rain'.

Lennon Stella (2020) used home videos in her song 'Older Than I Am', I agreed with the response Steven In Stereo (2020) gave to the video "I absolutely love home video content. I feel like there is a level of personality and personalisation that you cannot beat when you get this little like home movie footage". I wanted to create the same authenticity so I decided to recreate this idea for the marketing of 'Maybe May' and show a bit more of the background of TROI as an artist.

The idea of moving to a more sentimental song for the third release has been used successfully by Jamie Hole, ex-Universal executive and International Marketing Manager, when marketing the then breaking artist Sam Smith. He explained during a Tileyard lecture (Hole, 2020) that the third song released was 'Stay With Me' (Smith, 2014) (after 'Nirvana' and 'Money On My Mind', 2013; 2014), this came after carefully building recognition and engagement and creating a wider audience for Sam. Hole (2020) said:

"the third song release I usually like to keep more sentimental in order to connect to the audience and provoke feelings....We hope this will turn them into true fans and feel more connected to the artist".

The first two songs of the year are happy songs to gain people's attention and the third song 'Maybe May' is more sentimental, hoping to pull at the audience's heartstrings. This is designed to connect the audience with TROI on a deeper level taking them from an engaged to a loyal fan (Banq Media, 2018).

The initial release strategy for 'Share' was to keep it close to home and hire a local venue for an evening of music with TROI. A close friend then came up with the idea of holding a campfire gig which suits TROI's branding: warm and cosy, with fairy lights - a personal touch. It is a good way to include fans, giving them a nice unique memorable experience.

A campfire gig also links well to the music video for 'Share', with lights and sparklers and is therefore more cohesive to the marketing tactics. It is a traditional time for bonfires and sparklers so fits the theme of the campaign seasons/special days.

I struggled with the artwork for Angel, I worked on Photoshop (Photoshop, n.d) and created the idea of wings and a mandala heart but it did not work as effectively as I had hoped and looked more like a bad tattoo! I had to reconsider and find something more aesthetic and fitting to the brand. I found a picture that was more suitable (a heart shaped tree in a field) but it was red so I used my editing skills to turn it purple to match the branding colours and then added little cupids flying in the air. This has given the single artwork much more on point branding.

Album

At the end of the second year of the campaign an album of all the singles will be released. It will be called 'Reflection' and will look back on all TROI has achieved over the two years, encouraging others to do the same.

I was not entirely happy with a photoshoot that was done for the marketing of this album; it was good, straightforward photography: bright pink hair, too dark and gothic for the concept of this album. Marketing classes have taught me that it is very important to get the photography right as it will automatically tell a story and attract certain psychographics (Vranicar, 2019). The dark/gothic/emo photos will signify to the audience that the song/album will be in that genre, this would clearly be sending the wrong message. I therefore knew I needed to change this and used the ArtLeap app (n.d) to play around with the photographs. I came up with a design that is more unique, in line with the brand as it is lighter and peaceful, while still being eye-catching and interesting. This is not only more in keeping with the concept of the album but makes it more noticeable in today's over-saturated market place.

The marketing of the album will also take inspiration from the artist Taylor Swift. She released an album cover (Folklore) over Instagram (Swift, 2020) bit-by-bit so it is filling up her whole timeline. This idea turns your social media into its own piece of art, you can clearly see the detailed album cover and it captures the audience's attention when they come onto your social media.

Another key change for the album was the inclusion of the single 'Foresight', originally to be released as a standalone single in December 2022. As the album is an ideal way to sum up the two year campaign and reflect I decided 'Foresight' would be perfect to include as a bonus track on the album as the song is a reflection of where you are in life and where you may be in the future. What better way to sum up the last two years therefore and include this track on the album.

The inclusion of a bonus track will encourage people to buy the album and it is excellent preparation for TROI's EU tour in year three. Although Sullivan (2008) does not see the point of bonus tracks there is plenty of evidence to suggest well produced bonus tracks are beneficial particularly when promoting music online (Robley, 2014; Ostrow, 2014; Calilhanna, 2013) as they draw people into buying the album. Even when people already know the singles it can differentiate the physical sale of an album with the online stream of it but Robley does make it clear that this exclusive content needs to be marketed effectively "just make sure to draw the distinction between the two versions every time you mention your new album" (Robley, 2014).

I was thinking of inspiration and different ideas for the album launch and came across the idea of an 'album release party' (Duncan, n.d) and decided this was an exciting way for TROI to end a successful two years, with fans, friends and family. She will host a big gig for herself asking new fans that she has gained along the way to come and support her. There will be a limited number of tickets to incentivise people to buy. KDMR Music (2018) suggests a lot of thought needs to go into live gigs to make them successful so it is important to have lots of promotional hype on social media about the release party (Duncan, n.d) which will be held approximately two weeks before the album release. Everyone who comes will be able to hear a full amazing live performance of the new album plus be the first to hear the bonus track.

As Cool (2019) says "one of the biggest challenges facing musicians is making money" and monetising TROI's brand is something clear marketing was needed for in the campaign. The strategy in the campaign is to at least earn back the money spent on it through merchandise, paid live gigs crowdfunding and sponsored advertisements.

A merchandise table with TROI's mailing list clearly visible will be at the party along with some free merchandise such as stickers, business cards, and postcards. There will also be merchandise to buy such as t-shirts and guitar picks and all attendees will get the first opportunity to buy the physical signed CD at a discount. As TROI performs she will remind people to go and look at the table, sign up to her mailing list, buy the CD and merchandise. They will be encouraged to take photos and videos of their experience (with their merchandise) and share it with family, friends and TROI.

The launch of the album puts TROI in a good position to start the EU tour in year 3 of the campaign and gives her more merchandise to sell to help fund the tour.

EU Tour - 3rd Year

Tactics also need to be put in place before the third year to enable TROI to complete her EU tour and I have realised that an independent artist tour is challenging but as Nardo (2019) indicates it is worth it if approached with a “degree of preparation and hard work”. Hopefully the Covid situation will not be an issue in 2023 and things will be easier to plan.

A key factor in doing the EU tour as part of this campaign is to enable TROI to travel, be spontaneous and adventurous, meet people and gain fans. All of this fits in with her branding and will inspire her music and songwriting.

When contacting venues it is important to establish what they want from the artist. Thinking outside the box when considering venues is also useful (Nardo, 2019) as is asking the venue if they have a “media list” they are willing for you to contact about the event.

Although it is important to think of long term plans when marketing (Millie, 2019), Year 3 is still a long way off and many things could change. The marketing therefore needs to be clear but flexible taking into account changes that may occur along the way.

As I started to look at tactics to use in year 3 to market the EU tour I decided the first decision was which countries TROI would like to tour and the order she might like to travel to them. I created a little map and list of the countries then checked the prices of an Interrailing card (Trainline, n.d) and some flights (SkyScanner, n.d).

Although I am aware that language may be a barrier in some of the countries, TROI is lucky enough to have many friends in the EU who can help her with translations. TROI contacted her friends to ask if they could suggest or find out about live venues in their area. I used this information along with lots of research on the countries/areas and google maps to carefully pick out venues I think she could play and another list was started of these venues and information about the countries.

The tactics for Year 3 of the campaign changes as the focus is not on releasing music but on TROI travelling, gigging, writing music and making memories to feed into her next campaign. The goal is still to widen the audience and this is a good opportunity for TROI to gain wider appeal and a fanbase across the EU.

Overall themes and ideas have been included in the tactics for the tour which are intended to be replicated in each country such as vlogging, donations, busking, interviews with people met along the way, dreamcatcher photos+QR codes to name a few. These are deliberately repetitive because it is recommended that consistent content is good for fan engagement and retainment (Burstimo, 2019).

Another reason to keep the tactics consistent is it will enable me to assess and examine the data collected from each country. At the end of the tour this will be analysed to see which countries have a higher response rate and any digital marketing campaign in the future can be targeted more effectively with this knowledge.

At the end of creating this three year marketing campaign my skills as a marketer have definitely improved and I have discovered so many more strategies and tactics that can be used to create an effective campaign. My ability to make decisions and my creative skills have also improved as I have become more confident using marketing tools at my disposal.

