

Entertainment Marketing Report

ST2106565

Tom Parke

BMTY7003_LON | LECTURER: TIM FERRONE

Contents Page

Introduction.....	Page 2
Aims, Timing, existing people of interest and USP's.....	Page 2
Infrastructure.....	Page 3
Marketing Strategy.....	Page 3
Market Analysis.....	Page 4
Goals and Success factors.....	Page 5
Playlisting.....	Page 5
Audience.....	Page 7
Target Demographics.....	Page 9
Key Behaviours.....	Page 10
Radio.....	Page 11
Three Pillars.....	Page 11
Swot Analysis.....	Page 12
Narrative.....	Page 13
Press and Promotion.....	Page 15
Online.....	Page 15
Print.....	Page 16
Advertising.....	Page 16
Promotional Touring.....	Page 17
Opportunities on Tour.....	Page 17
Marketing Timeline.....	Page 19
Digital Timeline.....	Page 20
Budget.....	Page 22
Conclusion.....	Page 22
Bibliography.....	Page 23
Appendix.....	Page 25

Introduction

This marketing report is for the artist Tom Marlow who is situated within the Tileyard group. This report comprises of many areas for consideration for the whole marketing process, including marketing strategy, budget assessment, marketing timeline, project planning, and marketing asset deliverables for the artist's single and album. These are intended to bring national attention in the UK and a promotional tour at the end of the campaign.

Reference song for Tom's current music: <https://soundcloud.app.goo.gl/RjpvhG34SQPbZpQP7>

Aims

- To promote excitement around the return of music produced by Tom by engaging current fans and new fans.
- To create a fan base from data collection.
- To establish characteristics of fans that are more likely to follow Tom for years to come.
- To devise a campaign to establish interest from major labels to see Tom live, and from there a possible signing.

Timing

- This single and album will debut in the summer of 2022, with the emphasis of starting in May and ending at the end of July.
- Creating a new brand identity/brand for Tom is essential, so that he attracts attention, and improves the fan base already created.

Existing people of interest

- Tom is the main producer and artist of the campaign.
- Contacts from past radio stations to get traction on some of the smaller local radio stations.
- Current contacts within the larger streaming platforms.

USPs (Unique Selling Points)

- British DJ, female vocal focused; Pop summer songs with a hint of EDM implemented.
- Influenced by artists such as Calvin Harris and Disclosure.

Infrastructure

Digital distribution – CDbaby will be used, as they have been used by Tom before. It is a familiar platform that we can use, and the main benefit is that there is no annual fee, so no worry of songs/albums being pulled offline. All revenue streams including distribution, YouTube monetisation, publishing, and access to tools such as reports and analytics of streams (Johnson, 2022) will be available with CDbaby. We will use Fastrax for easy distribution of the music video that will be produced. This will make it easier to have all of Tom’s music videos uploaded onto video services simultaneously, while also being reviewed by other services as well. The benefit of this is that it can reach broader audiences, and also save time for the management team, as well as Tom himself.

Marketing strategy

Throughout this marketing strategy, the main aim is to engage an audience called ‘tastemakers’. Tastemakers are people who source talent from all over the internet and place them on a community-based platform such as SoundCloud or YouTube. They have now assumed the role of artist and repertoire for allowing up-and-coming artists to submit their music to be seen on these platforms. Tastemakers can be people on these platforms that are music-streaming playlisters, helping artists to reach a new audience (Medium.com, 2017).

Having a marketing strategy in place can help with understanding the direction that is needed for the whole campaign, and what age demographic of people marketing can target. (Munsch, 2021).

Not all tastemakers are equal. Because their popularity and small time frame for them to consider the music are factors to anticipate, this will affect how the playlist is performing, or how well they are connected. There are two types of tastemakers, leaders, and followers. We will be targeting leaders with industry status to create support from the media and other outlets.

These Tastemakers would be working within large and small playlist curations. The first group that Tom has worked with before is Electronic House Music Inc. This is a small curator, with playlists on all platforms, but this connection with smaller playlisters could lead to being put on the playlists for a longer amount of time. The next Tastemaker would be a person called Phil Lihp who has curated a playlist with a following of over 131,000 followers on Spotify. He has several individual playlists but also has popular ones with over 29,000 ‘likes’ which are pop-based. I have been able to find his email through his website, and will message him there and on social media platforms as well. This has shown to work for Tom in the past, because 90% of Phil Lihp’s music is listened to on other people’s playlists as shown in figure 3.

Market Analysis

The overall music industry in the UK has experienced a growth year on year, and in 2021, with a 2.5% increase to 147 billion streams.

		2019	2020	2021	2021 +/-
<u>Streaming Equivalent Albums (SEA)</u> ²	Units	104.2m	125.2m	132.4m	+5.7%
	% total	72.6%	80.6%	83.1%	
<u>Track Equivalent Albums (TEA)</u> ²	Units	4.1m	3.2m	2.4m	-24.0%
	% total	2.8%	2.0%	1.5%	
<u>Digital Albums</u>	Units	7.3m	5.9m	4.6m	-23.1%
	% total	5.1%	3.8%	2.9%	
<u>Physical Albums</u>	Units	28.0m	21.1m	20.0m	-5.5%
	% total	19.5%	13.6%	12.5%	
CD	Units	23.5m	16.1m	14.4m	-10.5%
Vinyl LP	Units	4.3m	4.8m	5.3m	+10.6%
Other (incl. cassettes)	Units	0.124m	0.208m	0.230m	+10.6%
<u>TOTAL (AES)</u>	Units	143.6m	155.4m	159.3m	+2.5%

Figure 1: Streaming revenues and units 2021

- UK consumption up to 159 million albums which is a growth for 7 years driven by streaming platforms
- Vinyl had a massive growth in 2021 by 11% with 5.3 million copies purchased, a 14-year continued growth
- British artists are top achievers for 'Best Selling Album of the year' with 8 of the 10 bestselling albums being from British artists
- Smaller artists are now reaching top status on the official charts with bands such as 'The Lathums' debut album reaching number one (BPI, 2022).

Goals and success factors

The goals and success factors as shown in figure 2, shows the main aim of the campaign which can be measured and realistic. If the brand was to do well then this could lead to future partnerships and further solo work.

Goals & Objectives	What the success really is
To create a new brand image for Tom Marlow	Tom <u>Marlows</u> music goes <u>international</u> and views increase
Connect with new and existing fans	Increase streaming audience to over 50% of what already is present
Meet new artists to help with the album	Release songs with other artists that he knows are good singers and compensate them with percentages of the <u>songs</u> performance
Increase Music sales on streaming platforms	Have 25k in total streams added to portfolio
Increase music sales at live events	
Have a completed tour route	Nearly <u>sold out</u> performances domestically
Create anticipation through different online methods	Have multiple online media sources talking about Tom

Figure 2: Goals and objectives for the Tom Marlow campaign

Playlisting

Targeting Spotify's algorithm with their algorithmic based playlists being Release Rader, 'discover weekly', 'your daily mix' and 'on repeat', would give Tom the chance to reach new listeners, while also retaining fans through the on-repeat playlist personalisation experience (Sherga Jr et al., 2021).

One Spotify curator to contact is Tom Woodhour who runs the All-Out Collective group. He has good knowledge of 'moody' playlists in Spotify, and the type of songs that Tom Marlow creates can definitely help with the initial push of his single and album. Artists that he has worked with Tom Woodhour before are Lil Nas x and BBno\$ as some of the highest rated artists. I would contact Tom Woodhour on all social media and email to ask him to support promotion of Tom's singles. He is also situated in London in Spotify's main headquarters in the UK, so if we could find out which places he goes for lunch then we could create an elevator pitch of the song for him.

The single called "Steady" has created a big buzz around it by being created by Tom Marlow. He has had good success within the Commercial pop space with radio plays in Britain and streaming success within America. The aim with Tom would be to develop the awareness of his music presence, and a focus on his creative abilities. Promotions on social media and physical items will be main areas for creating a campaign that generates as much awareness for the single, and encourages people to want to hear it as soon as possible.

