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Introduction

This report is a marketing plan for the second album release for US band Lucy Pearl after an eighteen-year hiatus. The report sets the scene by exploring key entertainment marketing frameworks and how they differ from traditional marketing. Further analysis of the market and data uncovers opportunities for the band to meet their artistic and financial goals. The strategy explores old and new frameworks to build a robust, flexible plan that builds brand equity for the band and not just the campaign. The plan also provides significant detail on the overarching strategic foundations for the band and the campaign before covering the global roll-out step by step.

Using a typical budget level for a new artist, the plan intends to creatively and strategically differentiate the band from the typical digital release format to stand out and create buzz. Plans are bold, however, data along with human judgement will be used to run a nimble yet effective campaign.

Key Entertainment Marketing Strategies

Traditional vs Entertainment Marketing

A chief characteristic that differentiates entertainment marketing from traditional marketing of products and services is the reason to buy: purchasers of products and services make an economic decision to buy whereas entertainment customers purchase goods or experiences that are on trend or have an emotional connection. The entertainment audience must buy into the brand itself before engagement or a transaction occurs (Verge, 2017).

4Cs of entertainment marketing

Lieberman and Esgate (2002) proposed the 4C model for entertainment marketing - Content, Conduit, Consumption and Convergence.

- Content is an idea materialised into a product, event or service.
- Conduit is the transmission medium such as the pipes that carry the intellectual property from the artist to the consumer.
- Consumption is the transactional interaction between the consumer and the content.
- Convergence is where digitisation of the content facilitates consumption across different screens.

The 4C entertainment marketing model is rarely discussed in other literature, however, it is a useful tool to develop music marketing strategies. However, as a framework it cannot replace foundational Segmentation, Targeting and Positioning plus the 7P model or the more consumer-oriented 4C principles which delve deeper into the complex relationships between balancing the wants and needs of the consumer and the marketer to produce a marketing plan where all parties benefit.

Permission Marketing

Interruptive marketing is advertising that intentionally disrupts attention competing with people's reduced attention spans, the current trend of ad blindness, increasing use of ad blockers and the estimated 4,000-10,000 marketing messages people see in a day (Marshall, 2015; Saxon, 2017).

Permission marketing is a privilege given to brands to connect with customers who expect and respond best to messages that are anticipated, relevant and personal. To get permission, the brand should offer incentives that add value such as free music, exclusive access to the artist and their creative process. Awareness can be turned into familiarity through the frequency of messages sent to the consumer thereby cutting through the advertising noise. (Del Rio, 2015).

A customer may wish to engage with a brand with differing levels of permissions. For example, they may opt-in to receive weekly updates to their inbox, but not receive daily news blasts or communication via mail or SMS. Permission marketing is the tool by which artist brands can develop relationships with the fans and build their affinity to become loyal fans, passionate customers and fervent advocates (Godin, 1999).

Permission marketing can be used for relationship building to increase probabilities of a sale or conversion such as a registering for more information. However, interruption marketing is still required to raise awareness of a brand as a precursor to developing a relationship using permission marketing. Any data collected based on the consumer's behaviour could be used for remarketing and strategic development.

Big Data

Before the digitisation of the music industry, marketing plans were comprised of assumptions and music charts data (Moon, 2017). Data is now available for song consumption and distribution, listener demographics and psychographics, purchasing trends and more to build a picture of how an artist, song, performance or merchandise is perceived, consumed or purchased. Data allows for customisation of permission marketing messages and the real-time nature of data generated helps marketers keep in line with fast paced music consumers (Capodilupo, 2015).

Understanding the data will also help to create more value online, develop monetisation strategies and identify emerging trends for the artist and perhaps the industry. However, it has been argued that data should not replace good judgement and careful risk-taking to make decisions on an artist as the human element should lead and the role of data should be limited in marketing (Faull, 2015).

Banugo (2018) outlined in the figure 1 how data will be used to optimise audience segmentation, personalise content, identify consumer demands for physical products, manage tour schedules, refine targeting and improve accuracy in forecasting.

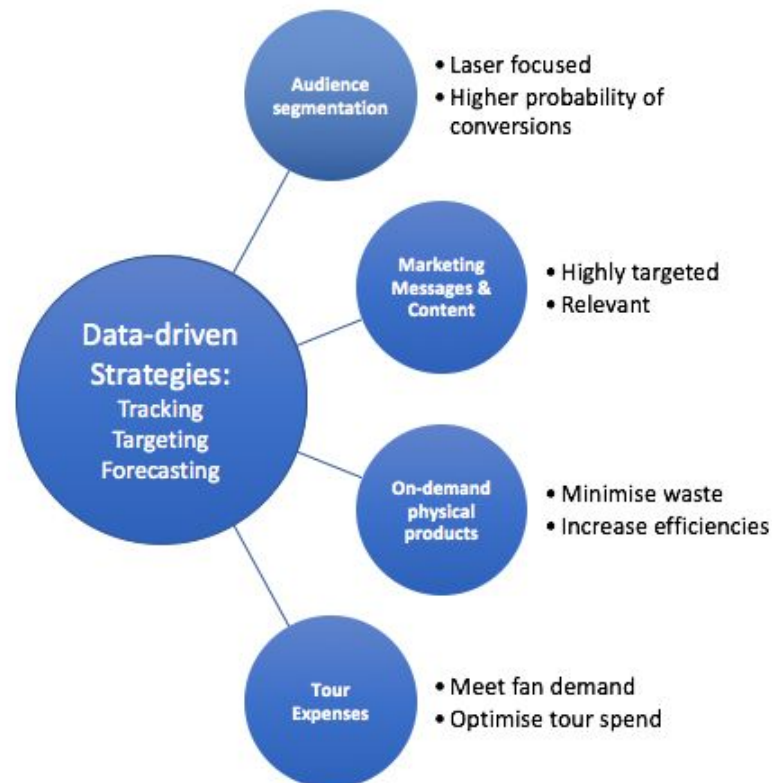


Figure 1. Impact of Data Driven Strategies on the Album Campaign (Banugo, 2018)