At the beginning of the campaign I was worried about tackling any legal issues that might arise as I recognised it was an area of weakness but as the campaign progressed I found that I was becoming more confident in knowing how to talk to people about this side of marketing and actually created a legal document for some producers who were themselves unclear of how to do this. A final and significant area of development is my knowledge regarding making a comprehensive schedule and setting realistic goals; I have learned how to create a Gantt chart and have been much more systematic in my use of folders, both of these have enabled me to be more organised while doing this project.

Appendix 1 - PDP

Strengths and Weakness Identified:

Strengths: ☐ Content creation ☐ Visual ideas ☐ Understanding, Caring, Diplomatic ☐ Reliable ☐ Positive, Optimistic, Confident	Weaknesses: ☐ My business professional organisation skills and project management ☐ Worry about challenging myself in case I fail ☐ Procrastinate on things I don't like doing e.g. numbers, gantt charts, boring menial tasks, legal stuff! Copyright, pre-consent forms etc ☐ Setting and achieving realistic, timely goals ☐ Struggle with decision making ☐ Planning for unknowns and back up plans
---	---

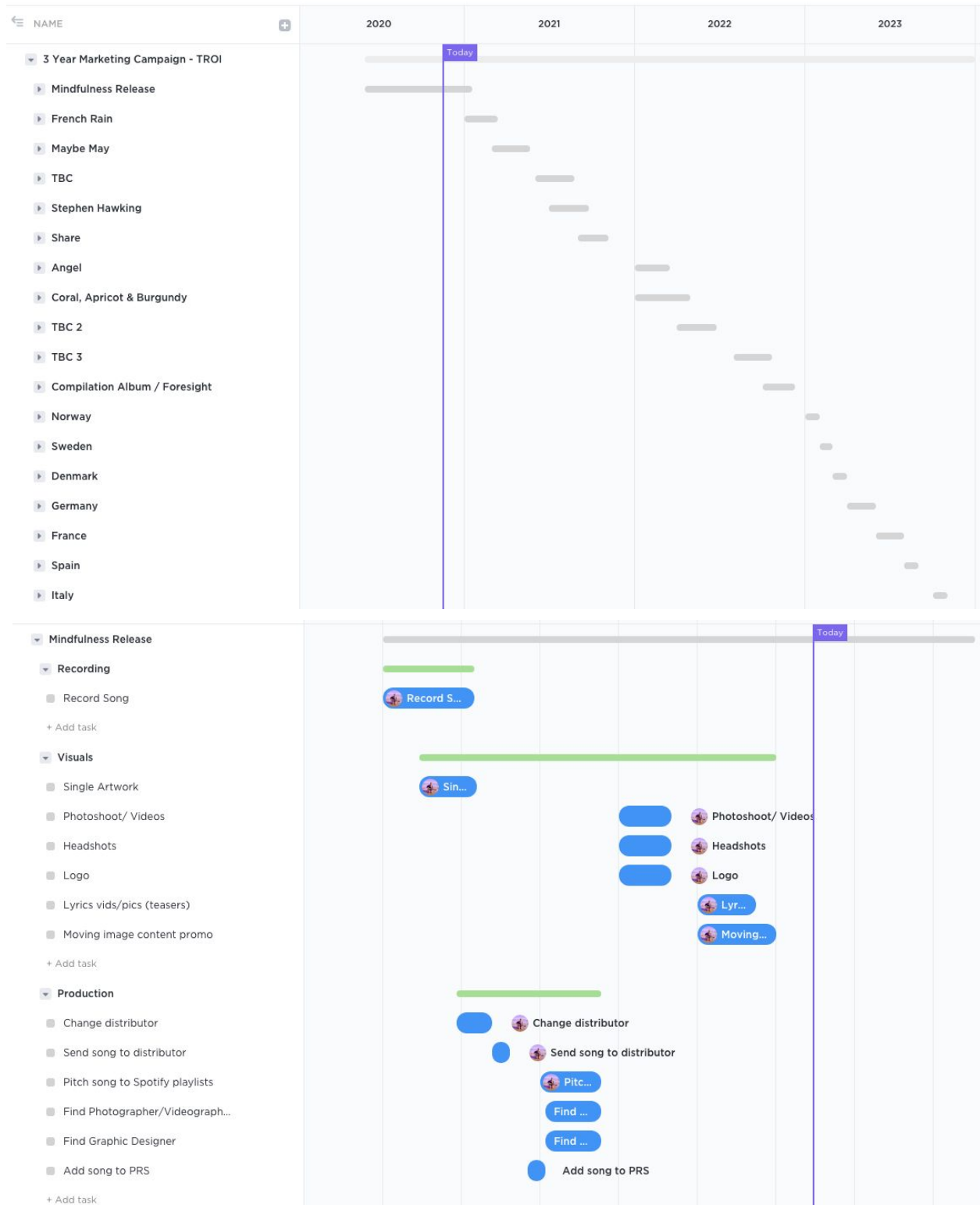
Professional Development Plan:

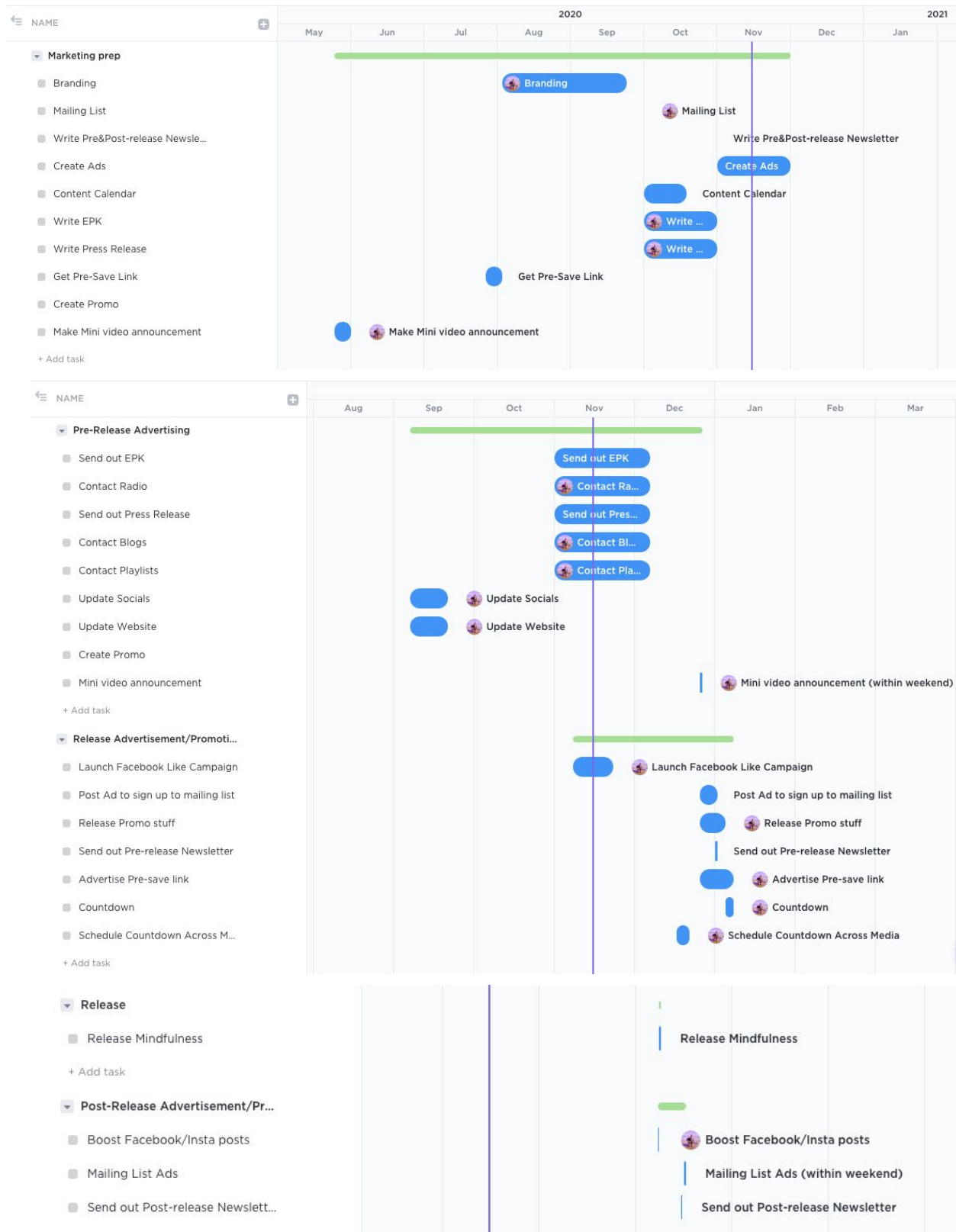
Goals	Where I am now	Resources needed to achieve goals	Actions	Time	Progress
Be better at the legal side of things	I try to avoid and rush past these whenever they come up. They can make me uneasy and confused. Not a strong area.	Friends and family plus outside help and advice. Read books and articles to understand it more. Practise doing it!	Speak to my friend Hana (who is doing law) and to uncle Brett as he does lots of this sort of thing in his CEO capacity. Also reach out to other artists for their mock ups (Fran).	09/11/2020	I worked with producers on Mindfulness and knew I had to sort out royalties/payment with them. They seemed unclear on how to proceed so I had 3 zoom call meetings with them back and forth discussing numbers/ideas. I eventually created a legal binding document for all parties using the help of my family and friends/contacts.

