



Prifysgol Cymru
Y Drindod Dewi Sant
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Entertainment Marketing Report

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Introduction

This report is a marketing plan for the EP release of London based singer songwriter Danny Wright. Danny is a self funded and self managed artist who has been making music for some years and is planning an EP release for September 2021.

This marketing plan will explore the possibilities of creating an effective and creative release campaign with limited budget and a time frame of three months. We will consider Danny's branding and investigate how we can utilise his current fan base to create an impactful campaign.

Marketing strategy

The objective for this strategy is to increase engagement and momentum amongst an already established fan base in the run up to an EP release and UK tour. I intend to achieve this through effective use of Danny's social media channels, creating fan 'ambassadors' to act as tastemakers, engaging with relevant music blogs, and approaching local and national radio stations for airplay.

The product we will be offering is an EP, with complimenting singles in the run up to the EP release culminating in a UK tour. The EP will be available across all streaming platforms and available to download on Itunes. We will not be attaching a retail price to the single or EP as we hope to generate revenue through streams however, tickets for the tour will be priced at £10 for standard, and £30 for VIP which includes a meet and greet and early entrance to the venue and available to buy via alstarmusic.co.uk.

Increasingly consumers want experiences over physical products and there have been a number of successful campaigns which have embraced this. Recently Canadian band Cleopatrik have released an album called 'Family Van' and, to provide an experience for their fan base to compliment the album, the band commissioned an 8-Bit video game of the same name. The soundtrack to the game was also created by the band and came alongside the announcement of their debut album. There are other notable campaigns that have embraced the experience over product ethos including the likes of Tinie Tempah and some that have embarked on ambitious campaigns which have generated enormous amounts of press, such as Radioheads 'In Rainbows' in 2007.

Danny has a limited budget, so we will really need to think outside of the box in order to engage people and create a buzz around the EP release - No playing records on the moon for us! (Wilson, 2016). However, Danny is heavily involved with social media and is active in communicating with his fan base so we will use this to our advantage. In his book 'The Music of Business' Peter Cook points to Lady Gaga as a pioneer of social media, allowing her fans control of various platforms and operating in a 'market pull' approach instead of the traditional 'push' approaches. Obviously, there are some differences between Danny and Lady Gaga, though both are enthusiastic 'outcasts' and both place huge emphasis on the importance of maintaining relationships with their fan bases, so we know that

clever utilisation of social media can be beneficial in promotion. We will aim to utilise Danny's already existing following under the guise that we are assembling our 'tribe' (Godin, 2011)

Drawing on the example Cook sets out of Lady Gaga, we considered the idea of using the dedication of Danny's fans to help us in building our campaign. We came up with the idea of offering a select number of fan ambassador positions to Danny's fanbase. The idea is that these fans would gain exclusive access to his music, tour dates, merchandise and meet and greet opportunities provided they used their own social media channels to promote any activity Danny undertakes. Obviously, this would only work if we selected our ambassadors carefully, considering their own social media follower numbers, personalities and levels of engagement with their own followers. We would also need to be careful not to offer this opportunity to too many of his fans, as it could be financially detrimental if we start to give away too many free tour tickets. Effectively, these select few would be a Danny Wright street team, but with more opportunity to engage with the artist and to earn special privileges. The long term aim is for these fans to be our tastemakers, but for the short term, and in regards to this EP release, I compiled a list of influencers using influence.co who we could approach to have them assist in increasing Danny's engagement.

Possible Tastemakers:

- Tanya Lasagne
- Jordan Anthony Smithy
- Yasmine Summan
- Danny With A Camera

The other individuals who will be assisting with this release are photographer Amber O'Rourke who will be providing promotional images, and Jake who will be assisting Danny on tour. I will be working with Danny to develop and deliver his marketing campaign.

We will consider the journey that Danny's fans will take up to the purchase of his EP, implementing touch points throughout the campaign.