Marketing Strategy

Artist Profile

R&B and Funk supergroup Lucy Pearl will be releasing their long awaited sophomore album 'For You' after an eighteen year hiatus. The members are from highly popular bands with numerous awards, nominations and critical acclaim: Ali Shaheed Muhammad from rap group A Tribe Called Quest, Dawn Robinson formerly from 1990s girl group En Vogue and Raphael Saadiq formerly from 1990s group Tone! Ton! Toné!

The album project has been created for the fans who have asked for new music. Their debut album was certified Gold with at least 500,000 albums sold in the US in 2000 (RIAA, 2000) and Silver in the UK with a minimum of 60,000 albums sold in the following year (BPI, 2001).

There are no official band social pages, however each artist has been active on social media for their own individual projects:

- Ali's recent projects include a Spotify podcast and touring as a DJ (Muhammad, 2018)
- Dawn is currently working on a solo album project (Pacific Rim Video Press, 2017)
- Raphael has recently received his first Oscar nomination (Aswad, 2018) and announced a US headline tour for Summer 2018 (Blistein, 2018)

Collectively, they have a social and streaming following of 2.4 million people globally.

Market Analysis

The global music industry has experienced growth for the third year running after a fifteen-year decline (IFPI, 2018).

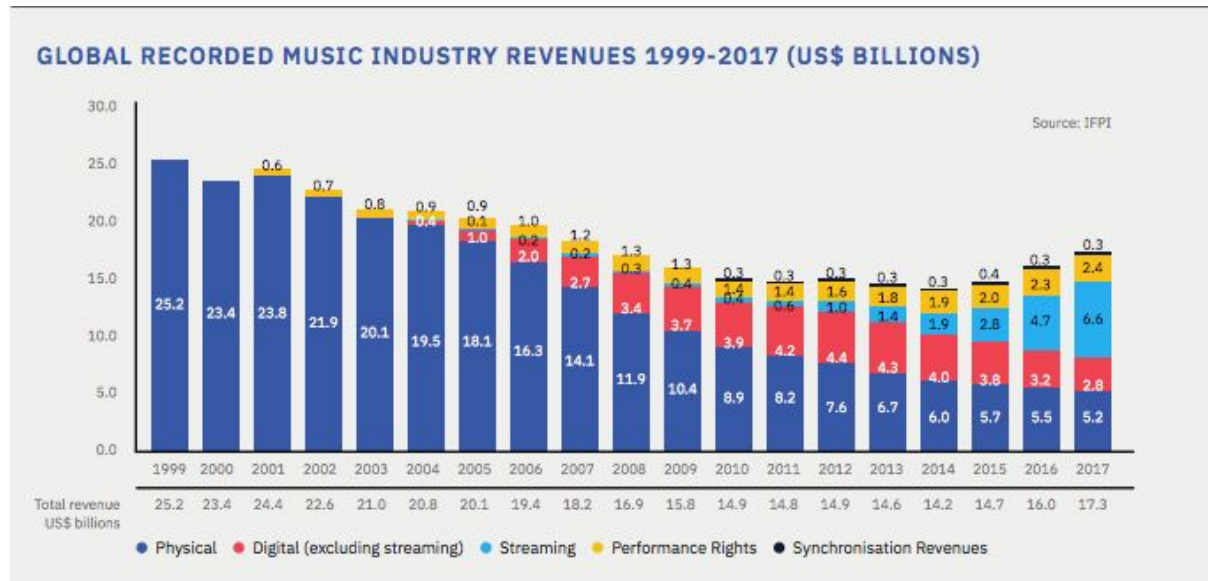


Figure 2. Global Recorded Music Industry Revenues 1999-2017 (IFPI, 2018)

- Music industry experienced a third year in growth globally due to music streaming (IFPI, 2018)
- In the US sales of CDs and Vinyl in 2017 were higher than digital downloads for the first time since 2011 (Friedlander, 2018)
- In 2017, the UK music industry reported a 10% rise in revenues and 9.5% rise in music consumption. Vinyl record sales have also increased (BPI, 2018)
- Windowing where album releases are staggered, is proved to work for middle class artists as well as superstars (James, 2018; Titlow 2017)
- In the US and the UK 63% of people use their smart speakers for selecting and streaming music (Dredge, 2018)
- R&B and Hip Hop music surpassed rock to become the most listened to music genre in the US for 2017 (Moore, 2018)

These statistics show there is a shift in attitudes towards music ownership and access with a growth in music consumption. Smart speakers are expected to create another shift in music consumption which can be converted into direct to fan sales as smart speaker are truly shopping devices. While market factors are favourable, a comprehensive fan-centric campaign will be key for the success of this campaign.

The SWOT analysis on Lucy Pearl in figure 3 (Banugo, 2018) identified more upsides to release an album in today's marketplace. However the weaknesses and threats could grow more significant in light of consumer tastes and technological advancements which could disrupt the campaign plan.