Goals	Where I am now	Resources needed to achieve goals	Actions	Time	Progress
Learn how to set realistic goals	I am a visionary. I dream big and often forget to take smaller actions required to achieve them.	Time, patience and tactics to help me take appropriate action.	Break big goals down into smaller ones. Use SMART targets and start breaking down goals earlier in the process.	21/09/2020	This 3 year marketing campaign has helped me to break down everything into sub categories, smaller tasks and to work on one small thing at a time and then repeat the process. I now feel so much more confident that some of my biggest dreams might actually come true as I want to put all of it into action.
Improve on my decision making / creative skills	I tend to be a fence sitter and indecisive. I get too attached to ideas and coming to a decision can make me stressed as I often see the good in all angles.	Research and establish methods that work for me	Watch informative videos and study/read books to help for example: 6 Hats Theory (De Bono, 2008)	30/10/2020	After struggling with some creative process decision making I used the 6 Hats Theory (ibid) taught to us. It proved much more useful than I imagined. It really laid out what I was trying to achieve and helped me come up with some of my best ideas and decisions I feel in the whole campaign e.g: for the Stephen Hawking marketing I put myself in the different 'hats' and instead of stressing over all my decisions and ideas I had for the project, I went through each 'coloured hat' and broke down my ideas into purpose, feelings, information, ideas and definition.

Goals	Where I am now	Resources needed to achieve goals	Actions	Time	Progress
Expand and challenge myself as a marketer	I like to try new things but worry I might not do them right	Good Research. Push myself.	Take on small challenges first and build on them.	21/09/2020	I have challenged myself in many areas of this campaign for example, content creation, legal skills and gantt charts and I am learning from my failures when I have them and this has made me more confident in my abilities as a marketer

Appendix 2 - Example of Gantt Chart





Appendix 3 - Expenditure Budget

Item	Cost	Quantity	Total	Notes	Source
Year 1					
Production	£60.00	6	£360.00		
Videographer	£165.00	2	£330.00		Ommargutierrez (2020)
Photography	£100.00	6	£600.00		Shellis (n.d)
Boost Ads/Posts	£50.00	9	£450.00	Each release + Live gig, Merch, sign-up	Krumina (2017)
Single Artwork	£60.00	1	£60.00		Spncrrbns (2019)
Business Cards	£11.99	1	£11.99	100 bus cards	VisaPrint (n.d)
Logo	£65.00	1	£65.00		Lejonart (2018)
Font	£15.00	1	£15.00		CreativeMarket (n.d)
Illustrator Live	£25.00	1	£25.00		Nadaahmedhamed (2020)
Merch T-shirts	£580.00	1	£580.00	56 T shirts various sizes	LoopyParrot (n.d).
Physical CD's	£418.00	1	£418.00	100 CDs	CDBands (n.d)
Merch Hoodies	£884.50	1	£884.50	50 hoodies	Nadaahmedhamed (2020)
Merch Picks	£50.00	1	£50.00	100 picks	AwesomeMerch (n.d)
Merch Posters	£42.00	1	£42.00		AwesomeMerch (n.d)
Gig PA	£90.00	1	£90.00		LondonSpeakerHire (n.d)
Generator	£72.00	1	£72.00		HSS Hire (n.d)
Year 1 subtotal			£4,053.49		
Year 2					
Production	£60.00	6	£360.00		
Videographer	£165.00	1	£165.00		Ommargutierrez (2020)
Photography	£100.00	6	£600.00		Shellis (n.d)
Boost Ads/Posts	£50.00	7	£350.00	Each release + gig	Krumina, K (2017)
Moving Valentine Video	£80.00	1	£80.00		Maheshpp (2012)

Item	Cost	Quantity	Total	Notes	Source
Year 2 cont....					
Fairy lights	£7.99	3	£23.97		GloBrite (2020)
Sparklers	£10.99	1	£10.99		Gifts That Go Bang (2016)
Stickers	£15.59	1	£15.59	50 stickers	Moo (n.d)
Year 2 subtotal			£1,629.52		
Year 3					
Busking Permit	£35.00	1	£35.00	Between £5-£35	BuskingTheWorld (n.d)
Busking Amp/Mic	£219.00	1	£219.00		Gear4Music (n.d)
Interrail	£2,708.00	1	£2,708.00		Trainline (n.d)
Flight estimate	£442.00	1	£442.00		SkyScanner (n.d)
Hotel Estimates	£5,347.00	1	£5,347.00		Booking.com (n.d)
GPS/ Box/Wifi	£179.99	1	£179.99		Skyroam (2019)
Work Permit	£115.00	1	£115.00		Simmons (2015)
Year 3 subtotal			£9,045.99		
Year's 1-3 total			£14,729.00		
Marketer	£4,100.00	3	£12,300.00		DMI Blog (n.d.)
Total			£27,029.00		
Extras					
Merch T-shirts	£580.00	1	£580.00	56 T shirts various sizes	Nadaahmedhamed (2020)
Physical CD's	£418.00	1	£418.00	100 CDs	CDBands (n.d)
Merch hoodies	£884.50	1	£884.50	50 hoodies	Nadaahmedhamed (2020)
Merch picks	£50.00	1	£50.00	100 picks	AwesomeMerch (n.d)
Merch posters	£42.00	1	£42.00		AwesomeMerch (n.d).
Merch postcards	£18.71	1	£18.71	50 postcards	VisaPrint (n.d)

Appendix 4 - Artist SWOT Analysis

Strengths ☐ Solid songwriting/performing skills ☐ Motivational/Positive ☐ Performing/Good engagement with audience ☐ Website up and running ☐ Sold out EP in first week of release ☐ Successful music Video for her single 'I Don't Wanna Grow Up' ☐ Active Socials: e.g. Instagram, Facebook, Youtube etc ☐ Already on all streaming platforms e.g. Spotify, Instagram, Facebook.... ☐ Strong improvement in data on social media over a year ☐ Good background of Gigs/Festivals	Weaknesses ☐ Branding could be clearer ☐ Need a more organised content calendar ☐ Need for structured release plan/campaign ☐ Limited contacts/network ☐ Distributor not as effective as others ☐ Finding the right producer
Opportunities ☐ Use algorithms to advantage ☐ Turn the audience into loyal fans by creating a storyline and more depth to the artist ☐ Release more music and frequently ☐ Improve views/streams ☐ Give more back to audience to attract follow through action ☐ Change distributor to create more effective marketing ☐ Distinctive Folk/Pop sound	Threats ☐ Budget

Appendix 5 - Example of EPK



TROI is a UK based artist and singer/songwriter from Hertfordshire. She fuses her influence of English folk music with modern pop production to create a unique folk/pop genre. TROI wishes to keep live music alive and to inspire mindfulness, gratitude, compassion and open mindedness through her music, yoga, meditation and travels.

""This girl can sing!" - The Live Day Show Radio

REFLECTION



Achievements

Sold out her first batch of CD's in just over a week of releasing her first EP.