Artist Profile

Danny is a singer songwriter who has been making music for many years featuring as front man in DissolvedIn and Lost Boys before taking the leap into a solo career. Danny uses his music to express his battles with mental health and delivers raw and honest songs packed with punchy riffs and sing along hooks.

Having previously charted at number 11 in the iTunes Rock Charts and featuring on Spotify official playlists, Danny has worked his way through the unsigned circuit to establish himself as London's Prince of Pop Punk. With over 60k followers across social media platforms, performances at Download Festival and support slots with the likes of Zebrahead, Atreyu and Finch, Danny Wright is one to watch.

USP/Brand building

As someone who has been judged by his appearance for many years Danny now fully embraces his image and uses it to promote positivity across the Alternative community. With a heavy LGBTQ+ following, Danny uses his music to connect with people who have been misunderstood because of the way they look or who they are. Rallying an army of misfits, Danny encourages people to be themselves unashamedly.

Inspired by the likes of Blink-182 and Machine Gun Kelly, Danny's branding is reflective of the fun and rebellious nature of the pop punk world. Danny considers brightly coloured hair, tattoos and painted nails to be an important part of his image, and this is something which we have incorporated further into his artwork, press releases and EPK to ensure we have consistency across all media.

Danny's image will be important when considering tour locations, as we will consider venues which would compliment his ethos as well as his overall look - for example we will consider more quirky, off the grid venues to emphasise the rebellious pop punk ethos. It is also important for us to remain aware of this when booking any press shots, as we need to make sure that we remain consistent with our branding.

Danny uses high energy pop punk riffs and melodic choruses to produce sing along anthems with raw and important messages. Though his appearance and ethos may be typical of the pop punk look his music certainly isn't - touching on serious issues, and deliberately steering clear of simple and immature topics.

Market analysis

The current market for music is heavily influenced by the streaming world. Music has never been more accessible and available across as many different platforms as it is today. According to chartmasters.org the most streamed track of all time is Ed Sheeran's 'Shape of You' which stands at a staggering 3,277,070,764 with 1,187,216 daily streams. It wasn't until 2014 that streams became countable towards chart position, and in 2018 video streams and downloads were also entered into the mix (officialcharts.com). As previously mentioned, this change has allowed us the ability to gather greater information on who is listening, where they are listening, and, more recently, what emotional state they might be in (Savage, 2021). Another positive to the shift from hard copies to digital streams and downloads is that, arguably, it has become easier for people to release music - for our release Danny hasn't needed to spend any money on AWAL distribution, rather than forking out to have copies of the EP printed.

Considering Danny as a stand alone artist in the current streaming market there are a number of things which could prove to be problematic in a successful release, predominantly lack of financial support. For example, in 2019 the release campaign for Bon Iver's album Jagjaguwar is reported to have cost in excess of £25000. The reward for the spend was that the album charted in the top 10 in 16 countries and gained 142 million global track streams for the album in just three months. Lewis Capaldi charted at number one for 6 weeks with 'Someone You

Loved' with the campaign budget reported to be somewhere between £5000 and £10000 (Musically, 2019).

Though Danny has a loyal fanbase, the numbers pale in comparison to some artists. For example, in 2014 Beyonce was able to release an album with no marketing at all. While this was hugely successful for her, if Danny were to try something similar undoubtedly the reward would not be as great.

To create an effective campaign we will focus on Danny's strengths and opportunities as outlined in the SWOT chart below. Rather than focus too much on Danny's potential weaknesses, we will use them to engage even more so with his fanbase.



Competitor analysis

To establish Danny's competitors I used both Spotify and music-map.com and from here I was able to look into some marketing campaigns used by these artists, as well as investigate their demographic a little more to see what they had in common with Danny.