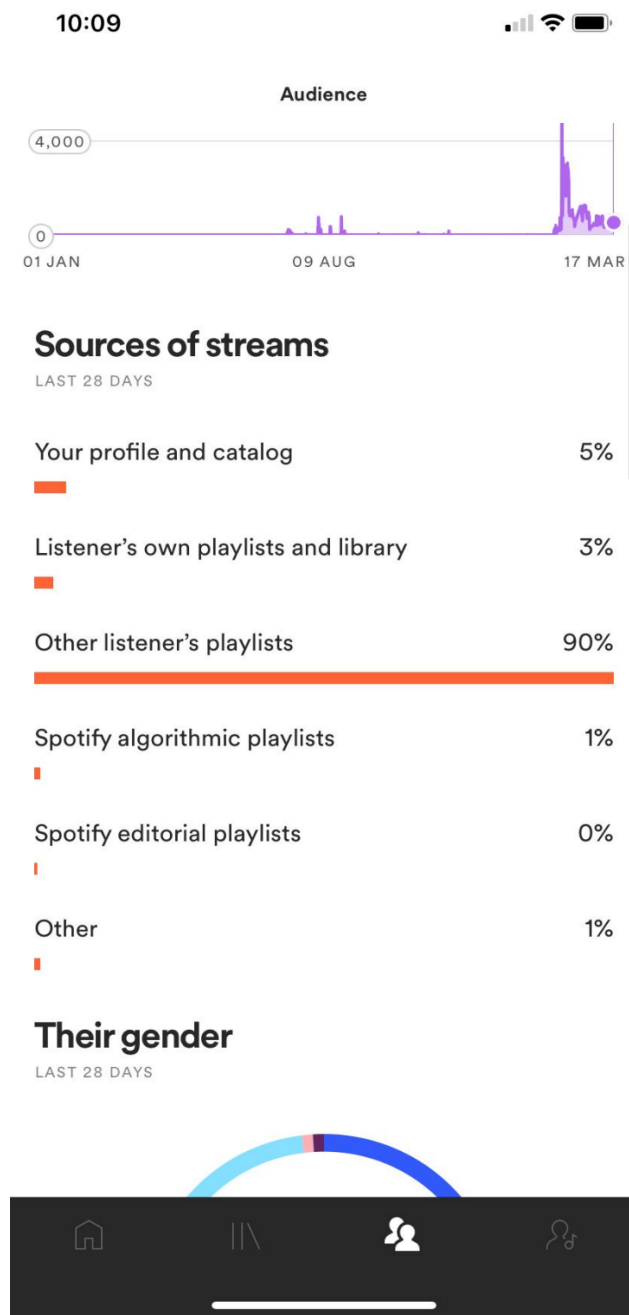


Figure 3: Tom Marlow's source of streams

Audience

The main audience for Tom's music is adults aged between 28-34 (Spotify, 2022) (see figure 5). Tom has, however, been forthright that his 18-24 market is strong, and that they form 20% of his audience (see Figure 5). He wants to target them because of a decrease in audience size since 2020, but now wants to increase this in the 2022.

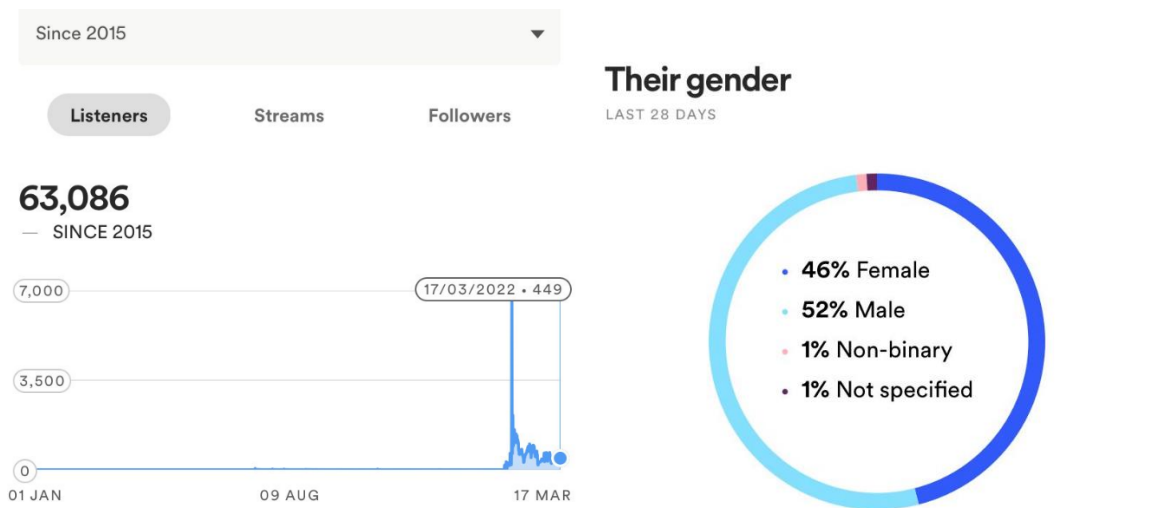


Figure 4: Tom Marlow's Listeners Analytics and Demographics

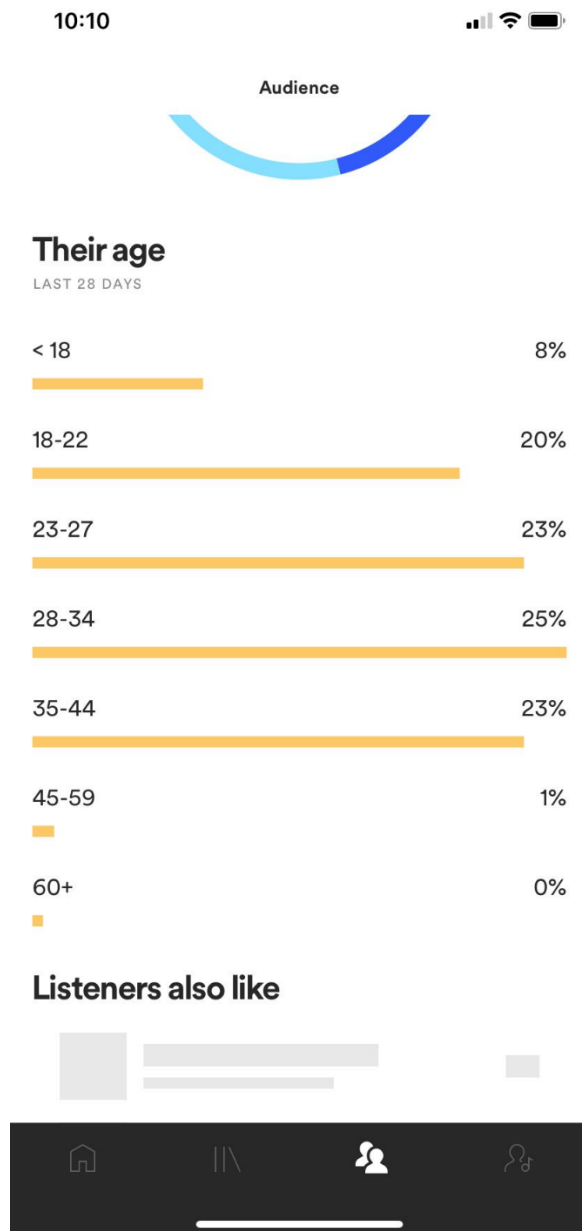


Figure 5: Tom Marlow's Age Demographic

Many people within the category would spend considerable time on electronic devices, with a streaming aspect of music being the focus, as it is now the main way of accessing music (Arditi, 2018). Because he has more female artists working with him, it might be assumed that this could attract more of a female audience. However, all genders are of equal importance because of the genre that he is in. Figure 4 suggests that there are more males listening to his music, with just over 52%. However this needs to be considered broadly as this is only one source of data and therefore options available should always be considered.

Target Demographics

The audience that we are not trying to appeal to are over the age of 50-60+, both genders, with a steady income and living in a suburban neighbourhood. They will also most likely have a degree or higher and have a family with an occupation as a finance manager. We will not target this group of people as they usually listen to the radio more and likely will not attend club events (Statista, 2022).

Our target group would want to buy tickets to gigs and concerts, as 79% of 19–37-year-olds said that they liked attending live music events, with 42% of these spending money on a concert in 2019 (Eventbrite US Blog. 2017) However, over three quarters have said that tickets are getting too expensive, and would prefer to watch a livestream, if the prices were too high (Shaw, 2019).

Vinyl records of the single could be considered, as the average buyer of vinyl records are people under the age of 25 at 57%, with them more likely to support artists and want to be different to have fun (Kantar.com, 2018).

Streaming has become the norm in modern music today and is shown in the demographic group of people between 16-24 years old (See Fig. 7). Smartphones have been found to be the leading technology that people within the UK use to stream music, with it being easily portable and ideal for everyday music playing. This indicates that a mobile website and music should be available, and useable, for people on smartphones (Statista, 2021).

With the above information we can try to define the individual, and to identify what type of activities they like to do (Gemtracks Beats.com, 2021).

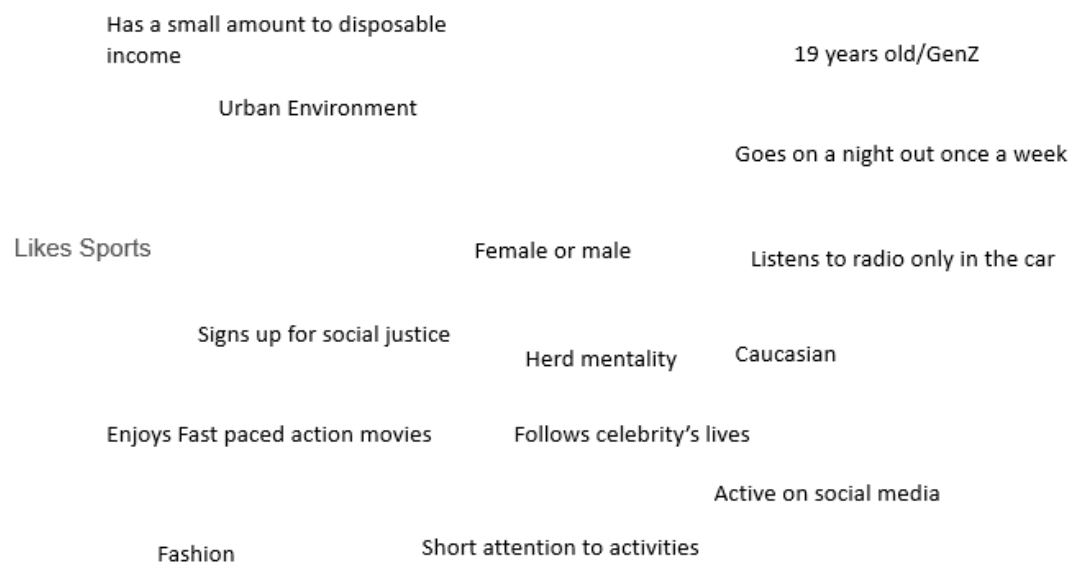


Figure 6: Individual demographic traits and behaviours

Digital music streaming penetration in the United Kingdom 2020, by demographic group