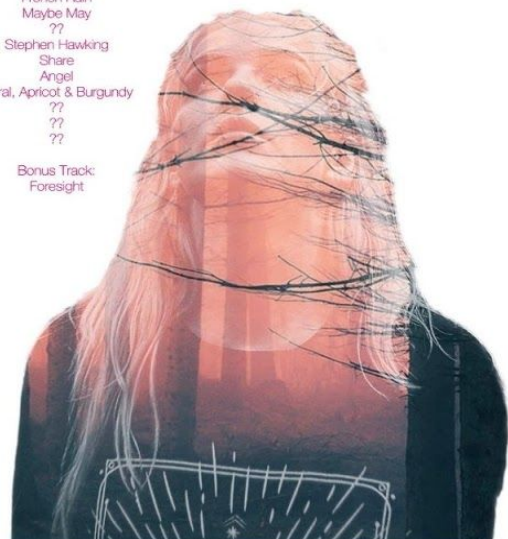
Sold out her London, Waterloo gig at 26 Leake Street

Supported Republica at The Dome, this February



REFLECTION

Mindfulness
French Rain
Maybe May
??
Stephen Hawking
Share
Angel
Coral, Apricot & Burgundy
??
??
Bonus Track:
Foresight



Appendix 6 - Example of Press Release

Troi Parker - Roth

Hertfordshire, AL7 3JQ
troiparkerroth@gmail.com

For Immediate Release

“TROI encourages Mindfulness through Music as we enter the New Year” The world needs re-awakening and TROI uses music to inspire self-awareness and self care through her brand new single, a unique mix of folk and pop.

Hertfordshire: After a difficult year for us all, TROI embraces the need for change. She encourages others to revolutionise the world through community and music. She is best known for her memorable melodies and relatable lyrics, telling thought provoking stories through metaphor and philosophical contemplation. Her new song Mindfulness encapsulates this perfectly.

It's been a year since TROI's first single 'I Don't Wanna Grow Up' 2019 that got an impressive 2.8K views on Facebook and her EP, Preconceived, which sold out all physical copies of her CD in just over 1 week! This, along with her London Gigs (one of which was supporting Republica) and the momentum generated on social media over the years, means TROI is in the very exciting position of releasing even more new music.

To keep up momentum, TROI has planned:

- A (3 year marketing) campaign of 12 seasonal singles over (the first) 2 years. - Followed by an EU Tour (encapsulating her travels).
- A fresh new brand, YouTube/Podcasts, Music Video, Gigs and more. - Setting up a merch store.

About TROI: TROI is a UK based artist and singer/songwriter from Hertfordshire. TROI wishes to keep live music alive and to inspire mindfulness, gratitude, compassion and open mindedness through her music, yoga, meditation and travels. Finishing her Masters at Tileyard, she is equipped to take on the exciting year ahead!

Appendix 7 - Example of Content Calendar

Content Calendar Years 1 ,2 ,3

Years 1 & 2

Every month:

Monday	Meditation Monday (pics of live stream)
Tuesday	Cat pictures
Wednesday	Song lyrics to old song (with link to check it out)
Thursday	Pic of friends/family
Friday	Songwriting tip
Saturday	Discuss topic artist is passionate about (with guitar in frame)
Sunday	Picture with dreamcatcher

Monday	Motivational Monday (with quote)
Tuesday	Topical Tuesday
Wednesday	Sign up to mailing list
Thursday	Clip of latest performance/live stream
Friday	Podcast/YouTube speaking about songs/journey as a DIY artist
Saturday	What inspires artist + 1 or 2 facts about artist
Sunday	Picture of artist with guitar or musical set up

Monday	Meditation Monday
Tuesday	Cat pictures
Wednesday	Walking Wednesday (pic/vid out in nature on walk)
Thursday	Yoga Sequence (live stream optional)
Friday	Selfie
Saturday	Offer a freebie/competition
Sunday	Sunset picture

Monday	Motivational Monday
Tuesday	Topical Tuesday
Wednesday	Picture/video of artists choice
Thursday	Throwback Thursday
Friday	Fan of the month
Saturday	Any press coverage
Sunday	Hot chocolate, candles, cosy pic or live stream (join artist for find sound Sunday live stream with Q&A)

Year 3

Every month:

Those left blank are for inspired and spontaneous travelling photos/videos

Monday	Motivational Monday
Tuesday	
Wednesday	Travelling photos
Thursday	
Friday	Workings of new song
Saturday	
Sunday	Snippets of vlog with link to full video payments

Monday	Picture of the country TROI is in
Tuesday	
Wednesday	Travelling photos
Thursday	Pics/vid of artist busking
Friday	
Saturday	
Sunday	Snippets of vlog with link to full video payments

Monday	Picture of artist with her mascot next to iconic attraction of the country
Tuesday	
Wednesday	Travelling photos
Thursday	
Friday	Completed new song about the country the artist has travelled to
Saturday	
Sunday	Snippets of vlog with link to full video payments

Monday	Motivational Monday
Tuesday	
Wednesday	Travelling photos
Thursday	Video explaining travel experiences this month (talk about journal that the artist will sell as Merch)
Friday	
Saturday	Live stream - Q&A, international yoga
Sunday	Snippets of vlog with link to full video payments

References

After Skool. (2020). *The Illusion of MONEY, TIME & EGO - Alan Watts* [online] [YouTube].

Available at:

<https://youtu.be/dYSQ1NF1hvw> [accessed 13 November 2020]

Art Arena. (2020). *Drawing for Beginners with Oil Pastels - Girl on Swing in Moonlight - Step by Step* [online] [YouTube]. Available at:

<https://youtu.be/dhjWdggFGal> [accessed 13 November 2020]

Artleap. (n.d). *Artleap* [online] [App Store]. Available at:

<https://apps.apple.com/us/app/artleap-by-lightricks/id1503066339> [accessed 14 November 2020]

Awesome Merch. (n.d). *A3 Posters* [online]. Available at:

<https://www.awesomemerchandise.com/A3-Posters?quantity=100> [accessed 15 November 2020]

Awesome Merch. (n.d). *Full Colour Plectrums - Double Sided* [online]. Available at:

<https://www.awesomemerchandise.com/full-colour-plectrums-double-sided?quantity=200> [accessed 15 November 2020]

Banq Media. (2018). *The Best Music Marketing Funnel System* [online]. Available at:

<https://banqmedia.com/music-marketing-funnel-system/> [accessed 15 November 2020]

Blythe, J. (2012). *Key Concepts in Marketing*. Sage Publications: London

Booking.com. (n.d). *Booking.com* [online]. Available at:

<https://www.booking.com/> [accessed 14 November 2020]

Borg, B. (2015). *10 tips for creating persuasive music marketing content* [online] [Disc Makers Blog]. Available at:

<https://blog.discmakers.com/2015/04/10-tips-for-creating-music-marketing-content/> [accessed 12 October 2020]

Brook, J. (2020). *The 7 Ps and the 4 Pillars: what is marketing anyway?* [online] [the marketing centre]. Available at:

<https://blog.themarketingcentre.com/the-7-ps-and-the-4-pillars-what-is-marketing-anyway/> [accessed 12 October 2020]

ClickUp. (n.d). *Click Up* [online]. Available at:

<https://app.clickup.com/> [accessed 26 September 2020]

BuskingTheWorld. (n.d). *Busking Permits* [online]. Available at:
<https://buskingtheworldblog.wordpress.com/2017/01/02/busking-permits/> [accessed 12 November 2020]

Calilhanna, A. (2013). *An independent musician needs to make CDs* [online] [Disc Makers Blob]. Available at:
<https://blog.discmakers.com/2013/10/an-independent-musician-needs-to-make-cds/>
[accessed 13 November 2020]

CDBands. (n.d). *CDs in Eco Digipacks with booklets* [online]. Available at:
<https://www.bandcds.co.uk/cds-in-digipaks/cds-eco-digipacks-booklets/> [accessed 15 November 2020]

Cool, D. (2019). *26 ways musicians can make money* [online] [Band Zoogel]. Available at:
<https://bandzoogel.com/blog/18-ways-musicians-can-make-money> [accessed 15 November 2020]

Creative Market. (n.d). *Creative Market* [online]. Available at:
<https://creativemarket.com/> [accessed 13 November 2020]

Cusic, J. (1996). *Music in the Market*. Bowling Green State University Popular Press: Ohio

CyberPR. (n.d). *Musician's Guide to Marketing Plans: Planning Your Music Release – Pt. 2* [online]. Available at:
<https://www.cyberprmusic.com/music-release-the-musicians-guide-to-marketing-plans-part-2/> [accessed 06 October 2020]