Fans also like



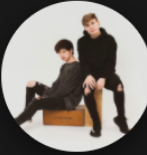
Hyde Project

Artist



Bronnie

Artist



A Summer High

Artist



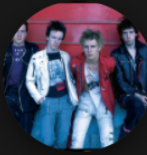
THE HARA

Artist



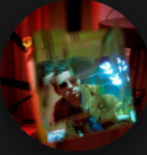
Roadtrip

Artist



The Clash

Artist



Noel Gallagher

Artist



Dissolvedin

Artist



Ed Sheeran

Artist



The Rolling Stones

Artist



The Beatles

Artist



Joni Mitchell

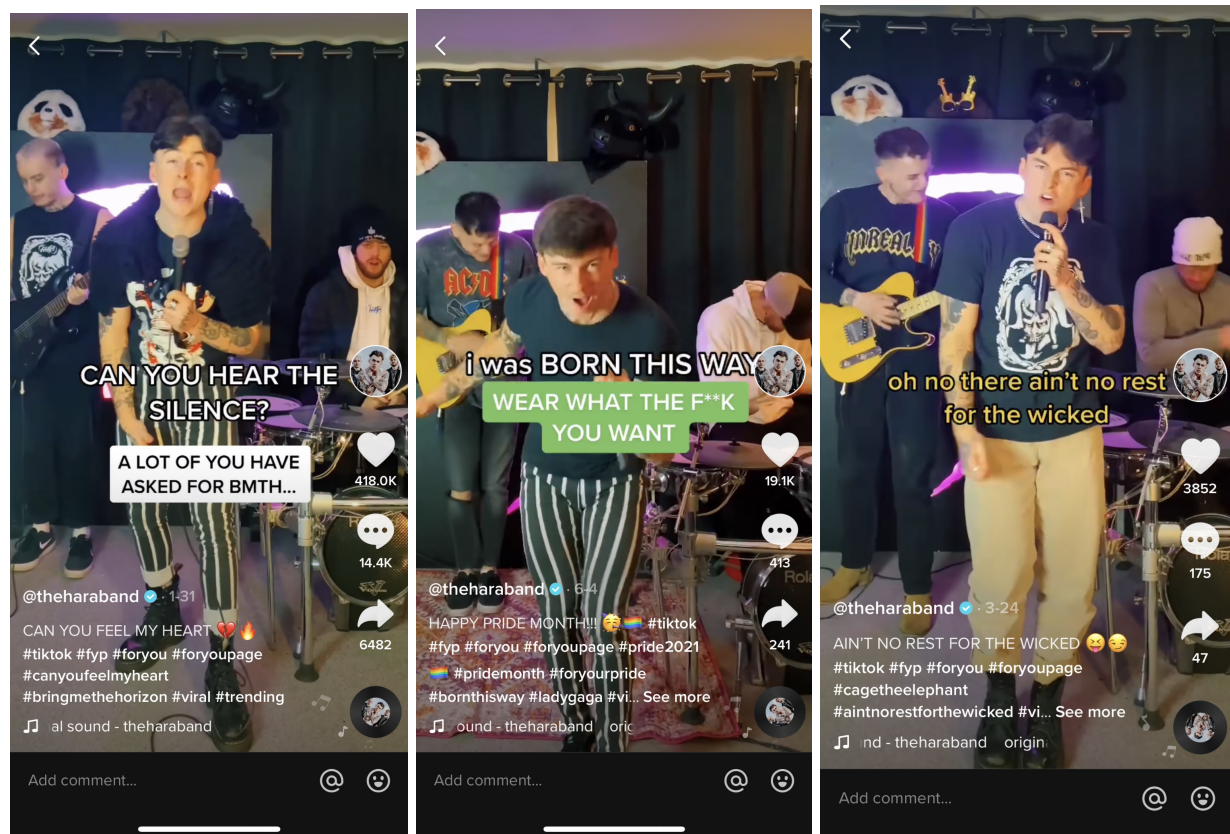
Artist

Competitor Analysis Table

Artist	Market	Most listened track on Spotify	Social Media Strategy	Monthly listeners	Last Release
Grandlife	worldwide	Last Thoughts - 1,908,603	Not on TikTok Not on IG Not on Twitter	9,273	2018
A Summer High	USA	About You Now -	TikTok - 130 IG - 16.9k	18,976	2021