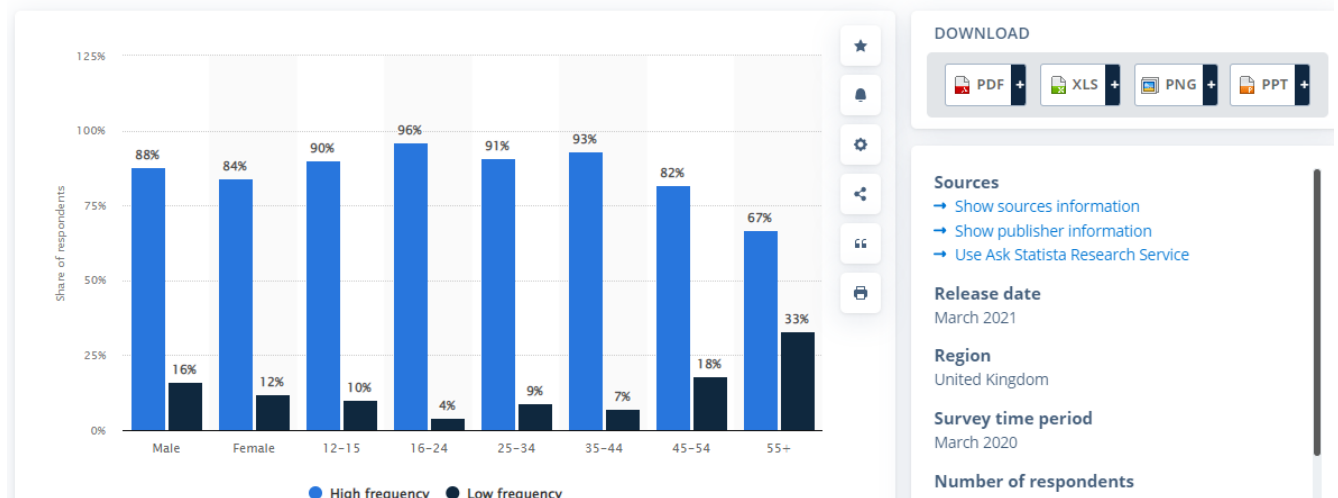


Figure 7: Digital music penetration in the UK 2020 by demographic group

Key behaviours

Key behaviours that this group would express, are those of wanting to be seen as having the idea of being 'free' with 'experiences' being a large part of their youthful lives. With the 'experiences' they have, they want to reflect these on to their peers, and that they have an identity and purpose in the world. A lot of younger people are having this mentality now, as social media is present for most young people, and they want to experience the same things that they see online. We can target this by having the song in specific driving, or journey, playlists to make it more appealing to this psychographic group. Also, marketing of the music video and social media presence, will focus around the idea of the song being 'a summer journey' hit. This could give people the vision of the end of a movie, where they are in a car riding off into the sunset.

Initially, campaigns would start on social media. These would start on TikTok as it has such a large demographic of people on the app, by using snippets of the songs in trending dances. We would not use influencers on the app as research has found that paying for influencers to use a song does not always increase traction as much as a trend organically would (Dittomusic.com, 2022).

The promotion would be based within the UK to try and create excitement around his name in his local country. We would have to build a website with an email list for fans who want to know when the single would be released. The benefit of having an emailing list is that it can target personalised content to customers and gives recognition to Tom's name. (IşoraitÉ, M., 2020). The email list will be placed underneath his biography on Instagram, snapchat, Facebook and TikTok. It would need to be compatible with multiple devices such as Mobile phones and tablets.

Tom's strategy would include making streaming and online socials the main focus, because it can give a foundation to pitch the single to labels.

Radio

There is a contact at BBC Introducing East Midlands, (covering Nottingham, Derby, and Leicester) who can help get the music played daily. Commercial radio within the UK will also be through knowing Dean Jackson, and from there trying to network with his peers within his network, for more coverage. Dean Jackson's likely audiences are people living within the radios located area. With it being on a Saturday night you're more likely to have people tuning from the targeted group of 18–24-year-olds, however, the largest audience for radio is 35+ (Statista, 2022).

BBC 'introducing's premise is to have interviews and sessions with established artists as well as others that are recently just entering the music industry. You can submit your work to them but as we have Dean Jackson's personal email, direct contact with him can be made to ask him to play some of Tom's songs on the radio (BBC, 2017).

Within the sync landscape we do see potential for the single to be used. This would be specifically used within the gaming landscape as Tom has been contacted in the past about gaming music services. We would target this contact and find more opportunities for Tom to flourish in this area.

The streaming route is the most ideal way to reach our audience and we are hoping that with promotion on social medias, physical advertising, and pre-orders of the song, will help with coverage of the release.

There will also be a possibility of a continuation of the plan where Tom would perform his catalogue in festivals or clubs around the UK.

The three pillars

The three pillars include Music, Visuals and Presence and are used to show the different aspects of a musician's career and what they can improve on. (Sarath Myers, and Campbell, 2016).

- Music - The music is completed for the single. However, Tom needs time to finalise and master the music for the album, as it needs to be mixed and mastered. This could be within the marketing schedule outlined for Tom.
- Visuals – initially, a photoshoot with multiple pictures in different outfits would be done so that changes to his profile/brand can be done to keep his image fresh and gain attention from fans of his music. Changing his banner on his artist pages on streaming platforms, would follow, with these new pictures. The pictures would be of Tom looking into the camera, while having a calm, light blue background to show that his brand and music are seen as easy and fun colours (Grzybowski and Kupidura-Majewski, 2019). Photos of him with a white background would be available, if needed for professional headshots. Other pictures of him at his personal studio and travelling to locations where he is performing can be utilised. This will create connections with fans to make them feel that they are on the journey with Tom.

Announcements for locations where he is performing would be on social media platforms with a link to them in his biography. This will be on all of his accounts as well as in the stories section. These photos will be in colour as most publications want coloured pictures rather than black and white versions for print. Changing his social media image is needed because

many of his social media pages seem too personal being aimed more at friends and family, rather than a wider audience. With these new photos he will appear professional and wanting to reach his wider fan base.

- Artwork from logo/brand designers is needed to make Tom's artwork more distinct and something memorable. In particular, it is recommended that a specific character should be in his artwork. This would be a cartoon-type face that could be anywhere on the artwork. An example of this would be within Jax Jones's artwork (See Fig 8) where he has a cartoon character of himself on a cereal box, which is something new and distinctive.



Figure 8: Jax Jones Example artwork

I would recommend that his social media presence changes as it is not the most active account. The more he posts up in entertainment the more likely it would be that people would be interested in him, and not just his music.

SWOT Analysis

The SWOT analysis of Tom Marlow, as shown in figure 9, and identifies that there are more strengths and opportunities for a music single, rather than a music album in the music landscape today. The weaknesses and threats are not to be overlooked with consumers tastes possibly changing and could change the campaigns aims. SWOT-analysis helps to understand a situation and what areas need targeting to reach the desired target (Leigh, D., 2009).

Strengths	Weaknesses
Popular in the pop genre	1 year since last individual release
New work is exciting and anticipated	Must learn social media and the new technology advancements to his advantage
The artist has worked in different sectors	
Opportunities	Threats
Physical music could be an option	Hard time understanding what direction to go into
Many audiences like the genre	Timing issues because of other life choices such as University
Lots of playlists can support artists to reach new audiences	Not a Mainstream artist yet
Has had past sponsorships by big labels such as Sony	

Figure 9: SWOT Analysis of Tom Marlow as an artist

Narrative

A narrative should be created around Tom's music being the 'new, up and coming' DJ/Producer/Artist in the pop genre. This would be done by showing past work, and promoting what makes him different from others through intimate facts and figures. In discussion with Tom, one of the ideas that he wanted was to create imagery of a summer experience through the album and that the single is the start of that road through the summer months. He has decided on this because of his genre in the pop sector.

The main and most effective way of doing this, would be to try and bring in some type of excitement and curiosity around his image/brand.

This would be similar to Joel Corry's and Tiesto's social media pages, where they create excitement of upcoming songs and albums by showing off their trips and performing at any venue. They also have very good techniques by having snippets of music videos, but only having the visuals of the song with a wipe effect message directing them to places to access the full video. It also shows off the date of the song's release. Joel Corry shows accomplishments throughout his journey, and thanking fans while doing it. This type of personality trait of being modest is one that I think Tom should adopt as it shows appreciation to the fans and involvement in his journey.