CyberPR. (n.d). *Musician's Guide to Setting and Achieving Goals* [online]. Available at:
<https://www.cyberprmusic.com/musicians-guide-setting-achieving-goals/> [accessed 19 September 2020]

De Bonno, E. (2008). *Six Thinking Hats*. Penguin: London

Empire Creative. (n.d). *The Importance of a Marketing Budget* [online]. Available at:
<https://empiread.com/the-importance-of-a-marketing-budget/> [accessed 05 October 2020]

Digital Dive Media. (2020). *The Importance of Clear Strategies in Digital Marketing Execution* [online]. Available at:
<https://www.digitaldivemedia.co/2020/08/25/the-importance-of-clear-strategies-in-digital-marketing-execution/> [accessed 12 October 2020]

Digital Information World. (2018). *The Human Attention Span* [online]. Available at: <https://www.digitalinformationworld.com/2018/09/the-human-attention-span-infographic.html> [accessed 05 November 2020]

DMI Blog (n.d.). Freelance digital marketer in the UK earns about £4,000 a project: [online] Available at: <https://digitalmarketinginstitute.com/blog/how-much-can-a-freelance-digital-marketer-make> [accessed 25 July 2020]

Duncan, L. (n.d.). *How to Launch a Successful Song or Album Release Party* [online] [Music Industry How To]. Available at: <https://www.musicindustryhowto.com/how-to-launch-a-successful-song-or-album-release-party/> [accessed 25 October 2020]

Faust, E. (n.d.). *Why Marketing Strategy Matters* [online]. Available at: <https://www.emmiefaust.com/why-marketing-strategy-matters/#:~:text=SWOT%20analysis%20is%20a%20straightforward,they%20are%20no%20longer%20weaknesses> [accessed 18 November 2020]

Frost, R.D; Strauss, J. (2016). *E-Marketing* (7th ed). Routledge: Oxon

Gear4Music. (n.d). *Guitar Amplifier Buskers Bundle by Gear4music* [online]. Available at: <https://www.gear4music.com/Guitar-and-Bass/Guitar-Amplifier-Buskers-Bundle-by-Gear4music/2WGP> [accessed 12 November 2020]

Genius. (2016). *Lukas Graham "7 Years" Official Lyrics & Meaning | Verified* [online] [YouTube]. Available at: <https://youtu.be/ufsurylpgEg> [accessed 13 November 2020]

Genius. (2019). *Lewis Capaldi "Someone You Loved" Official Lyrics & Meaning | Verified* [online] [YouTube]. Available at: <https://youtu.be/gEHDAFW7fSc> [accessed 13 November 2020]

Gifts That Go Bang. (2016). *Gifts That Go Bang Monster Sparklers pack of 20 - Huge 18inch Sparklers* [online] [Amazon]. Available at: https://www.amazon.co.uk/Gifts-That-Go-Bang-Sparklers/dp/B01C5VUAOC/ref=sr_1_4?dchild=1&keywords=fireworks&qid=1605379609&sr=8-4 [accessed 14 November 2020]

GloBrite. (2020). *GloBrite 80 LED Curtain String Light, LED Fairy Lights Curtain Fairy Twinkle Lights for Wedding Party Garden Bedroom Outdoor Wall Decoration* [online] [Amazon]. Available at: <http://shorturl.at/emHT6> [accessed 14 November 2020]

GQ. (2018). *Paul McCartney Breaks Down His Most Iconic Songs* / GQ [online] [YouTube]. Available at:

https://youtu.be/u97_inloBmY [accessed 13 November 2020]

Hauff, A. (2018). *The Know It All Guide To Color Psychology In Marketing + The Best Hex Chart : Purple* [online] [CoScheduleBlog]. Available at:

<https://coschedule.com/blog/color-psychology-marketing/#purple> [accessed 13 October 2020]

Hole, J. (2020). *Lecture: Music Publishing* [Lecture Online] [Landscaping]. Tileyard Studios: London [delivered 12 March 2020]

Horsburgh, A. (2019). *13 Marketing Tactics for Artist Scale* [online]. Available at:

<https://amberhorsburgh.medium.com/13-marketing-tactics-for-artist-scale-8867203e783b> [accessed 28 October 2020]

HSS Hire. (n.d). *6kVA Silenced Diesel Generator* [online]. Available at:

<https://www.hss.com/hire/p/generator-6kva-silenced-diesel> [accessed 15 November 2020]

Inhouse Marketing. (n.d). *The Marketing Mix 5 P's- Helping You Choose The Right Strategies* [online]. Available at:

<https://inhousemarketing.co.nz/the-marketing-mix-5-ps-helping-you-choose-the-right-strategies/#:~:text=It%20forces%20you%20to%20think,%2C%20PROMOTI,ON%2C%20PLACE%20AND%20PEOPLE> [accessed 18 November 2020]

InShot App. (n.d). *Release your Unlimited Creativity with InShot* [online]. Available at:

<http://www.inshot.com/> [accessed 05 August 2020]

KDMRMUSIC. (2018). *How To Book Live Shows as an Independent Artist* [online] [YouTube]. Available at:

<https://www.youtube.com/watch?v=ycYZQ3GoZxc&feature=youtu.be> [accessed 08 October 2020]

Kennedy, L. (2016). *How to Plan Your Marketing 6 Months In Advance* [online]

[TheWellnessBusinessHub]. Available at:

<https://thewellnessbusinesshub.com/how-to-plan-your-marketing-6-months-in-advance/> [accessed 18 November 2020]

Kimmel, A.J. (2012). *Psychological Foundations of Marketing*. Routledge: Hove

Krumina, K. (2017). *How to Create Effective Facebook Ads on a \$50 budget* [online]. Available at:

<http://shorturl.at/dqDUW> [accessed 15 November 2020]

Lejonart. (2018). *I will create sacred geometry or mystical or spiritual logo design* [online] [fiverr]. Available at:

<http://shorturl.at/dpzF6> [accessed 13 November 2020]

Lennon Stella. (2020). *Lennon Stella - Older Than I Am (Official Video)* [online] [YouTube]. Available at:

<https://youtu.be/-KBh3fm6gFo> [accessed 27 October 2020]

London Speaker Hire. (n.d). *London Speaker Hire & PA System Hire* [online]. Available at:

<https://www.londonspeakerhire.com/> [accessed 15 November 2020]

LoopyParrot. (n.d). *T-SHIRT & HOODIE BUNDLE* [online]. Available at:

<http://www.loopyparrot.co.uk/product/t-shirt-hoodie-workwear-bundle/> [accessed 15 November 2020]

Maheshpp. (2012). *I will create short video ads to go viral in 2d animation* [online] [fiverr].

Available at:

<http://shorturl.at/aiqG5> [accessed 15 November 2020]

Makers Blog]. Available at:

<https://blog.discmakers.com/2014/04/sell-music-on-itunes-and-optimize-your-digital-music-sales/> [accessed 12 November 2020]

McDonald, H. (2020). *How to Plan Music PR Campaigns* [online] [YouTube]. Available at:

<https://www.thebalancecareers.com/how-to-plan-a-music-pr-campaign-246083> 3 [accessed 20 September 2020]

McDonald, H. (2020). *How to Self-Promote Your Music* [online] [YouTube]. Available at:

<https://www.thebalancecareers.com/self-promote-your-music-2460401> [accessed 19 September 2020]

Mille, K. (2019). *Digital Marketing Strategies: Short-Term vs. Long-Term* [online] [The Diamond Group]. Available at:

<https://www.diamond-group.co/blog/digital-marketing-strategies-short-term-vs-long-term> [accessed 04 October 2020]

Mind Tools. (n.d). *SMART Goals* [online]. Available at:

https://www.mindtools.com/pages/article/newlmd_107.htm [accessed 18 November 2020]

Moo. (n.d). *Round Stickers* [online]. Available at: <https://www.moo.com/uk/stickers/round>

[accessed 14 November 2020]

Musician on a Mission. (n.d). *10 STAGE PRESENCE TIPS EVERY MUSICIAN NEEDS* [online].