		737,622	Twitter - 13.7K		
The Hara	UK	Animals - 479,068	TikTok - 283.7k IG - 56.7k Twitter - 18.6k	42,568	2021
Ed Sheeran	Worldwide	Shape of you - 2,842,067,472	Tik Tok - 5.7m IG - 32.9m Twitter - 17.6m	56,391,458	2021

Using the artists gathered from music-map and SPotify I assembled a table to consider the differences between the other artists Danny's fanbase might be listening to. Interestingly, all have substantially more followers across all social media platforms, and higher listener numbers on Spotify. With some research we could tap into campaigns that these artists have previously used and tweak them to suit our release. Obviously, Ed Sheeran has the upper hand in terms of financial backing, but The Hara started out with much smaller lister figures, and have used their TikTok page to increase their popularity by creating short videos of covers of trending music.



Danny also uses his TikTok to promote himself through covers however, we have doubts that he will be as successful as The Hara have been as they seem to have the monopoly on the TikTok covers market. Danny and I discussed the idea of

stepping back from covers of other people's songs and instead using his platform to promote his own music, be that through acoustic versions or remixes. We thought this could be a great opportunity for collaboration once Covid restrictions have been lifted. We are hopeful that we can use both Danny's TikTok and Instagram stories to create more original content once we have his brand ambassadors in place, maybe by giving them some time on his socials, or by encouraging them to interview Danny.

Target Audience

Danny had already informed me of his demographic following the initial conversation many months ago however, I wanted to do my own research just to make sure that nothing had changed. Using a free trial on chartmetric.com I was able to investigate Danny's demographic of his Instagram followers which would be beneficial as we would be using his Instagram account to do the majority of our promotion. The data available showed me that the majority of Danny's followers were females aged between 18-24, with males making up only 33% of his follower count. The data available on [Soundcharts.com](https://soundcharts.com) showed me where Danny's songs were most being listened to with 106 listeners based in the UK and 37 in America. This could be broken down further into cities which would help us later on with planning a tour. I could also see that although Danny's songs had featured on a number of playlists with high follower counts, his overall listener numbers had plummeted since the beginning of the year.

Both websites also proved useful in determining the psychographics of Danny's target audience. [Chartmetric.com](https://chartmetric.com) showed followers other interests which included family and friends (44%), clothing (39%), TV and film (39%), restaurants (37%) and camera and photography (36%). We could use this information in our campaign, as we know that 39% are interested in clothing, so presumably it would not be a waste to consider having exclusive merchandise printed. We could also consider offering a competition whereby the winner gets the chance to be taken for dinner with Danny - as 37% are interested in restaurants we can be confident that this is something his fan base would be happy to engage in.

Campaign release plan

Working to a time frame of three months Danny Wright will be releasing an EP with a follow up tour. Within this three month time frame we hope to release a single, announce the tour dates, engage with the fanbase through live sessions and Q&A sessions, and offer competitions to increase fan engagement in the run up to the EP release. In the weeks following the EP release we will be maintaining momentum through a number of behind the scenes videos, exclusive acoustic sessions and opportunity to win tickets to tour dates.