Joel Corry Example

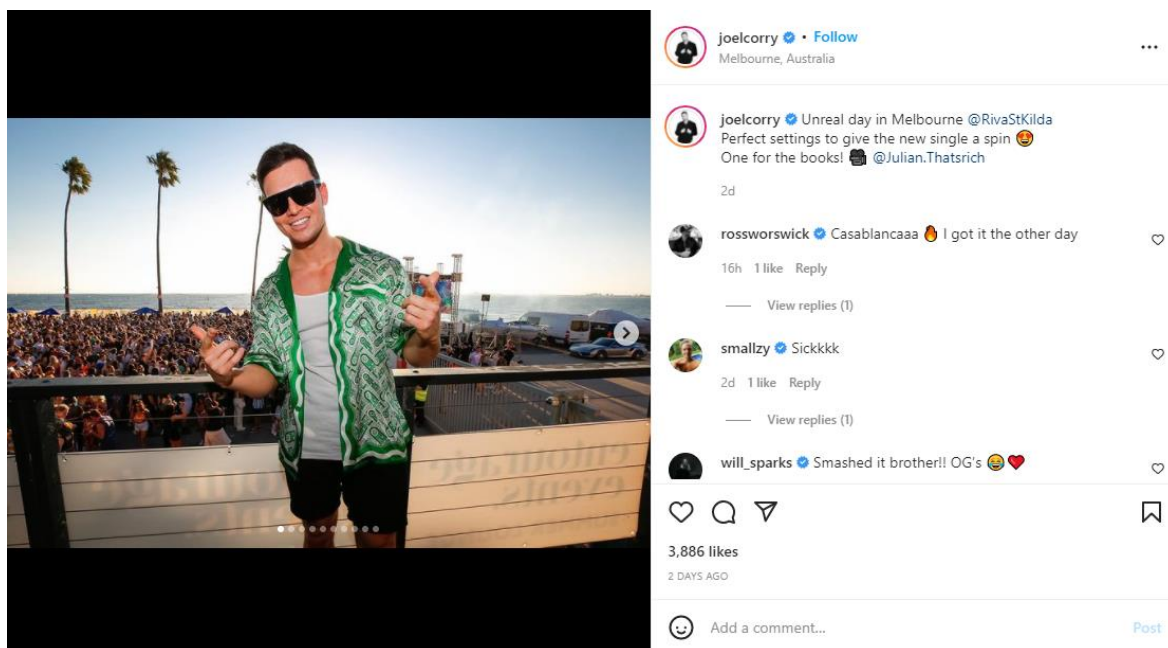


Figure 10: Touring Example 1

This is an example where Joel Corry is showing live performance venues while being humble, and supporting venues and artists. This can lead to fans looking for his live performances abroad, and wanting to support him while they are on a holiday, as well.

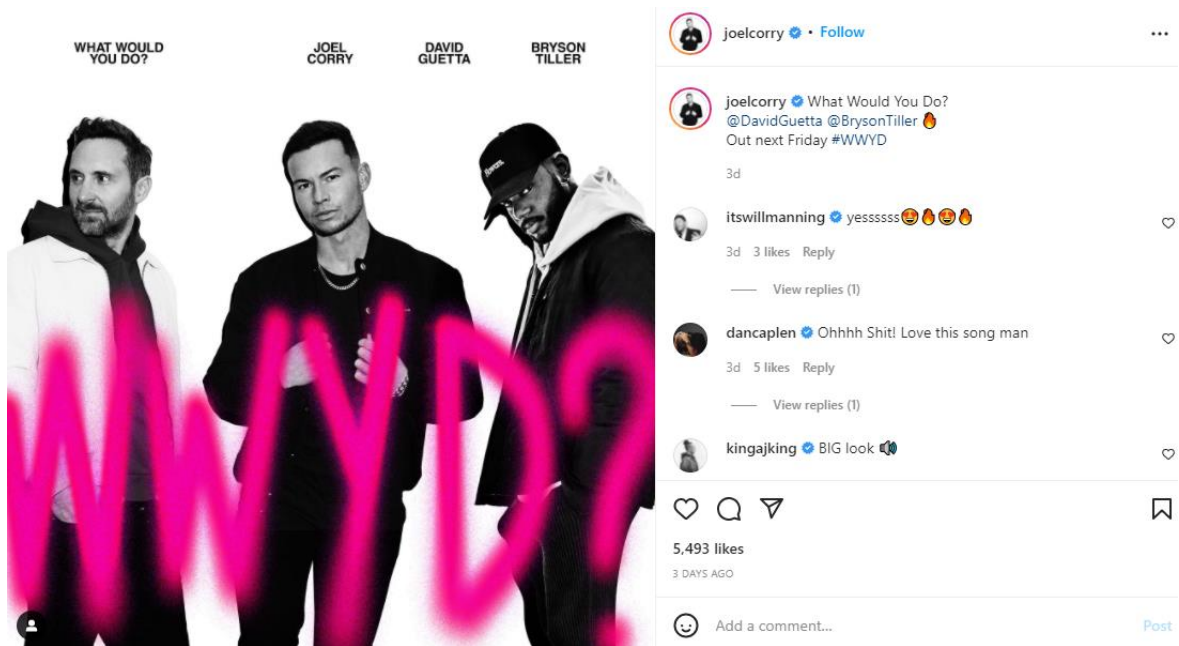


Figure 11: Promotion of single 2

Example of Joel Corry promoting songs and letting his fans know when his music is being released, and creating excitement around his music that is being released with other large artists, David Guetta and Bryson Tiller.

Tiesto Example

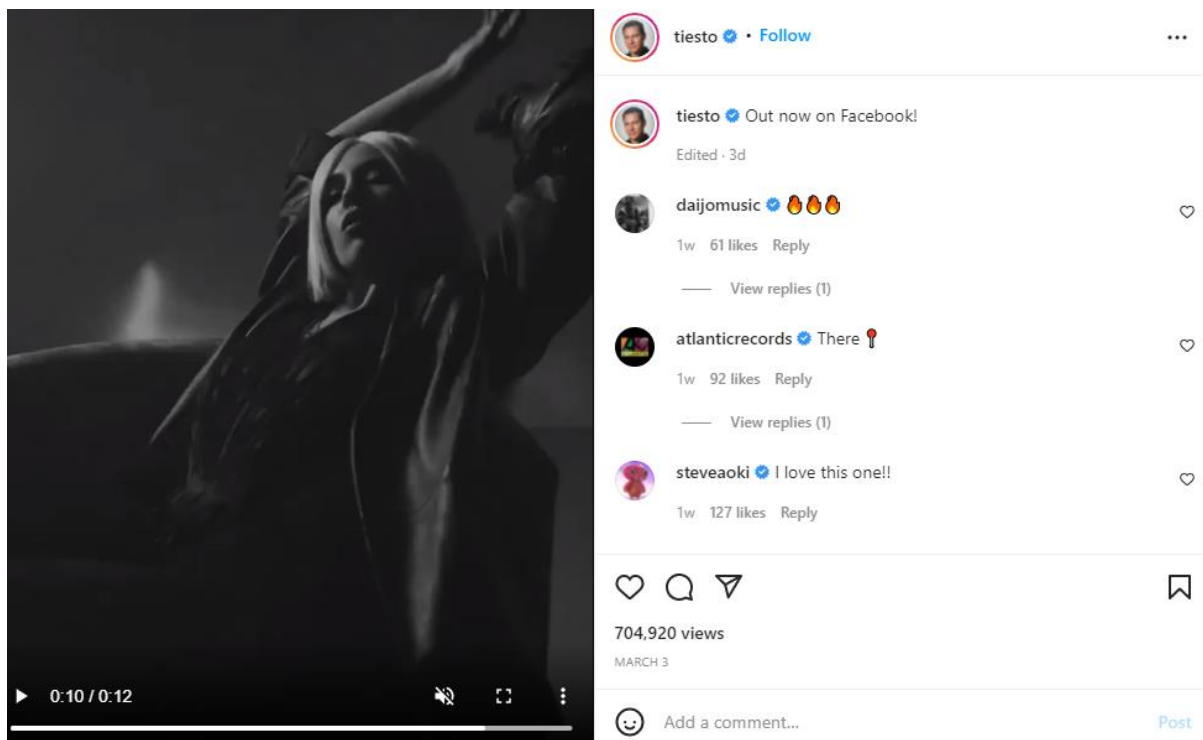


Figure 12: Promotion of single 1

Example of Tiesto showing his new music video for his new song on his social media pages. This gives people a snippet of the song making people want to see the full video, and to listen to the full song, with the visuals, for visual stimulus.