Strengths	Weaknesses
Active artists – 2 of 3 have recent works Large international fan base Popular and well loved album and act New work is highly anticipated Artists have worked across other entertainment media such as film and TV	18 years since previous release Pre-digital artists working in a digital music framework Digital savvy-ness of older fan base vs younger audiences
Opportunities	Threats
Physical music sales are still viable Music sales is viable due to older audiences Playlists can support reach to new and younger audiences Numerous digital and traditional key media outlets RnB & Hip Hop are the most listened to music genres in the US (IFPI, 2017) High profile brand sponsorships to target hard to reach core fan base - affluent Generation X (Marketing Charts, 2015)	Creative differences within the band Scheduling constraints from other projects Lack of long term strategy as a band Meeting fan demand should it take off Other mainstream acts Placement on radio playlists typically dominated by major label acts

Figure 3. SWOT Analysis for Lucy Pearl *ibid.*

Goals and Critical Success Factors

The goals and success factors in figure 4 (Banugo, 2018) outlines the expectations for the campaign which are both measurable and achievable. The brand equity built can be carried forward to future band and solo endeavours.

Goals & Objectives	What Success Looks Like...
Reignite the artist brand	Branding and content goes viral
Connect with existing and new audiences	Grow collective online and streaming audiences to over 3.5m in 12 months
Collaborate with current hot artists	Release 2-3 remixes with over 100k spins per track
Drive music sales	50k CD or digital download album sales
Drive ancillary music sales ie live tickets, merchandise	Near sold out live performances, sell out limited edition merchandise
Secure brand sponsorship	1-2 national brand campaigns
Tour internationally	At least 2 gigs in Europe & US with others supported and subsidised by fan demand
Significant online buzz and media coverage	Over 250 articles from online and traditional media

Figure 4. Goals and objectives and critical success factors for the Lucy Pearl album campaign *ibid.*

Value proposition

Defining the unique selling points of the band as promises in figure 5 helps to define the quality and type of products the band must serve to remain consistent yet authentically true

to their fans. It also provides a code of conduct, mantra and service level agreement for the band and their supporting team.

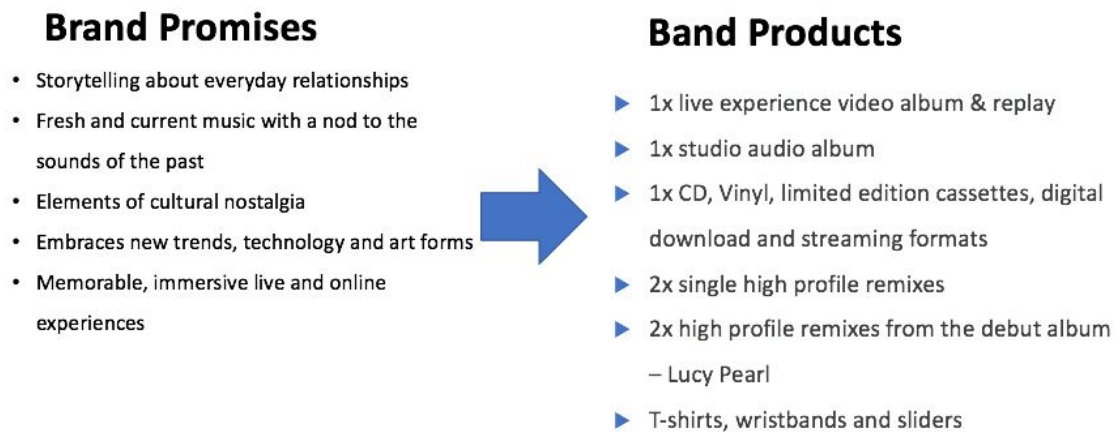


Figure 5. Value Proposition for the Lucy Pearl Brand *ibid.*

Competitor Analysis

Lucy Pearl's competitors were found using related artist features or recommendation engines on online music services and artist databases. These tools also provide valuable data to identify target audiences for marketing.

Music-map.com



Figure 6 Music-Map.com search result for Lucy Pearl (Music Map, 2018)

Amazon UK and Amazon US

Each site recommended different artist sets mostly based on views and purchases. The information is valuable to discover potential music influencers to work with.