Available at:

<https://www.musicianonamission.com/stage-presence/> [accessed 18 November 2020]

Nadaahmedhamed. (2020). *I will turn your illustrations into lively GIF animations* [online]

[fiverr]. Available at:

<http://shorturl.at/fEHK5> [accessed 15 November 2020]

Nardo, R. (2019). *Avoid Dead Ends: 6 Tips for Successful Touring as an Independent Artist* [online] [tunecore]. Available at: <https://www.tunecore.com/blog/2019/05/avoid-dead-ends-6-tips-for-successful-touring-as-an-independent-artist.html> [accessed 14 November 2020]

Nediger, M. (2019). *Everything You Need to Know About Picking Brand Fonts* [online] [Venngage]. Available at: <https://venngage.com/blog/brand-fonts/> [13 October 2020]

Nguyen, D4. (2019). *4 Steps to Find Your Target Audience or Niche as a Musician to Grow a Fanbase* [online] [D4 Music Marketing]. Available at: <https://d4musicmarketing.com/find-target-audience-niche/> [accessed 20 September 2020]

Occhino, L. (2020). *5 steps to creating an effective music marketing plan* [online] [Bandzoogle]. Available at: <https://bandzoogle.com/blog/5-steps-to-creating-an-effective-music-marketing-plan> [accessed 19 September 2020]

Ommargutierrez. (2020). *I will make an incredible original music video with actors or model* [online] [fiverr]. Available at: <http://shorturl.at/izC79> [accessed 15 November 2020]

Optimizely. (n.d). *Unique Selling Point* [online]. Available at: <https://www.optimizely.com/uk/optimization-glossary/unique-selling-point/#:~:text=A%20unique%20selling%20point%20defines,that%20makes%20you%20stand%20out> [accessed 18 November 2020]

Ostrow, J. (2014). *Optimize your digital music sales on iTunes* [online] [Disc Stone, P. (2001). *Make Marketing Work for You: Boost Your Profits with Proven Marketing Techniques*. How To Books: Oxon

Photoshop. (n.d). *Photoshop Follow your imagination anywhere* [online] [Adobe]. Available at: <https://www.photoshop.com/en> [accessed 10 September 2020]

Rich, J.R. (2013). *Ultimate Guide to YouTube for Business*. Entrepreneur Press: California

Robley, C. (2014). *How to use bonus tracks to sell more albums* [online] [DIY Musician]. Available at: <https://diymusician.cdbaby.com/releasing-music/sell-more-albums-with-bonus-tracks/> [accessed 12 November 2020]

Rolling Stone. (2019). *Billie Eilish and Finneas Break Down Her Hit Song 'Bad Guy'* [online] [YouTube]. Available at: <https://youtu.be/kpx2-EMfdbg> [accessed 13 November 2020]

Schneider, B. (2018). *The Importance of Typography in Marketing* [online] [True Interactive]. Available at:

<https://trueinteractive.com/importance-typography-marketing/> [accessed 13 October 2020]

Shellis, S. (n.d). *Scott Shellis* [online]. Available at:

<https://www.scottshellisfilms.com/photography> [accessed 13 November 2020]

Siddiqi, S. (2020). *Lecture: Contingency Planning*, [Lecture Online], [Marketing],

Simmons, S. (2015). *The Ultimate Guide to Touring in Europe: What I've Learned From 8 Years Performing Internationally* [online] [Sonic Bids Blog] Available at:

https://www.google.co.uk/amp/s/blog.sonicbids.com/tips-for-touring-in-europe-as-a-musician-what-ive-learned-from-8-years-performing-internationally%3fhs_amp=tr ue [accessed 09 November 2020]

Skyroam. (2019). *Skyroam Solis X, Wifi Hotspot - Portable Router, Global Coverage, 4G LTE vSIM Technology, Contract-Free Wifi Connection, Fast Speeds for 10 Devices & 8MP Camera, Built in VPN* [online] [Amazon]. Available at:

<http://shorturl.at/oqwyO> [accessed 14 November 2020]

Skyscanner. (n.d). *Skyscanner* [online]. Available at:

<https://www.skyscanner.net/> [accessed 14 November 2020]

SoundCharts. (2019). *9 Music Video Release Strategy Ideas: Increase Views, Revenue & Fans* [online]. Available at:

<https://soundcharts.com/blog/music-release-strategy> [accessed 12 October 2020]

Smith, S. (2013). *Nirvana*. Capitol: USA

Smith, S. (2014). *Stay With Me*. Capitol: USA

Smith, S. (2014). *Money On My Mind*. Capitol: USA

Spncrrbns. (2019). *I will craft your vintage album and single artwork* [online] [Fiverr]. Available at:

<https://rb.gy/4hh8by> [accessed 14 November 2020]

Steven In Stereo. (2020). *Lennon Stella - Older Than I Am REACTION* [online] [YouTube]. Available at:

<https://youtu.be/d-b1pAYMxaA> [accessed 27 October 2020]

Stone, P. (2001). *Make Marketing Work for You: Boost Your Profits with Proven Marketing Techniques*. How To Books: Oxon

Studio BreaktheLoop. (2020). *How To Set Quarterly Goals For Your Business* [online]. Available at:

<https://studiobreaktheloop.co/2020/01/09/how-to-set-quarterly-goals-for-your-business/>
[accessed 20 October 2020]

Sullivan, C. (2008). *What's the Point of Bonus Tracks* [online] [Guardian]. Available at:

<https://www.theguardian.com/music/musicblog/2008/mar/04/whatsthepointof bonustrack>
[accessed 16 November 2020]

Swift, T. (2020). *Folklore* [online] [Instagram]. Available at:

<https://www.instagram.com/p/CC--BUtDjav/?igshid=1nuvjdrilc15> [accessed 13 November 2020]

The Studio120blog. (2011). *The 4 P's of Music Marketing* [online]. Available at:

<https://thestudio120blog.wordpress.com/2011/08/20/the-4-ps-of-music-market ing/> [accessed 13 October 2020]

Trainline. (n.d). *Choose Your Global Pass* [online]. Available at:

<https://trainline.interrail.eu/en/interrail-passes/global-pass> [accessed 05 November 2020]

Twin, A. (2020). *The 4 Ps* [online] [Investopedia]. Available at:

<https://www.investopedia.com/terms/f/four-ps.asp> [accessed 13 October 2020]

Vistaprint. (n.d). *Business Cards* [online]. Available at:

https://www.vistaprint.co.uk/post-design-configuration?project_id=52f42398-01cb-4ef6-82f2-219deef983aa [accessed 14 November 2020]

Vranicar, D. (2019). *A Marketing Guide to Psychographics* [online] [Overlo]. Available at:

<https://www.oberlo.co.uk/blog/psychographics> [accessed 13 October 2020]

Bibliography

Alchemist Ventures. (2018). *How to Write A Great Music Artist Bio | Example & Questionnaire ft. David Nazario* [online] [YouTube]. Available at: <https://www.youtube.com/watch?v=J-t90UsBcOA&feature=youtu.be> [accessed 29 September 2020]

Allen, D. (2009). *The End of the Music Album as the Organizing Principle* [online] [music think tank]. Available at: <http://www.musicthinktank.com/blog/the-end-of-the-music-album-as-the-organizing-principle.html> [accessed 20 October 2020]

Aplin, G. (2019). *Like You Say You Do - behind the scenes!*. [Instagram] 4 November. Available at: <https://www.instagram.com/p/B4cXgX2neR9/?igshid=fjfmw9zu6otn> [accessed 25 September 2020]

Barnhart, B. (2018). *The complete guide to social media for musicians* [online] [Sprout Blog]. Available at: <https://sproutsocial.com/insights/social-media-for-musicians/> [accessed 19 September 2020]

Barrick, B. (2017). *How to Write the Perfect Cold Booking Email* [online] [soundfly]. Available at: <https://flypaper.soundfly.com/hustle/how-to-write-the-perfect-cold-booking-email/> [accessed 10 November 2020]

Baym, N. K. (2011). *The Swedish Model: Balancing Markets and Gifts in the Music Industry*. *Popular Communication*, 14(1), 22-38. Available at: <http://dx.doi.org/10.1080/15405702.2011.536680> [accessed 20 October 2020]

BBC. (n.d). *BBC Music Introducing in Beds, Herts and Bucks* [online]. Available at: <https://www.bbc.co.uk/programmes/p001d7fq> [accessed 15 October 2020]

Beamish, K; Ashford, R. (). *Marketing Planning 2006-2007*.
Butterworth-Heinemann: Oxon

Benz, M. (2019). *How to Create An Effective Project Timeline*. [online] [Business2Community]. Available at: <https://www.business2community.com/strategy/how-to-create-an-effective-project-timeline-02188118> [accessed 01 April 2020].