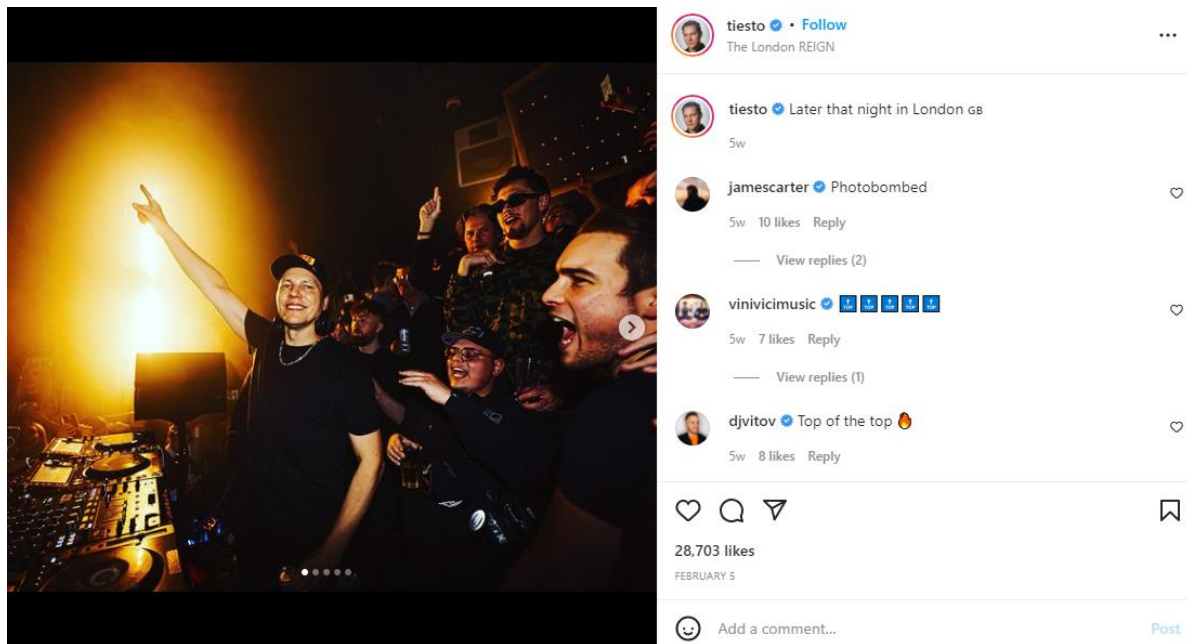


Figure 13: Touring Example 2

Example of Tiesto performing live at a venue in London. This shows that Tiesto is touring and makes his event seem like a once-in-a-lifetime experience, encouraging fans to find out if they can buy a ticket to one of his events in their area.

Press and Promotion

The plan for press and promotion is to make sure that the target audience and tastemakers enjoy the album, and song, with the desire to want to support the song to gain recognition before moving to a mainstream media type.

Online

Blog posts online will be asked to review past songs/albums to boost engagement from fans, and create excitement for the upcoming album. Blog posts are useful for letting die-hard music fans reach new artists and music, with a large volume of music given in for review will be free and also for monetary purposes (O'Donnell and McClung, 2008). To appreciate Tom's personality the blogs will have interviews with him to attract and captivate the readers. It is recommended that online blog curators are used to create a blog on Tom's Music.

All parties will be given an EPK (Electronic Press Kit), outlining Tom's past, his achievements, and his journey in the music industry.

For the album release, merchandise showcasing a unique logo would involve fans and promote the business and brand (Biggin, 2021). This could expand his brand worldwide, similarly to other large brands (McIntyre, 2017). Merchandise include T-shirts and Posters as they are an incredibly cost-effective marketing option (REF below) compared to expensive clothing such as Jumpers. Research has shown that 8/10 recipients of promotional merchandise will research the brand after receiving

the product, and invoke loyalty (Brandelity, 2022). This will be done through print-on-demand shopping through online stores, such as Shopify and Printful.

Interviews on small UK podcasts, such as Song Exploder, would review his past material, and give their opinions on the music presented to them. Song Exploder is a podcast that takes apart a musician's song, and the artist talks about each part of the song piece by piece (Song Exploder, 2022)

- *Instagram* – A campaign with links to the digital timeline, allows posting updates in Toms' life, and recent areas visited. This will mainly advertise the song/album, but allows fans to follow updates on Tom's life.

Attracting the target audience and tastemakers, would be through Spotify Editorial and their algorithms.

- *TikTok* - To be successful, Tom's TikTok account needs to interact with fans and be authentic to his image and brand. Making more upbeat, faster paced songs, allows him to showcase his songs in funny or enjoyable videos. Adding humour into video marketing strategy is an excellent way to stand out from the competition, humanise your brand, and attract people to your content (Carroll, 2022). Finally, Tom will perform live every Thursday night to demonstrate other instrumental skills in guitar and piano. It has been shown that if a content creator goes live on the platform that their engagement goes up as well (Li, and Kang, 2020).

Print

Tom will have posters available on his site for fans to purchase. His target audience is likely to use streaming platforms or social media and so Tom will target blogs and other less serious publications, relating to the age demographic.

The favourite publication to approach would be Complex UK. They are a massive brand in America, however, their presence in the UK is nearly unknown. The specific writer for contact would be a writer, Jordan Rose, as he covers both UK and American music. A British publication to approach would be 'Clash,'. They have a segment called 'tracks of the week' handled by Robin Murray. He is contactable through social media platforms, and email addresses. These methods can connect with him to explain the backstory of the songs, and why they might be the best suited for Clash.

Advertising

We will advertise a small amount through different methods. This is imperative to success (Duncan, 2022).

YouTube – Advertising Toms song, by targeting pop music videos specifically, will enhance anticipation of the album. As the first 5 seconds are the most engaging, we want to keep the audience past the 5 second skip button.

Facebook/Instagram – We will advertise Tom's singles on other social media platforms with some posts being the album art of the single, and some advertising being the music video itself, the same video that will be used on YouTube. We would use a pixel to understand how many people clicked through to the streaming links and listened to the song.

Google AdSense – This allows advertising Tom’s single as an online clickable banner or image of the album in an extra popup box. These would be on websites such as Genius lyrics and Daytrotter as they are music specific websites with lots of potential to reach a large audience with, the interests of the target audience as well.

Promotional Touring

As Tom is a Producer and DJ within the Pop genre, it is important to expand his fan reach by going abroad to gain experience. He will tour in multiple countries before the release of his album. While working at live events, he will promote his album through playing one or two of his upcoming songs from the album.

- 2 weeks in Cayman Islands, 26th June – beach resorts on Fridays and Saturdays (Busiest of the week)
- Week in Ibiza, 24th July – Hotel/clubs within Ibiza with lots of set time to perfect his craft within an environment where lots of people will listen to his music at one time
- Boat Party, London 16th July – Will be on lower and upper decks of the boat with different genres that Tom has experience in. This will test his creative differences and how to reach a different class of consumers.

Opportunities on the tour

When on tour, Tom can use posters at venue entry advertising performance nights and his social media links for people to explore his music.

At the end of one of his sets he will give out flyers to people in the audience to attract them to know more about Tom and his music. When he is performing, behind him on a large screen his social media pages will be pulsing at the same pace as his music is going.

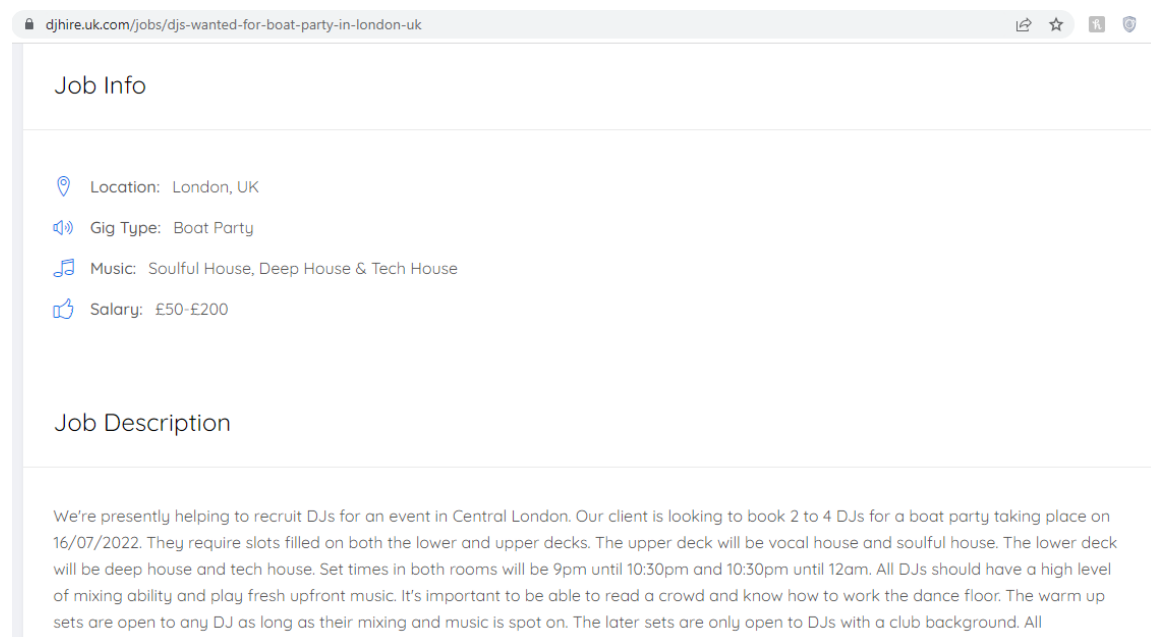


Figure 14: Boat Party London – Djhire.uk.com, 2022

djhire.uk.com/jobs/dj-jobs-in-ibiza-for-summer-2022

Location: Ibiza, Spain

Gig Type: Overseas Contract

Music: House, EDM & Ibiza Anthems

Salary: TBN

Job Description

Our client is looking for DJs to play at their hotel in Ibiza. They would like to bring DJs in to work for a week during the 2022 summer season. Each DJ will play a weeks worth of gigs. Sets will be poolside and at the hotels club. There will be 5 to 7 sets per week during the DJs stay. All weeks are currently available, please see the job full spec for dates. Music genres the hotel want DJs to play include house, EDM and Ibiza Anthems. All music must have an Ibiza vibe. Applicants should be perfect mixers with a good ear for music. It's essential to have an up-to-date demo mix that showcases mixing and music. A minimum of 1 years live experience (at bars or clubs) is required. There are a number of benefits on offer. These include: Free return flights, free room and cheap drinks. Pay is TBN between the hotel and successful DJs. Must be a UK or European passport holder. Please ensure you can commit to a full week. Send a full cover email along with a price quote and the weeks you can do to apply.