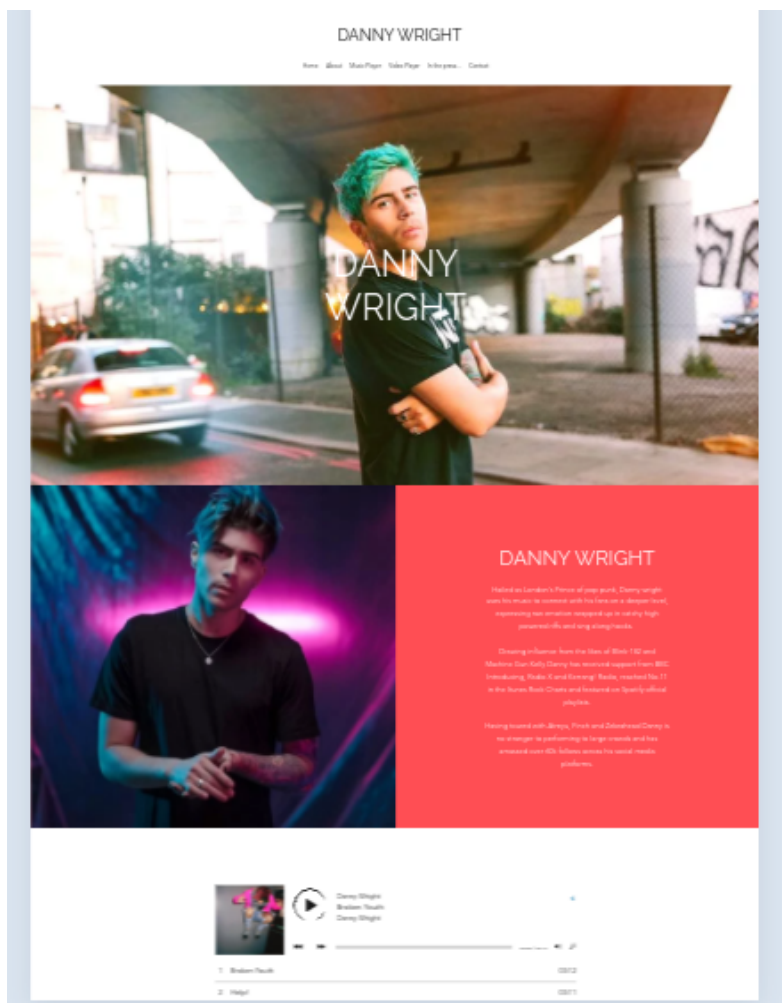
We will be utilising Danny's Instagram and TikTok pages especially, and reaching out to relevant influencers in the hope of creating effective tastemakers in the run up to the release date. We will be reaching out to relevant music blog

-Budget

With no spend upfront on distribution costs we can only consider an assumed revenue based on previous streaming numbers. Danny will not be spending money on any promotional material, as he has a number of long standing photography contacts who were happy to work with him for free. In terms of artwork, we used canva.com to create the graphics for the single to promote the EP release and the tour posters.

Danny's highest streamed song on Spotify is HELP which has 39844 streams totalling an income of £1201, while Reckless has a little over 2000 which would only generate an income of £57. As Danny has not spent any money on any promotional material, any income would immediately put us in a positive position. However, when considering the cost of taking Danny on tour we would need to pay out then for travel and accommodation.

Tickets for Danny's tour dates are on sale for £10 for a standard ticket, £20 for meet and greet and £30 for VIP. Should Danny sell 60% of tickets for all events at the lower end of the scale we can expect to see a return of £15900 based on 1590 ticket sales. Once we subtract venue hire we stand to be in profit by £9,900 as a conservative estimate allowing for a 10% contingency after deducting other touring expenses such as travel and accommodation.



-EPK and Press release

Danny's EPK has been in the making for some time now. We had tried a number of options, but settled on a one page format with all information on the landing page to minimize click throughs. The EPK mirrors the press release for the single of LA's raining, keeping the colour scheme on brand, further emphasising the points made in the press release but also providing the viewer with the opportunity to listen to some of Danny's previous tracks.

[London's Prince of Pop Punk announces new single LA's Raining](#)

// [Facebook](#) // [Twitter](#) // [Instagram](#) // [Press Kit](#) //



// [Listen here](#) // [Watch here](#) // [Get Tickets](#) //

Dubbed London's 'Prince of Pop Punk' by the BBC, singer-songwriter Danny Wright has announced new single LA's raining due for release on 9th July

Having previously supported Zebrahead and performing at Download Festival Danny has toured the UK winning the hearts of a dedicated fan base nationwide. With overwhelming support from the likes of BBC Introducing, Radio X and Kerrang! Radio. With his music charting at No. 11 in the iTunes Rock Charts and features on Spotify Official Playlists, Danny uses his music as a platform to maintain discussions about mental health and has amassed a loyal online following standing at over 15k on Instagram, over 10k across Facebook and Twitter and almost 30k on TikTok.