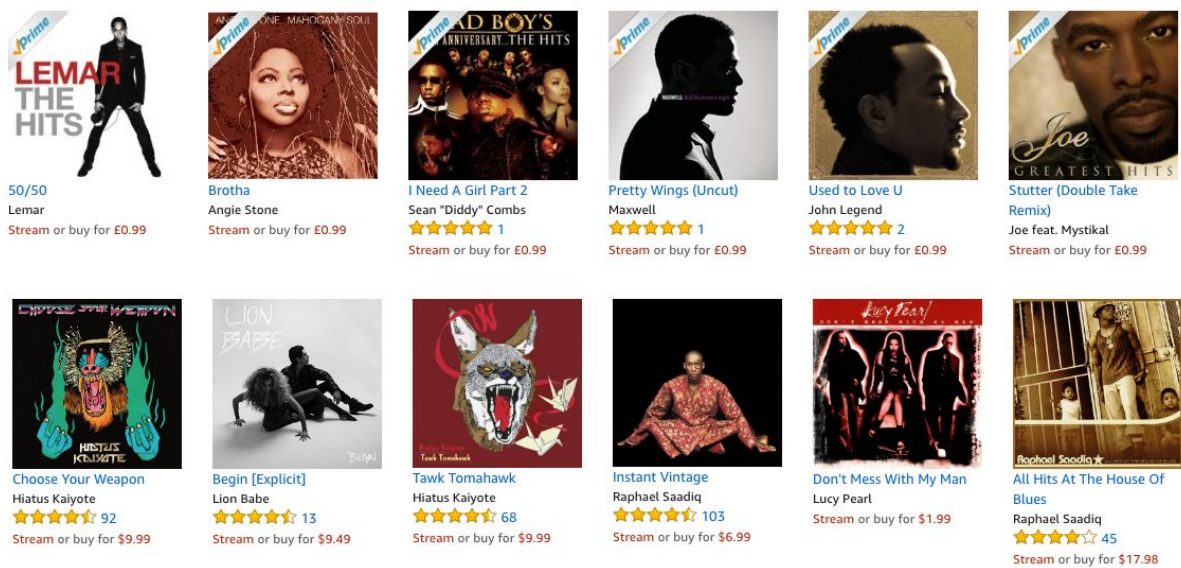


Figure 7. Amazon UK (top row) and Amazon US (bottom row) recommended artists page on the Lucy Pearl product page. (Amazon UK, 2018; Amazon US)

Spotify

Again, the related artists on Spotify in figure 8 are different from Music-Map.com and Amazon, however it can be assumed that each platform has audience profiles with differing listening habits and personas.

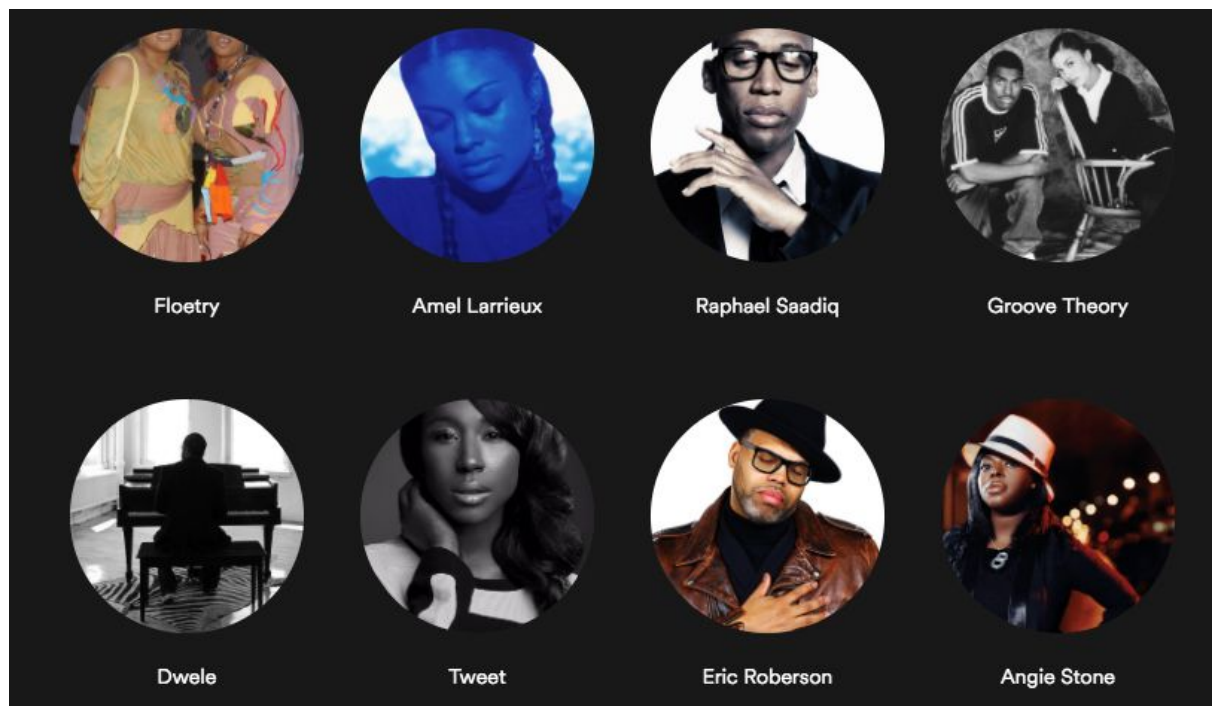


Figure 8. Lucy Pearl's related artist result from Spotify (Spotify, 2018)

Audience Segmentation

Segmenting the audience allows for customisation of the campaign according to the primary characteristics of the group. Relevant and valuable information help consumers make informed purchasing decisions (Infosys, 2013; Nasri, 2012). However, there are different approaches to segmenting audiences one of them being by behavioural, demographic, geographic and psychographic factors as in figure 10.

By Behavior	By Demographics	By Geography	By Psychographics
• Benefits sought from the product • How often the product is used (usage rate) • Usage situation (daily use, holiday use, etc.) • Buyer's status and loyalty to product (nonuser, potential user, first-time users, regular user)	• Age/generation • Income • Gender • Family life cycle • Ethnicity • Family size • Occupation • Education • Nationality • Religion • Social class	• Region (continent, country, state, neighborhood) • Size of city or town • Population density • Climate	• Activities • Interests • Opinions • Values • Attitudes • Lifestyles

Figure 9. Common Ways to Segment Audiences (University of Minnesota, 2015)

Psychographic audience segmentation can utilise the Values and Lifestyles (VALS) 2 segmentation approach developed by SRI International in the 1970s. (SRI, 2012)

However, in the current digital age, there is a question whether these 20th century constructs are still relevant where assumption of complex human behaviour and can replaced with more certainty and reliability from big data. It is recognised that subjective interpretation and over-reliance on data over human judgment can impede on the creativity of a marketing plan.