Figure 15: Ibiza DJ Job - Djhire.uk.com, 2022

djhire.uk.com/jobs/djs-for-nightclub-in-grand-cayman

Job Info

Location: Cayman Islands, North America

Gig Type: Guest Nightclub DJs

Music: House, EDM, Hip Hop or RnB

Salary: Fully Negotiable

Job Description

A holiday group with a chain of beach resorts in Grand Cayman is looking for new DJs. Our client would like to start booking up DJs for dates in 2022 and beyond. Gigs will be at the venues Friday and Saturday night events. DJs will play 2 4 hour sets whilst in Grand Cayman. The music brief is for either big room or commercial urban. Genres such as House & EDM or RnB & Hip Hop are the sort of styles our client is looking for. DJs will need at least 1 years proven experience playing live at venues. All applicants will require at least 2 recent DJ mixes on their

Figure 16: Cayman Islands DJ Job - Djhire.uk.com, 2022

Timeline

Figure 17 below outlines the planning process for promotion of single, album and promotional tour.

Week	Week ending	Production and Delivery	Live activity	Promo/Marketing activity
-15	April 25th	Photoshoot for all future pictures and socials		
-14	1 st May	Socials are all working, and the website is live		Artwork is asked for and delivered by independent artists.
-13	8 th May	Teaser video		
-12	15 th May	Socials are increasing slowly		Instagram campaign starts
-11	22 nd May	Make sure that the website has all features available such as email sign up and EPK/Bio available.		YouTube campaign starts/ google ads campaign starts
-10	29 th May	Single released with music video put on video services		Playlisting of on streaming platform with an emphasis on Spotify
-9	5 th June	Distribution is agreed upon, ~~fastrax~~ , ~~cdbaby~~		Blogs will be released around Tom's single and upcoming album
-8	12 th June			Start printing posters as leaflets and use through live events
-7	19 th June	Snippets are released to radio stations around the UK		Small amount of radio promotion
-6	26 th June		2 weeks in Cayman islands ~~Djing~~	Show on social medias that he is international, and he can do his job anywhere
-5	3 rd July	Online website has new information about Tom		
-4	10 th July			Clash and complex interviews
-3	17 th July	Album pre-order is available on streaming platforms		
-2	24 th July		Week in Ibiza ~~dJing~~	
-1	31 st July		Boat Party, London 16 th July	
0	7 th August	Album is released		
+1	14 th July			
+2	21 st July			Spotify playlist promo ends
+3	28 th July			All social campaigns stop promoting unless very successful

Figure 17: Marketing Timeline

Digital timeline

19th June – summer promotion

Time: 7PM BST

On Tom Marlow's website there will be a mysterious small button on the page that only will be visible if spotted correctly within a picture.

This will take them to a questionnaire where if they finish it, they are given a number.

If people text this number, then they will receive a mysterious message that will be an anagram showing the time and date of when a special video will appear on the site.

24th June

The video will appear on the site for a maximum of 10 minutes. This will include a lot of different scrambled numbers throughout a video of Tom and him producing the music.

These numbers will be used in a computer coding manner where a computer can only understand 1 and 0's. This will lead to a file that that will include an audio file with a group of people getting excited for the album up for 10 seconds, while giving hints as to what the music is like.

With this audio file, when put into the audacity application it shows spikes at specific audio segments of the audio file showing numbers for a website with those numbers. This shows a 5 second clip of the chorus of one of Tom's songs.

1st July

There will be a snapchat filter created for Tom with individual letters which can be made into a songs title from the album. This will be placed within the top 10 cities that listen to Tom's music near a famous landmark or special location. This will give the fans instructions to work together and make a hashtag to help each other out. This song title would then be a phrase to use in the search bar of the website. This will lead to a special link in the search bar which if clicked enough will release a date.

8th July

The single would be shown in the album, where it is ordered within the album and the number of tracks, but no names for the other tracks.

9th July

We then start posting on Instagram the other photo shoot pictures, images of posters such as his performances and an enlarged photo of him to stand out on the poster. The theme would be based around summer, so will be a colourful poster with palm trees in the background.

11th July

There will be a set premiere for the album on Tom's YouTube page with extra benefits, such as fan interaction, with community tabs, and donations. This will build anticipation and help with finding out how many people are looking forward to the single on the day.

15th July

A programme will be created on Tom's website where the user must firstly guess things about Tom such as his Hobbies, things he likes and doesn't like, and his relationship status. There are two ways of playing this game, however, if the user gets all the questions right, they are allowed to select a song from the album to play once. If the user got them all wrong, then they would have a random song play from the album. If the user got a few correct, then they would be asked to start again.

19th July

We would use ideas from Bastille's marketing campaigns to create a game within the Instagram stories section. This would be done by having a community poll on the Instagram story section. When they choose, they will be told which link in his biography to follow. There will be different accounts for different outcomes. These outcomes would lead to an account with different outcomes from a short music video. The final account that they interact with would be the music video ending with a different 'riding off into the sunset' moment in movies implying beginning a new, happy life at the end of a story (Dictionary.cambridge.org, 2022).

26th July

On this date the album list would be released to create anticipation for the release of the album.

2nd August

We would release content of Tom Overseas Djing on a boat on his social media pages to create a last push for an exciting summer focused type of aura around his work.

7th August

Album release

Budget

The budget is based on the amount that Tom could put forward for the span of this campaign set at £3100. This includes everything in the budget, however the live events will be paid for by the events managers of those venues. (See Fig 18).

Description	Budgeted Cost (£)	Actual Cost (£)
Artwork	£20.00	£24.01 – See appendix 1
Posters of artwork	£40.00	£28.80 - see appendix 2
Video	£400	£154.88 – see appendix 3
Fastrax	£200	£250 – see appendix 4
CDBaby	£50	£76 – see appendix 5
Social Media Advertising	£420	£525
Website Creation	£100	£162.50 – see appendix 6
Radio Advertising/Placement	£0.00	£0.00
Photoshoot	£250	£279.94 – see appendix 6
Blog and review prices	£300	£330 – see appendix 7
Sending out EPK	£50	£24 – see appendix 8
Merchandise	£150	£150 – see appendix 9
Google advertising/ YouTube	£420	£490
Other video creations	£300	£120 – see appendix 10
Snapshot Filter Price	£400	£150 – see appendix 11
	£3,100	£2765.13

Figure 18: Budget for marketing strategy

All figures for the creation of the budget costs can be found in Appendix.

Conclusion

This report has highlighted that using a marketing strategy framework, has found that a digital world is the more convenient, cost effective, friendly approach to reach a new audience. The outlook for Tom Marlow's artist campaign shows good opportunity for his development, as his new project can reach fans from multiple genres and face competition head on. Having a data-based campaign can improve the overall campaigns effectiveness.

Fans anticipation and data resources can help with the direction of the campaign and how effective it is. It is also important to know that audiences will be segmented so that they can receive personalised marketing, which can influence them from an infrequent consumer, to a fan of the music.