LA's Raining impact date 9/7/2021

// [Listen here](#) //

With his uncanny ability to speak to the hearts of misfits anywhere, 'LA's Raining' touches on the despair beneath the glitz and glamour of Hollywood. With his signature mix of bravado and vulnerability, Danny writes about chasing your dreams without any support or encouragement.

With it's anthemic hooks, distorted guitars and moody production, 'LA's Raining' combines everything that Danny does best into one incredibly memorable song. It is a potent cocktail of despair, disappointment, and the strength needed to persevere when no one believes in you.

Please contact danny@dannywrightuk.com for interviews, guest list and further info.



-Distribution

Danny opted to use AWAL for the release of his single and EP as it offers a free service which takes a 15% cut of any sales. As Danny has a limited budget, this was the option which worked best for him financially. AWAL will distribute his music across high profile playlists and major worldwide DPS. We will not be providing any hard copies of the single or EP due to financial constraints.

We will consider creating a select number of hard copies of the EP in the weeks following the release to gauge whether or not it is financially beneficial. Should we choose to create hard copies there will be an additional marketing plan for these.

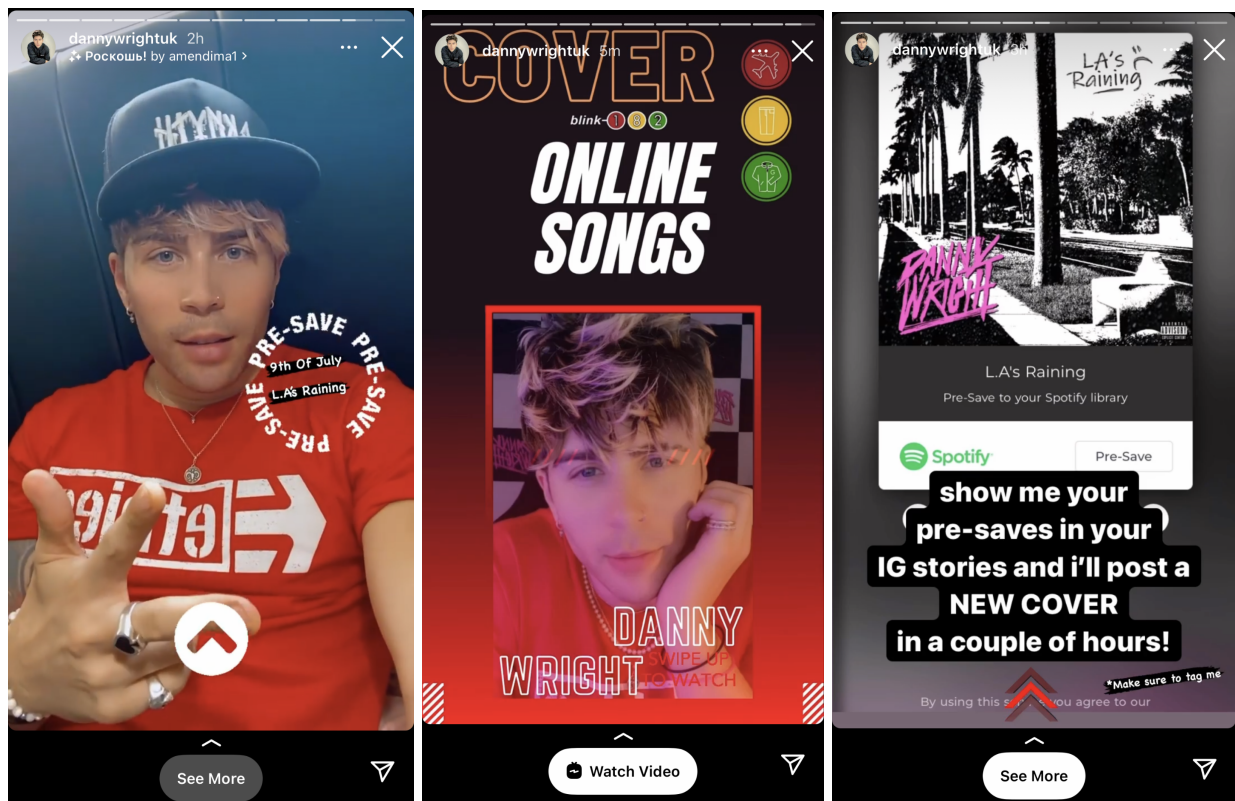
-Media Plan

To ensure we could give the EP the best chance, we first started by engaging with online media when releasing the single so that we could continue to work on these relationships in the run up to the EP release date. We submitted our press release to online publications such as Dork Magazine, Upset Magazine, Rock Sound, Pop Buzz, Louder Sound, Darkus Magazine and Alt Press. We will be contacting independent radio stations Brum Radio, Switch FM and Amazing radio for airplay. The press release sent to media outlets will include a private link to the single which will be advertised as an exclusive first look. One week after submitting we followed up any emails sent asking for feedback.

We secured an interview with Brum Radio who played the new single and further plugged the upcoming tour dates. We hope to maintain this relationship for further promotional activities in the future.

-Release

Danny announced the release of his single via his social media channels on 25th June with a view to releasing the single on 9th July. The EP release is scheduled for August, and Danny is due to go on tour in September so we had to place our announcements at key points in order to keep up momentum. In the two weeks between the single announcement and the release date Danny put out a call to action on his social media platform encouraging his fans to pre save the single, but also to share his content on their own pages.