For this campaign the mass audience will be segmented by geography, age demographics, cultural interests and media consumption such as interests in musicians, movies and TV shows initially. Throughout the campaign, the segmentation groups will be refined to reflect empirical evidence that identify significant new trends or behaviours.

Target Audience Profile

To determine the target audience, a sample of data was extracted on the 29th April 2018 to find consumers in the US, UK, Canada, Germany, Mexico, Netherlands, Japan and Brazil who were interested in Lucy Pearl, Ali Shaheed Muhammad, Dawn Robinson and Raphael Saadiq collectively.

Sample of collective Lucy Pearl fan data from Facebook Audience Insights (2018)	
• 400—450k people • UK, US, CA, MX, DE, NL, JP, BR • 62% women, 38% men • 25-45 years old • 38% are single 62% are in a relationship, engaged or married • Most work in production, sales, administration services or personal care services	• Media consumption: BET TV, black-ish, HuffPost Black Voices, Essence • Related artists include Raheem Devaughn, D'Angelo, Teena Marie, Lala Hathaway and Sheila E • Audience actively engages with organic and sponsored content more than the average Facebook user

Figure 10. Facebook Audience Insight Data for collective Lucy Pearl pages (Facebook, 2018)

Targeting - there will be two core targets: adults over 35 who are fans of the band and/or R&B and Hip-Hop, adults under 35 who are fans of R&B and Hip-Hop. Over time the data is will identify superfans and influencers for future content collaboration partnerships.

Positioning - Lucy Pearl will be positioned as not just entertainers, but true performers with a unique sound, instrumentation and vibe inspired by sounds of old and beats of the current day. Their music will be positioned for active listening engagement and create events or experiences for their fans.

Lauterborn (1990) critiqued that the Booms and Bitner (1981) 7P framework was too product-centric and Godin (1999) claimed permission marketing removed the need to interrupt the consumer with the original 4Ps. Lauterborn proposed a consumer-centric model known as the 4Cs. In the context of this campaign:

- Consumer wants and needs - regular feed of great music, access to the artist and create memorable experiences through music
- Consumer's cost to satisfy the need - alignment with fan's values, creates nostalgia
- Convenience - music is available for ownership and access from all the primary digital music platforms wherever there is demand
- Communication - anticipated content and messages sent to fans to build a connection and foster positive word of mouth activity

Campaign release plan

The artist offerings for the campaign are:

- 1x live experience album release and replay
- 1x studio album on CD, limited edition vinyl, digital download and streaming formats
- 2x single remixes from the album from high profile producers
- 2x single remixes from the debut album 'Lucy Pearl' from high profile producers
- Merchandise: t-shirts, baseball caps, totes, sliders and wristbands

Overview of release strategy

The release plan focuses on the band re-engaging with their super fans first to reignite interest in the band. Using different social media activations and online advertising, super fans are encouraged to share content from Lucy Pearl to their networks to attract new and past fans.

The album release is a live performance of the album at a secret venue in London plus a studio version of the album. Fans can also tune in to the live-stream of the performance on the day. The release will be windowed to generate revenue from physical and digital sales first and then the replay of live-streamed performance and the studio album will be released to the online music services. All singles will be available on streaming services on release day as part of the awareness drive to support the album campaign.

The album release primes fans for a tour stopping at four UK cities and Paris performing at small to medium sized live music venues to generate interest for a bigger tour in 2019.

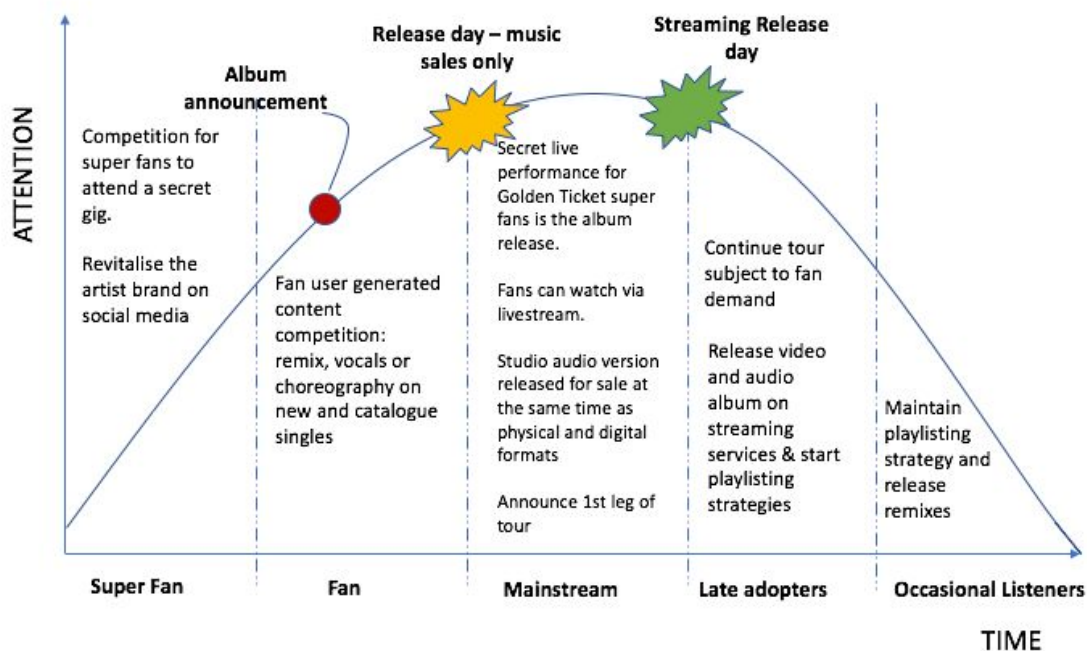


Figure 11. Lucy Pearl Release Strategy based on the Product Adoption Cycle (Banugo, 2018)

The planning and implementation of the marketing strategy runs over a nine month period and covers three main phases: planning, fan acquisition and promotion and album release.