Bibliography

- Arditi, D., 2018. Digital subscriptions: The unending consumption of music in the digital era. *Popular Music and Society*, 41(3), pp.302-318.
- BBC. 2017. *BBC - What is BBC Music Introducing?*. [online] Available at: <<https://www.bbc.co.uk/programmes/articles/5lvdZfbkPG7lbdRvDgtpwB7/what-is-bbc-music-introducing>> [Accessed 13 March 2022].
- Biggin, J., 2021. *What is Branded Merchandise, and Why Is It Important?* - Steel City Marketing. [online] Steel City Marketing. Available at: <<https://steel-city.co.uk/blog/what-is-branded-merchandise-and-why-is-it-important>> [Accessed 2 April 2022].
- BPI. 2022. *2021 in Music: More artists succeed as streaming drives music growth, fuelled by record label investment - bpi*. [online] Available at: <<https://www.bpi.co.uk/news-analysis/2021-in-music-more-artists-succeed-as-streaming-drives-music-growth-fuelled-by-record-label-investment/>> [Accessed 23 March 2022].
- Brandelity. 2022. *The 3 Reasons You Should Be Buying Promotional Merchandise*. [online] Available at: <<https://brandelity.com/blog/the-3-reasons-you-should-be-buying-branded-merchandise/#:~:text=As%20previously%20mentioned%2C%20branded%20merchandise,help%20promote%20your%20brand%20values.>> [Accessed 2 April 2022].
- Carroll, N., 2022. *Using Humor in Your Video Marketing Strategy?* - vidwheel LLC. [online] Vidwheel.com. Available at: <<https://vidwheel.com/2019/04/29/use-humor-in-your-video-marketing/>> [Accessed 2 April 2022].
- Dictionary.cambridge.org. 2022. *ride, drive, walk, etc. (off) into the sunset*. [online] Available at: <<https://dictionary.cambridge.org/us/dictionary/english/ride-drive-walk-etc-off-into-the-sunset>> [Accessed 2 April 2022].
- Dittomusic.com. 2022. *How To Do Influencer Marketing for Musicians & Bands*. [online] Available at: <<https://dittomusic.com/en/blog/how-to-do-influencer-marketing-for-musicians-and-bands/>> [Accessed 13 March 2022].
- Duncan, L., 2022. *9 Music Marketing Strategies That Work In 2022 - Music Industry How To*. [online] Music Industry How To. Available at: <<https://www.musicindustryhowto.com/8-music-marketing-strategies-that-work-in-2019/>> [Accessed 2 April 2022].
- Eventbrite US Blog. 2017. *3 New Stats About Millennials' Taste in Live Music - Eventbrite*. [online] Available at: <<https://www.eventbrite.com/blog/millennials-trends-in-music-data-00/>> [Accessed 13 March 2022].
- Gemtracks Beats. 2021. *What Type of Audience Does Pop Music Appeal To in 2022? | Listener Trends, Niche and Society - Gemtracks Beats*. [online] Available at: <<https://www.gemtracks.com/guides/view.php?title=what-type-of-audience-does-pop-music-appeal-to&id=482>> [Accessed 13 March 2022].
- Grzybowski, A. and Kupidura-Majewski, K., 2019. What is color and how it is perceived?. *Clinics in Dermatology*, 37(5), pp.392-401.
- IşoraitÉ, M., 2020. Digital marketing features. *Int. J. Trend Sci. Res. Dev.*, 5, pp.5-8.
- Johnson, C., 2022. *What is CD Baby?*. [online] MusicGateway.com. Available at: <<https://www.musicgateway.com/blog/how-to/cd-baby-review-what-is-cd-baby-pricing-and-more>> [Accessed 13 March 2022].
- Kantar.com. 2018. *Vinyl sales continue to grow in the UK*. [online] Available at: <<https://www.kantar.com/uki/inspiration/consumer/vinyl-sales-continue-to-grow-in-the-uk#:~:text=Compared%20to%20the%20average%20buyer,stand%20out%20and%20have%20fun.>> [Accessed 13 March 2022].

- Leigh, D., 2009. SWOT analysis. *Handbook of Improving Performance in the Workplace: Volumes 1-3*, pp.115-140.
- Li, L. and Kang, K., 2020. Analyzing shopping behavior of the middle-aged users in tiktok live streaming platform.
- McIntyre, H., 2017. *The New Role Merchandise Plays When Creating A Musician's Brand*. [online] Forbes. Available at: <<https://www.forbes.com/sites/hughmcintyre/2017/04/17/the-new-role-merchandise-plays-when-creating-a-musicians-brand/?sh=7acfd5cf29e6>> [Accessed 13 March 2022].
- Medium. 2017. *Internet music tastemakers: Who are they?*. [online] Available at: <<https://medium.com/@nusoulhubradio/internet-music-tastemakers-who-are-they-525d7caeb89b#:~:text=Essentially%2C%20internet%20music%20tastemakers%20are,is%20required%20of%20the%20platform.>> [Accessed 13 March 2022].
- Munsch, A., 2021. Millennial and generation Z digital marketing communication and advertising effectiveness: A qualitative exploration. *Journal of Global Scholars of Marketing Science*, 31(1), pp.10-29.
- O'Donnell, P. and McClung, S., 2008. MP3 music blogs: Their efficacy in selling music and marketing bands. *Atlantic Journal of Communication*, 16(2), pp.71-87.
- Sarath, E.W., Myers, D.E. and Campbell, P.S., 2016. *Redefining music studies in an age of change: Creativity, diversity, and integration*. Taylor & Francis.
- Shaw, L., 2019. *Bloomberg - Are you a robot?*. [online] Bloomberg.com. Available at: <<https://www.bloomberg.com/news/articles/2019-09-10/concerts-are-more-expensive-than-ever-and-fans-keep-paying-up>> [Accessed 13 March 2022].
- Sherga Jr, R.M., Wei, D., Benson, N. and Javed, F., 2021. Alternative Methods for Deriving Emotion Metrics in the Spotify® Recommendation Algorithm. *SMU Data Science Review*, 5(3), p.3.
- Song Exploder. 2022. *About The Show*. [online] Available at: <<https://songexploder.net/about>> [Accessed 2 April 2022].
- Statista. 2021. *Digital music streaming by demographic UK 2020 | Statista*. [online] Available at: <<https://www.statista.com/statistics/291712/digital-music-streaming-by-demographic-group-uk/#:~:text=The%20survey%20found%20that%20music,from%20the%20age%20of%2044.>> [Accessed 13 March 2022].> [Accessed 13 March 2022].
- Statista. 2022. *Weekly radio listening by age UK 2020 | Statista*. [online] Available at: <<https://www.statista.com/statistics/1012877/weekly-radio-listening-by-age-uk/>> [Accessed 13 March 2022].
- Webster, J., 2020. Taste in the platform age: Music streaming services and new forms of class distinction. *Information, Communication & Society*, 23(13), pp.1909-1924.

Appendix

1. Artwork for cover art

The screenshot shows a Fiverr gig page for a service titled "I will design cover art or music art for you" by a seller named azfar_ali, who is a Level 1 Seller with a 4.9-star rating and 31 reviews. The gig is marked as a "FIVERR'S CHOICE". The main image displays a stylized album cover design featuring a red, cloud-like shape on the left and a black vinyl record on the right, with a small figure floating in the red area. To the right of the image, the package details for "Album Cover Design" are listed: £24.01, including a 3000x3000 design concept, 2 revisions, 4-day delivery, and 1 design concept. A green "Continue (£24.01)" button and a "Contact Seller" button are visible. The browser's address bar shows the Fiverr URL, and the Windows taskbar is at the bottom.

2. Posters for Artwork

The screenshot shows the Vistaprint website's poster design interface. The main image is a poster for "Parker Florists" featuring a "SALE" announcement with "£5 off your first order" and a photograph of pink and yellow roses. On the right, the "Posters" section includes a 4-star rating with 554 reviews. Below this, there are dropdown menus for "Size" and "Quantity" (set to 20 at £1.44/unit), and buttons for "Orientation" (Vertical and Horizontal). A price breakdown shows 20 posters starting at £28.69 (inc. VAT), with a note that delivery is not included. There are two main action buttons: "Browse designs" (Choose one of our templates) and "Upload design" (Have a design? Upload and edit it). The browser's address bar shows the Vistaprint URL, and the Windows taskbar is at the bottom.

3. Fiverr music Video

The screenshot shows a Fiverr gig page for a seller named khalifacyrusuk, who is a 'Top Rated Seller' with a 4.9 star rating from 341 reviews and 7 orders in queue. The gig title is 'I will make you a glitchy, trippy or commercial music video'. The seller's profile picture is a black circle with a white 'k'. Below the title, there is a video player showing a glitchy, trippy music video with pink and blue lines on a dark background. To the right of the video player, there are three tabs: 'Basic', 'Standard', and 'Premium'. The 'Premium' tab is selected, showing a price of £154.88 for a 'Full length music video (3-4 mins)'. The description states: 'I'll create a video with your guidance and advice, I can source my own visuals and/or use your own.' It also mentions '21 Days Delivery' and '1 Revision'. Below this, there is a section 'What's Included' with a dropdown arrow. Further down, there is a 'Choose your plan' section with two options: 'Order once' (selected) and 'Subscribe for 3 months' (with a dropdown arrow). The subscription option includes a note: 'Save 15% every month from your 2nd order'. At the bottom of the plan selection, there is a green button 'Continue (£154.88)' and a link 'Compare Packages'. The browser's address bar shows the URL: fiverr.com/khalifacyrusuk/make-you-a-wavy-trippy-and-glitchy-music-or-promo-video?context_referrer=search_gigs_with_modalities&source=t... The browser's taskbar at the bottom shows various application icons and the system clock at 15:02 on 07/03/2022.

4. Music video distribution - Fastrax

The screenshot shows the Fastrax website homepage. The header features the Fastrax logo, a 'CONTACT' link, a 'LOG IN' link, and a 'Get Started' button. The main heading is 'Music videos: Signed. Sealed. Delivered.' Below this, there is a paragraph: 'Content that's checked, signed-off and securely sent to TV, digital and marketing destinations all from one easy platform.' Another paragraph follows: 'Our delivery packages are available in three simple price plans, saving you more time and money than ever. If you want to know more, give us a call or request a demo.' Below the text is a yellow button 'Get in touch'. To the right of the text, there is a graphic of a television set with a person's silhouette inside, surrounded by colorful lines and dots. Below the graphic, there are logos for various media outlets: MTV, Sublime, Soundnet, BBC, and YouTube. At the bottom of the page, there is a black cookie consent banner that reads: 'Peach uses cookies to allow us understand how the site is used. By continuing to use this site, you consent to this policy. Learn more...'. The browser's address bar shows the URL: peach.me/en-gb/fastrax/. The browser's taskbar at the bottom shows various application icons and the system clock at 15:22 on 07/03/2022.