To promote the EP, Danny will be continuing to engage with his fanbase through the activities listed in the GANTT chart. We hope to secure an interview with local BBC introducing to announce the EP release which will be further emphasised across Danny's social media. Should we be unsuccessful in securing an interview we will implement a day by day reveal of the EP artwork on Danny's Instagram in the days before the announcement.

-Post release

In the follow up to the release of LAs raining we would use Danny's social media to promote the single through live acoustic sessions which would be streamed across Instagram and TikTok. During these sessions Danny will also give the viewers a 'sneak peak' of an unheard track which will be on the EP. Further utilising the relationship Danny has with his fanbase there will be a number of live Q&A sessions scheduled. Danny will also be interviewed by Brum Radio who will make video footage of the interview available. This footage will be shared after the single has been released in small amounts. The full interview will finally be made available one day before the announcement of the EP release.

We will be approaching other independently managed artists to acquire a remix of the lead track LA's raining, which will then be made available following the announcement of the EP.

-Touring

Using the information gathered through chartmetric.com and based on previous tours we know that Danny is popular in Manchester, Glasgow, London and Birmingham so it would be crucial for us to book tour dates in each of these cities.

We handpicked the O2 islington for the London show, The Classic Grand for Glasgow, The Factory for Manchester and The Hare and Hounds for Birmingham giving us a total capacity of 2650. The tour will start in Glasgow, travelling down through the country to finish up in London which is where Danny has the biggest number of listeners according to chartmetric.com.

Conclusion

We will be monitoring engagement levels continuously throughout the campaign through Spotify for artists and Instagram insights. We will also be hoping to sell a number of meet and greet and VIP tickets, so will be able to base the campaign's success on the number of these tickets sold.

If we had more money and more time we would have been able to implement a much more dynamic campaign, including the potential use of billboards, exclusive pre-save features such as games and more tour dates and locations. However, considering the finances and time scale available I am confident that we will see a marked increase in engagement and awareness. We have already begun to build on relationships with media outlets, and are developing the idea for the fan ambassadors. At the time of writing there is a substantial level of anticipation amongst Danny's fan base for the forthcoming EP and tour. We will continue to monitor engagement levels across his social media channels and

through ticket sales in the run up to the tour and hope to plan another tour for Autumn of 2022.

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