Phase 1: Planning	Phase 2: Fan Acquisition and Promotion		Phase 3: Release					
4-6 months ahead	3 months ahead	2 months ahead	1 month ahead	Album Release Day	1 week after	1 month after	2 months after	3 months after & beyond
Asset development Social content development Listening party planning	Distribution set- up Engage with print media Release 1 st single / catalogue remix	Blogger & influencer promotion	Release 2 nd single / catalogue remix Media follow-up Announce album release TV appearances	Drop album as a live performance & audio studio version for direct sales only	Announce tour Release tour tickets for 1 st leg	Start tour Announce 2 nd leg of tour	Continue tour & appearances Drop 3rd remix / single	Release album to streaming services when physical & digital sales plateau

Figure 12. Overview Project Plan for the Lucy Pearl Album Release ibid.

Phase 1 - Planning

4-6 months ahead

Artist visual branding

For the last 30 years, the artistic style of most RnB and Hip-Hop album covers are generally a close-up, photographic image of the artist with minimal iconography or creative styling. Lucy Pearl is considered to be an urban act, however they have influences of rock and blues within their music. Creatively, their visual brand should be clean, uncluttered, yet different from the norm. The following album covers are a reference for creative inspiration in terms of colour palettes, image composition, artistic styling and vibe.

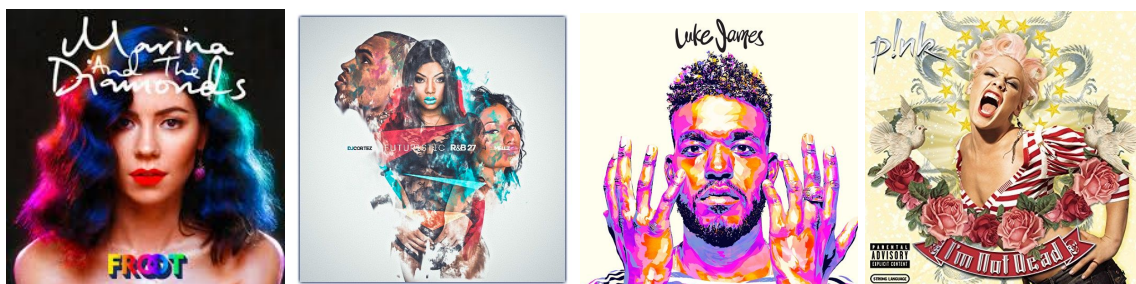


Figure 13. Album covers for Marina and the Diamonds, Futuristic R&B 27, Luke James and Pink for creative inspiration (Fandom, 2015; Cortez and Mellz, 2016; Platon, 2014; Amazon US, 2006)

Content Strategy

The content strategy underpins the Lucy Pearl's brand persona across online and offline communications. It should be authentic, honest and accessible. To ensure that their brand values and promises are interwoven throughout the narrative, a flexible content matrix can be used to support an editorial calendar for the band. An example matrix could include the following content themes:

Our Music	Our passions & interests	The Fans	Behind the Scenes
In the studio On tour Music production Lyrics & songwriting Song snippets Hanging with other artists Playbacks	Movies Meditation Personal development Other projects Style Causes and charities	Competitions User generated content Shout outs Fan remixes Selfies with fans Share fan related content	Rehearsals Dressing rooms Bloopers videos VIP at parties Green room before going on TV shows Day in the Life of Lucy Pearl

Figure 14. Example of a Content Matrix for all communication channels for Lucy Pearl

The User Journey & Media Mix

The Paid, Earned, Owned and Shared model is a useful framework to develop the foundations of an integrated marketing campaign for the album release (Dietrich, 2018).

Selected channels and platforms for the campaign:

- Earned Media: PR, word of mouth, blogger & influencers, radio and TV
- Paid Media: Pandora & Soundcloud audio ads, social media advertising, retargeting
- Shared Media: Facebook, Twitter, Snapchat, Instagram, YouTube, WhatsApp, Facebook Messenger
- Owned Media: Lucy Pearl website and email newsletter

Shared and owned media channels need to be set up by securing and claiming Lucy Pearl social handles and building pages with biographies, profile pages and initial content.

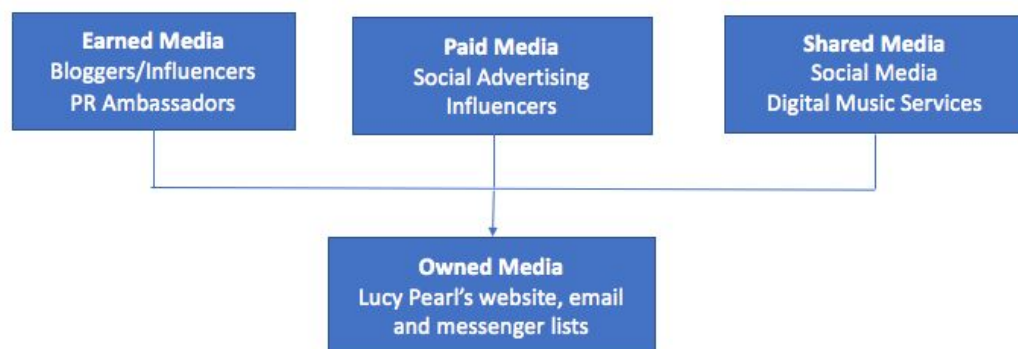


Figure 15. Lucy Pearl's Channel Media mix for an Integrated campaign (Banugo, 2018)

The true nature of this schematic is more complex as all marketing efforts should drive traffic to the Lucy Pearl website so that fans can consume exclusive content allowing the band to capture fan information for strategic development.