Best Practice TV. (2018). *How to Add a Logo to your Gmail Signature* [online]. Available at: <https://www.youtube.com/watch?v=nXYeaT1so9Y>> [accessed 11 September 2020]

Bloom, R; Conti, D. (2008). *The Inside Advantage*. McGraw-Hill: London.

Boogaard, K. (2019). *What's Microproductivity? The Small Habit That Will Lead You To Big Wins* [online] [Trello]. Available at: <https://blog.trello.com/microproductivity-break-tasks-into-smaller-steps> [accessed 20 October 2020]

Brook, J. (2020). *The 7 Ps and the 4 Pillars: what is marketing anyway?* [online] [the marketing centre]. Available at: <https://blog.themarketingcentre.com/the-7-ps-and-the-4-pillars-what-is-marketing-anyway/> [accessed 12 October 2020]

Brookfield, S. (1987). *Developing critical thinkers: challenging adults to explore alternative ways of thinking and acting*, Open University Press, Milton Keynes.

CDBaby. (2017). *3 Methods of Successful Tour Booking & Management - CD Baby DIY Musician CON 17* [online] [YouTube]. Available at: <https://www.youtube.com/watch?v=TJi88jyjWg8&feature=youtu.be> [accessed 08 October 2020]

Cohen, E. (2018). *How to Audit Your Agency's Digital Brand (& Transform It)* [online] [workamajig]. Available at: <https://www.workamajig.com/blog/digital-brand-audit> [accessed 19 September 2020]

Court, L. (2018). *How to build a loyal fanbase from scratch* [online] [disciple]. Available at: <https://www.disciplemedia.com/building-your-community/build-a-fanbase-complete-guide/> [accessed 20 October 2020]

CyberPR. (n.d). *Musician's Guide to Marketing Plans: Planning Your Music Release – Pt. 2* [online]. Available at: <https://www.cyberprmusic.com/music-release-the-musicians-guide-to-marketing-plans-part-2/> [accessed 06 October 2020]

Cyrus, M. (2020). *Done sweet talkin'... I am speaking my truth. Midnight Sky out now bad ass 3D pic by @vijatm my bff AND [...]* [Instagram] August 14. Available at: https://www.instagram.com/p/CD4EMy_JDnG/?igshid=7o1gvmrbc2d3 [accessed 11 September 2020]

- Cyrus, M. (2020). *My boobies & new song Midnight Sky out now*. [Instagram] 14 August. Available at: https://www.instagram.com/p/CD4M1B_p_wr/?igshid=1asq7njevrws7 [accessed 11 September 2020]
- Dallman, D. (2019). *How long should a marketing campaign last?* [online] [Red-fern]. Available at: <https://www.red-fern.co.uk/blog/insights/how-long-should-a-marketing-campaign-last.html> [accessed 29 October 2020]
- Egor, V. (2016). *Brand Book of Artists* [online] [slideshare]. Available at: <https://www.slideshare.net/volick/brandbook-of-music-artist> [accessed 16 September 2020]
- Ferenczy, A. (n.d). *Learn What Makes a Good Example of a Strategic Plan* [online] [achieveit]. Available at: <https://www.achieveit.com/resources/blog/learn-makes-good-example-strategic-plan> [accessed 01 October 2020]
- Goetz, K. (2017). *How To Set Up A Tour with NO LABEL* [online] [YouTube]. Available at: <https://youtu.be/xkEMwqvbkBY> [accessed 08 October 2020]
- Guest Blogger. (2015). *Notes from an Independent Record Producer, Pt. 1: a thought on artist-producer communication* [online] [DIY Musician]. Available at: <https://diymusician.cdbaby.com/musician-tips/notes-from-an-independent-record-producer-pt-1-a-thought-on-artist-producer-communication/> [accessed 16 November 2020]
- Hartley, S. (2020). *Business Proposals That Get a YES!* [online] [YouTube]. Available at: <https://www.youtube.com/watch?v=DfSvHyuK22Q> [accessed 22 September 2020]
- Hartley, T. (2017). *How Shorter Attention Spans Are Changing The Music Industry (And What Digital Marketers Can Learn)* (Ep. 119) [online] [WireBuzz]. Available at: <https://www.wirebuzz.com/blog/attention-spans-music> [accessed 19 September 2020]
- Ider. (2020). *We hung out with @BaebleMusic in NYC. Hoping this video offers some comfort & reminds you that you're not alone [...]* [online] [Twitter]. 19 March. Available at: <https://twitter.com/weareider/status/1240712797614268416?s=21> [accessed 11 September 2020]

Jones, G. (2019). *Eight exciting new emerging singer songwriters* [online] [EarToTheGround]. Available at:
<https://www.eartotheoundmusic.co/2019/05/24/eight-exciting-new-emerging-singer-songwriters/> [accessed 29 September 2020]

Kealey, M. (2019). *How to Write a Musician Bio (with examples)* [online] [YouTube]. Available at:
<https://bandzoogie.com/blog/how-to-write-an-effective-musician-bio-with-examples> [accessed 30 September 2020]

Kelly, K. (2008). *1,000 True Fans* [online] [KK]. Available at:
<https://kk.org/thetechnium/1000-true-fans/> [accessed 18 October 2020]

Keyes, D. (2017). *3.5 Tips About Writing A Bio As A Beginner Indie Singer-Songwriter* [online] [YouTube]. Available at:
<https://www.youtube.com/watch?v=NEKErcmD62s> [accessed 29 September 2020]

Kipp, M. (2017). *How to design an album cover: the ultimate guide* [online] [99designs]. Available at:
<https://99designs.co.uk/blog/design-other/how-to-design-album-cover/> [accessed 02 November 2020]

Klein, S. (2019). *The Development of the Concept Album* [online]. Available at:
https://scholarworks.gvsu.edu/cgi/viewcontent.cgi?article=1762&context=honor_sprojects [accessed 28 September 2020]

Knab, C. (2010). *Getting Gigs and Marketing Your Music*. [online]. [Music Biz Academy]. Available at:
<http://www.musicbizacademy.com/knab/articles/liveperformance.htm> [accessed 29 October 2020]

Knab, C., Day B.F. (2007). *Music is Your Business* (3rd ed). FourFront Music and Media: Seattle

Leight, E. (2018). *Why Your Favorite Artist Is Releasing More Singles Than Ever* [online] [Rolling Stones]. Available at:
<https://www.rollingstone.com/music/music-features/why-your-favorite-artist-is-releasing-more-singles-than-ever-629130/> [accessed 17 October 2020]

Leight, E. (2018). *Why Your Favorite Artist Is Releasing More Singles Than Ever* [online] [Rolling Stone]. Available at:
<https://www.google.co.uk/amp/s/www.rollingstone.com/music/music-features/why-your-favorite-artist-is-releasing-more-singles-than-ever-629130/amp/> [accessed 18 November 2020]

Letts, M, T. (2010). *Radiohead and the Resistant Concept Album : How to Disappear Completely*.

Indiana University Press: Bloomington & Indianapolis

Limrite, D. (2017). FIVE TIPS TO BUILD MOMENTUM [online]. Available at: <https://www.davidlimrite.com/blog-all/2017/1/26/five-tips-to-build-momentum> [accessed 18 November 2020]

Long, K. (2019). *Effective music PR begins with a good artist bio*. [online] [DIYMusician]. Available at: <https://diymusician.cdbaby.com/music-career/how-to-write-a-stand-out-biography-as-a-musician/> [accessed 01 October 2020]

Macy, A; Rolston, C. P; Hutchison, T; Allen, P. (2016). *Record Label Marketing: How Music Companies Brand and Market Artists in the Digital Era* (3rd ed). Focal Press: Oxon

Marketing360. (2018). *7 Key Steps to Planning and Launching a Successful Marketing Campaign* [online] [YouTube]. Available at: <https://youtu.be/MDeNopMCxVM> [accessed 19 September 2020]

Marketing360. (2018). *How To Build A Marketing Brand From Scratch - 6 Steps To Success* [online] [YouTube]. Available at: https://youtu.be/T9-5bnw24_Q [accessed 19 September 2020]

Mezirow, J. (1990). *Fostering critical reflection in adulthood: a guide to transformative and emancipatory learning*, Jossey-Bass, San Francisco.