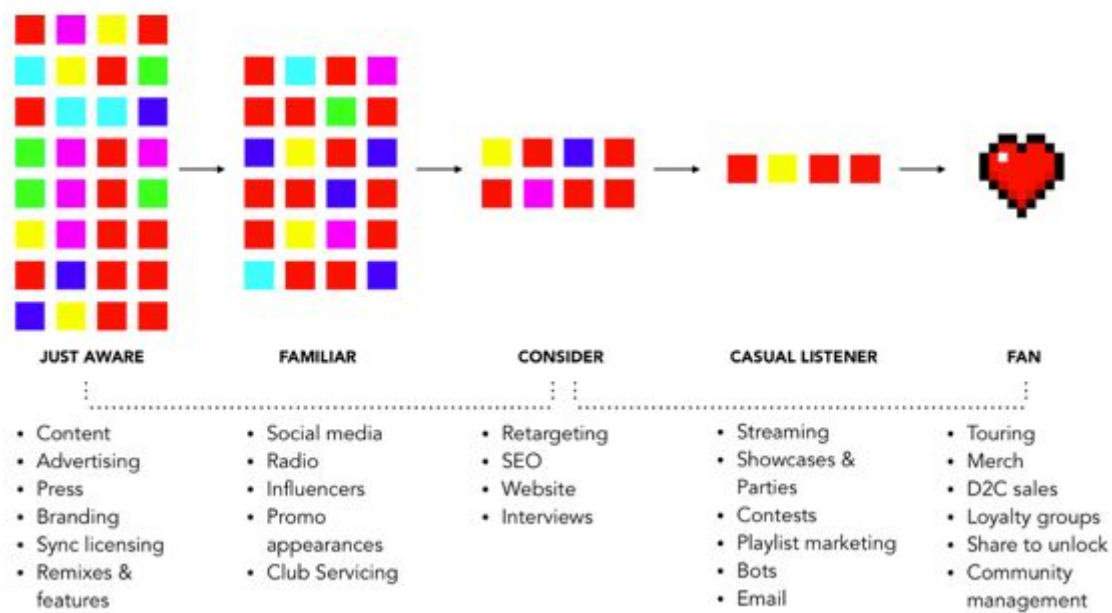


Figure 16. Breakdown of Channel Mix based on listener engagement (Horsburgh, 2017)

The channel mix should match the levels of interaction the audience is willing to give as presented by Horsburgh (201). The just aware group's interaction with Lucy Pearl's content is very passive compared to a committed fan whose involvement may include interaction in the band's online community spaces and purchasing goods.

Electronic Press Kit (EPK)

The EPK will be developed for future distribution to media and online music contacts. It will include two to three promotional photographs, logo or iconography, promotional video, socially optimised <60 sec video, a biography of the band and a press release.

Distribution will commence in phase 2.

Distribution set-up

A limited print run of 45,000 CDs and 5,000 Vinyl discs will be distributed to selected independent record shops in key urban UK cities and the 20% will be handled by a fulfilment company for the US and UK. Kobalt, as the digital distributor will commence creative strategies to prepare for the release date.

Touring

Tour planning will be managed in-house due to the scale of the tour. The first leg of the tour will stop at London, Birmingham, Manchester, Glasgow and Paris. Design of promotional tour materials can start and once the venues have been confirmed, media planning for each city stop can start.

The tour budget can be finalised taking into account the route including lines for travel, accommodation, transportation, mileage, crew costs and wages, equipment and merchandise production (McDonald, 2018; Johnson, 2017; Ace, 2017)

The aim is to keep costs to a minimum and therefore hire local crew and equipment if possible. The management team will need to work with specialists to handle visa requirements and related obligations.

Optimise Sales funnels

To increase conversions on the Lucy Pearl web and landing pages, all owned channels will be optimised using search engine optimisation, user experience and other best practices so users can complete transactions in a frictionless manner.

Listening Party/Live album release Planning

Commence planning for the live album release in London with the livestream technicians. Confirm sponsors to cover event costs in exchange for prominent branding during and after the show.

Phase 2 - Fan Acquisition and Promotion

3 months ahead

Go live with social media

An editorial content calendar is approved and Facebook, Twitter, Instagram, YouTube and Snapchat go live. All efforts are trained on promoting the single and catalogue single remix.

Media Plan

Commence media outreach activity with electronic press kits to promote album release to print media due to their three-month lead time. Targets both in the US and UK could include:

TV	Radio	Print	Online
Graham Norton Jools Holland Sunday Brunch The One Show	BBC Live Lounge BBC 6 Kiss FM Capital Xtra Mi-Soul Local radio	Essence Ebony Vibe Oprah Variety Hollywood Reporter (Saadiq) W GQ Rolling Stone New Yorker Elle	Afropunk Earmilk Consequence of Sound The Fader Indie Shuffle Pigeons and Planes Bandcamp Daily Nest HQ Nylon Magazine Complex Revolt

Figure 17. Suggested media targets for Lucy Pearl album release campaign

The media targets have been selected due to large circulation or reach, relevant content programming particularly on TV and specific interest in urban media which is relevant to the Lucy Fan audience profile see figure X.

Release first single & catalogue remix

Both singles are released to streaming platforms only, to raise awareness of Lucy Pearl's comeback. The remix should be produced by a high profile producer to leverage their audience and vice versa.

2 months ahead

Super fan Golden Ticket promotion

Super fans are targeted via Facebook advertising to participate in a Golden Ticket competition to meet with Lucy Pearl at a secret location in London. On a campaign specific landing page, super fans are incentivised with exclusive updates to opt-in for more competition information. To increase the share-worthiness of the competition, there will also be user generation activations such as sing a long with the band or choreograph a song to raise awareness.

Blogger and influencer promotion

Online targets from the media list in figure 17, are then contacted to promote the competition and album announcement.

Phase 3 - Release

1 month ahead

Release second single and catalogue remix are released to streaming platforms only and the remix is produced by another high profile producer to leverage audience reach

Album announcement

Golden Ticket competition winner is announced alongside the new album via livestream with band.

TV appearances

To avoid risk of over-exposure, Lucy Pearl will only appear on one daytime and one late show appearance to promote the album.

Day of release

Live performance album release.

At the venue, superfans will be told they are part of the album release and presented with a goodie bag of exclusive Lucy Pearl merchandise. The performance will be live streamed in partnership with YouTube music.

Studio album release

During the performance, the shopping cart for the Lucy Pearl site, iTunes and Amazon will open for purchases of physical and digital sales only.

1 week after release

Announce first leg of club tour and release tickets

Campaign data will be used to assess if there is further demand for dates or locations for the tour.

Promotional push for the singles and the album continues via social advertising, audio advertising on Pandora, Soundcloud and Spotify, social media, influencers and word of mouth.

1 month after release

The tour starts across the four UK cities and Paris to maintain momentum for the album and generate ticket, merchandise and album sales for the campaign.

Announce second leg if there is demand

Campaign data will determine if there is demand for new dates or location for the tour.

2 months after release

Continue tour and appearances

Even if there is demand, no new dates will be added until 2019.

Online music editor engagement

Liaise streaming platform editors to secure features spots and increase opportunities playback and playlisting.

Release third remix single if there is demand

A third remix or acoustic single from the album may be released to the streaming platforms for awareness and engagement.

3 months after release and beyond

Release to streaming platforms

When physical and digital sales drop off, the live video album will be released on Tidal and the studio album will be released to all streaming platforms with a couple of new bonus tracks.

Resources

The campaign require a small team to manage a myriad of tasks throughout the nine months. Most tasks will be handled in-house with the rest outsourced to freelancers or experienced boutique agencies. Core functions include

- Marketing strategy
- Digital marketing servicing
- Publicity support
- Tour management
- Artist management
- Visual branding
- Social media and content management

Budget

The budget reflects the typical investment given to new acts (IFPI, 2017) however, it excludes the album live video release event as those costs are expected to be covered by

brand sponsorship. The budget for the event is £120,000 which includes venue costs and related staffing, live streaming equipment and crew and hospitality.

Horsburgh (2017) researched several artist budgets by their genre and generated a publically available template figure 18. For R&B artists remixes account for a sizeable chunk of the budget is spent on content such as remixes and content for social media.

Lucy Pearl Marketing Budget		
Title	For You	
Type (LP, EP, Single)	Album (digital, CD, vinyl) & 4x Digital Singles & Single Remixes	
Release Date	Q3 2018	
Total Marketing Budget	\$300,000.00	
Record To Date Revenue		£0.00
Revenue Goal Projection		
Streaming		£38,000.00
Physical		£100,000.00
Digital Download		£400,000.00
Video (included in CD & Digital album)		£0.00
Total Revenue		£538,000.00
PROMOTIONS		
Radio:		£21,000.00
- Internet		
- Specialist		
- Streaming		
Club Servicing		£0.00
CONTENT		
Artwork & promo photos		£12,000.00
Content Creation		£60,000.00
- Video Production		
- Misc. Video / B-Roll		
Remixes & Features		£66,000.00
MEDIA		
Advertising		£63,000.00
- Digital Advertising		
- Traditional Advertising		
- Influencer/Street Marketing		
Publicity		£30,000.00
- Indie Publicist		
- Press Activities		
PERFORMANCES		
Tour Support		£30,000.00
- Show Development		
- Ticket Buys		
- Merch		
Promotional Appearances:		£15,000.00
- TV Appearances		
- Promo Tour		
- Showcases & Parties		

Figure 18 Indicative budget album release budget for Lucy Pearl using template from Horsburgh (2017)

In conclusion, this report reviewed foundational marketing strategy frameworks and questioned their viability for a digital world that is more consumer-centric. The 7Ps are considered to be outmoded and permission marketing and the newer 4Cs put forward by Lauterborn are deemed more progressive. The analysis of the market outlined positive

opportunities for Lucy Pearl such as their sizeable fan base and anticipation from fans for a new project, however they face main competition from other R&B artists in the market. Differentiation is key for them to stand out in a noisy space. Implementing data-driven strategies will minimise assumptions and improve the outcomes of the campaign, therefore the strategy is required to be flexible and nimble.

Fan demand drives the campaign and data insights will help to optimise the campaign over time, therefore importance is also placed on audience segmentation to create personalised and relevant messaging and content to turn a stranger into a friend using permission marketing tactics.

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