Muse Apps. (2010). *My Music Served*. Lulu.com: North Carolina

Music with Flavor. (2019). *5 Elements Every Musician Must Consider When Creating Their Goals* [online]. Available at: <https://musicwithflavor.com/2019/08/14/rethinking-your-music-goals-5-elements-every-musician-must-consider/> [accessed 20 October 2020]

Musicians Union. (2018). *Gigging and Touring Before the EU* [online] Available at: <https://www.musiciansunion.org.uk/Home/News/2018/Oct/Gigging-and-Touring-Before-the-EU> [accessed 09 November 2020]

National Geographic. (2014). *Stephen Hawking on Space Exploration | National Geographic* [online] [YouTube]. Available at: https://youtu.be/2a_NAouiG_E [accessed 28 October 2020]

Nediger, M. (2019). *Everything You Need to Know About Picking Brand Fonts* [online] [Venngage]. Available at: <https://venngage.com/blog/brand-fonts/> [13 October 2020]

Newski, B. (2016). *Musician's guide to touring Europe without a booking agent or label (Part 1)* [online] [DIY Musician]. Available at: <https://diymusician.cdbaby.com/music-career/musicians-guide-touring-europe-without-booking-agent-label-part-1/> [accessed 11 September 2020]

Owsinski, B. (2014). *Music 4.0: A Survival Guide for Making Music in the Internet Age*. Hal Leonard Books, Wisconsin

Owsinski, B. (2017). *Social Media Promotion For Musicians: The Manual For Marketing Yourself, Your Band and Your Music Online* (2nd ed). Bobby Owsinski Media Group: Burbank

PatFlynn. (2018). *How to Get More Traffic & Followers Strategy* [online] [YouTube]. Available at: <https://youtu.be/8QJgNL6bwEI> [accessed 19 September 2020]

Patreon. (n.d). *Change the Way Art is Valued* [online]. Available at: <https://www.patreon.com/> [accessed 25 September 2020]

Patrick, J.D. (2020). *5 Part Template For A Killer Music Marketing Plan* [online] [musicmeetfans]. Available at: <https://musicmeetfans.com/5-part-template-for-a-killer-music-marketing-plan/> [accessed 19 September 2020]

Probst, S.L. (2020). *SWOT It Like It's Hot – Why Everyone In The Music Industry Needs To Do A SWOT Analysis!* [online]. [BlackbirdPunk]. Available at: <https://blackbirdpunk.com/2020/08/03/swot-analysis/> [accessed 02 October 2020]

Redfearn, S. (2016). *10 Key Features of Your Inbound Marketing Strategy* [online] [Red-fern]. Available at: <https://www.red-fern.co.uk/blog/insights/10-key-steps-that-should-be-part-of-your-inbound-marketing-strategy.html> [accessed 29 October 2020]

Roberts, D. (2013). *Make Better Marketing Plans with a SWOT Analysis* [online] [Music Think Tank]. Available at: <http://www.musicthinktank.com/blog/make-better-marketing-plans-with-a-swot-analysis.html> [accessed 02 October 2020]

Russel, G. (2016). *How to Design a New Brand Identity for Your Business* [online] [envatotuts+]. Available at: <https://business.tutsplus.com/articles/how-to-design-a-new-brand-identity-for-your-business--cms-27036> [accessed 12 October 2020]

Sanchez, M. (2009). *8 Strategies for Achieving SMART Goals* [online] [Project Smart]. Available at: <https://www.projectsmart.co.uk/> [accessed 15 October 2020]

- Schwartz, J. (2019). *What You Should Learn About Marketing From Taylor Swift* [online] [Medium]. Available at: <https://medium.com/@jyssicaschwartz/what-you-should-learn-about-marketing-from-taylor-swift-1ed69ac3f842> [accessed 30 September 2020]
- Shelley, R. (2020). *Why SMART Goals are Important to Your Long-Term Success* [online] [SMA Marketing]. Available at: <https://www.smamarketing.net/blog/why-smart-goals-are-important> [accessed 15 October 2020]
- Shewan, D. (2020). *9 Mind-Bending Ways to Use Psychographics in Your Marketing* [online] [Word Stream]. Available at: <https://www.wordstream.com/blog/ws/2017/08/16/psychographics-in-marketing> [accessed 13 October 2020]
- Shotwell, J. (2019). *The Importance of Brand Consistency in Music* [online] [Haulix]. Available at: <https://haulixdaily.com/2019/03/brand-consistency> [16 September 2020] Shute, G. (2013). *Concept Albums*. Investigations Publishing: USA
- Soucy, C. (2017). *Target Audience Personas: The Benefits of Persona Development* [online] [WiredImpact]. Available at: <https://wiredimpact.com/blog/target-audience-persona-development/#:~:text=personas%20to%20action-,Target%20Audience%20Persona%20Development,all%20of%20your%20target%20audiences> [accessed 01 October 2020]
- Southworth, A. (2020). *How To Promote Your Single BEFORE It's Released | 2020 Music Strategy* [online] [YouTube]. Available at: <https://www.youtube.com/watch?v=PaiC3uzutLQ> [accessed 12 October 2020]
- Spotify for Artists. (2018). *Are You Really Tour Ready?* [online]. Available at: <https://artists.spotify.com/blog/are-you-really-tour-ready> [accessed 02 November 2020]
- Stolpa, A. (2017). *Music Marketing Strategies: How to Make It in the Music Industry* [online] [CareersInMusic.com]. Available at: <https://www.careersinmusic.com/music-marketing-strategies/> [accessed 03 October 2020]
- Student Competitions. (2019). *TOP 10 REASONS TO CHALLENGE YOURSELF* [online]. Available at: <https://studentcompetitions.com/posts/top-10-reasons-to-challenge-yourself> [accessed 18 November 2020]

Sukhraj, R. (2018). *The 31 Best Value Proposition Examples You Wish You Had* [online] [Impact]. Available at:

<https://www.impactbnd.com/blog/value-proposition-examples> [accessed 19 September 2020]

Sundown Sessions. (2019). *Distrokid va CD Baby: Finding The Best Digital Aggregator* [online] Available at:

<https://sundownsessionsstudio.com/distrokid-vs-cd-baby/> [accessed 12 October 2020]

Sure Lean. (2020). *YouTube Marketing Strategies: YouTube Social Media (Approach for Beginners, Tricks & Secrets, Guide to Business and Growing your Following)*. Independently Published: SureLean

Swift, T. (2019). *So... @kelseymontagueart helped me pull off the best surprise clue reveal today in Nashville!! Thank you to everyone who showed up [...]*. [Instagram] 25 April. Available at: <https://www.instagram.com/p/BwsEsK-huqu/?igshid=7gnwahqv5m5g> [accessed 11 September 2020]

Symphonic Distribution. (2017). *How To Create a Music Marketing Plan | Music Industry Biz 101* [online] [YouTube]. Available at:

<https://www.youtube.com/watch?v=JKF1zwbhztY> [accessed 22 September 2020]

The Guardian. (2019). *Global attention span is narrowing and trends don't last as long, study reveals* [online]. Available at:

<https://www.theguardian.com/society/2019/apr/16/got-a-minute-global-attention-span-is-narrowing-study-reveals> [accessed 15 November 2020]

The Japanese House. (2020). *Excited to finally release Dionne ft Justin Vernon and Sharing Beds, the remaining songs on the Chewing Cotton Wool EP [...]*. [Instagram] 13 August . Available at: <https://www.instagram.com/p/CD1jzr8lpm5/?igshid=qcg6i55gxpd3> [accessed 11 September 2020]

Todd, T. (2013). 'Fancy Meeting You Here: Pioneers of the Concept Album'. *Daedulus*. Vol. 142, No. 4, American Music, pp. 98-108

Weibe, D.A. (2014). *What is Your Value Proposition as a Musician?* [online] [Music Entrepreneur HQ]. Available at:

<http://www.musicentrepreneurhq.com/value-proposition/> [accessed 19 September 2020]

Whitehall, G. (2014). *You'll find no Spinal Tap-style grandiosity here* [online] [GigWise]. Available at:

<https://www.gigwise.com/photos/87613/> [accessed 28 September 2020]