5. Distribution site - CDbaby

The screenshot shows the CDbaby website's pricing page. The header includes the CDbaby logo and navigation links: MUSIC DISTRIBUTION, BOOST YOUR INCOME, PROMOTE YOUR MUSIC, PRICING, SUPPORT, LOG IN, and a GET STARTED button. The main heading is "PRICING" with the subtext "Make the most of your music release. No annual fees." Below this, there are two main categories: "Release a Single" and "Release an Album". Under "Release a Single", there are two options: "STANDARD SINGLE \$9.95" and "PRO SINGLE \$29.95", both with a "TOTAL MONETIZATION" label. Under "Release an Album", there are two options: "STANDARD ALBUM \$29" and "PRO ALBUM \$69", both with a "TOTAL MONETIZATION" label. At the bottom, there is a cookie consent banner and a Windows taskbar.

6. Website and photography

The screenshot shows the Andrew Mason Photography website. The header includes the website name and navigation links: Biography, The best video, Dell XPS 15, Online Food, 15 Music, Logoff | Sant, CD Baby, Fiverr / Se, About And. The main heading is "andrew-mason.com/about/". Below this, there are three main service categories: "HEADSHOT SESSION", "WEBSITE & ONLINE PRESENCE SHOOT", and "COMPANIES & ORGANISATIONS". Each category has a price and a description of the service. The "HEADSHOT SESSION" is priced at £175 and includes a studio shoot, 5 retouched images, and unlimited lighting. The "WEBSITE & ONLINE PRESENCE SHOOT" is priced at £325 and includes a studio or location shoot, 10 retouched images, and a website & online presence package. The "COMPANIES & ORGANISATIONS" service is priced from £450 and includes a fully managed shoot, pricing depends on the number of people and photos, and includes help with organization and shoot brief. On the right side, there are three testimonials from clients: Beatrice Langford-Powell, Tom McCormick, and Mathieu Lalain. At the bottom, there is a Windows taskbar.

7. Blog writing services UK

BLOG WRITING SERVICES UK

OUR STORY | SAMPLE CONTENT | BLOG WRITING SERVICES | FAQ | GET IN TOUCH | PRICING

Words per article
1000
We recommend 1000 words per article.

Articles per month
3

I'D LIKE TO PROVIDE MY OWN TOPICS | I'D LIKE YOU TO CREATE THE TOPICS

I'd like my writer to be...
PROFESSIONAL WRITER | SPECIALIST WRITER WHO IS AN EXPERT IN MY FIELD

Ensuring a higher level of detail and comprehension that speaks in the language of industry experts. Crafted in your brands' tone of voice & optimised for SEO.

This is ideal for those covering highly technical subjects or areas where industry-specific knowledge is essential.

Total price per month
Total (in GBP): £ 330.00
Total (in USD): \$ 425.60

Your Price Includes:

- ✓ Data-driven content planning & keyword research
- ✓ Exceptional native English-speaking blog writers
- ✓ SEO friendly content in your tone of voice
- ✓ Continuity, automation, and scalability un-attainable with freelancers & platforms
- ✓ Campaign level goal setting: allowing us to build your brand as a thought leader
- ✓ Dedicated account manager, writers, SEO experts and marketing strategists assigned to all customers
- ✓ Service health checks, to ensure you're getting tangible results from our services

8. EPK distribution site – Musosoup

What do you pay for?

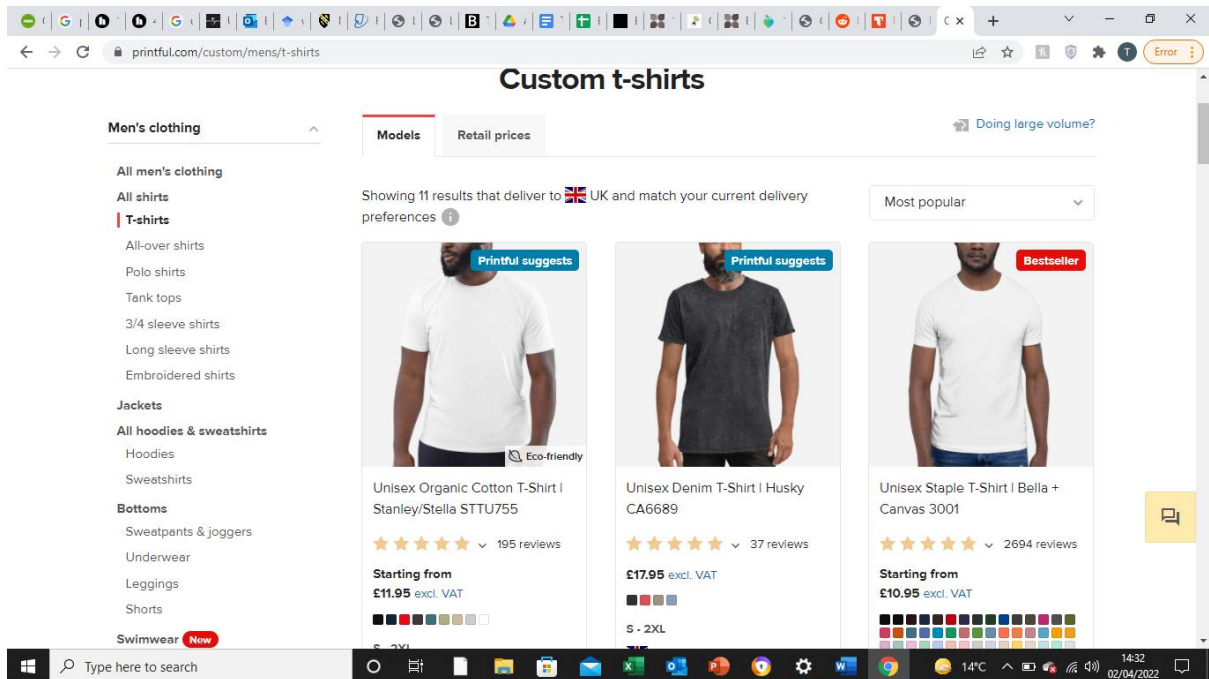
If your music is approved by our team and deemed a good enough quality to get a good level of success with our curators, you'll pay a **one off payment** of £24.

Out of this £24, **£7.50 goes into funding the curators**, and the rest goes towards funding our team to keep the platform running and growing, adding more and more curators to listen to your music, every day.

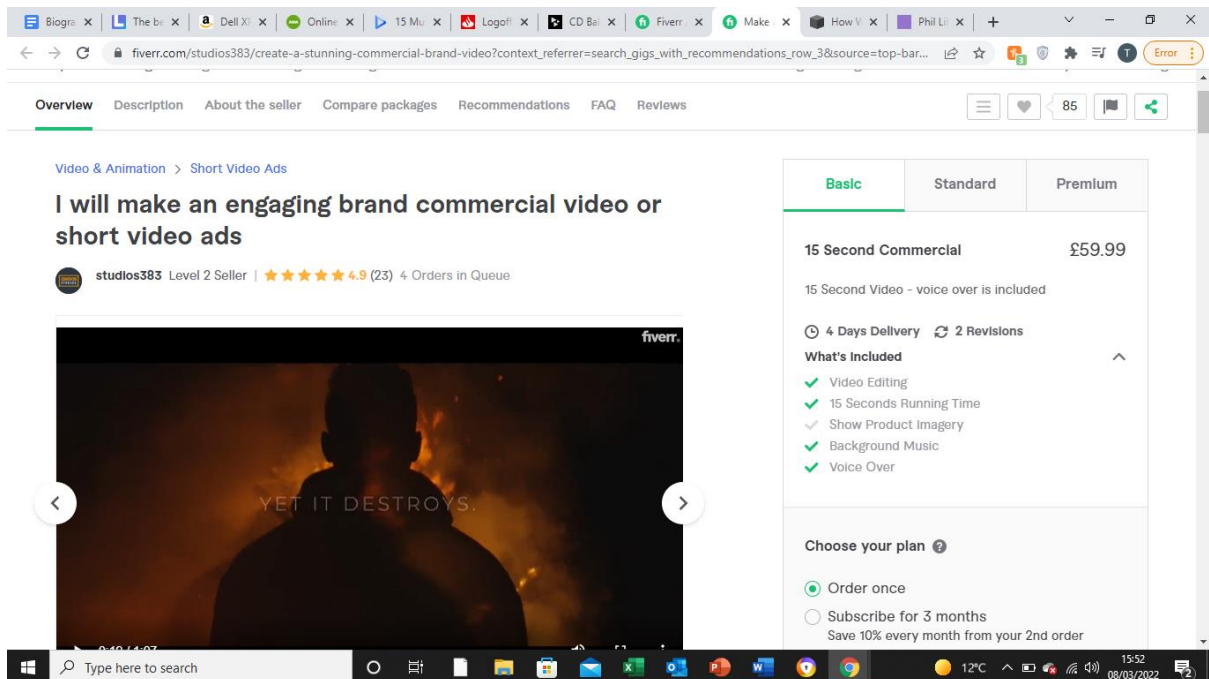
When set up, you will get the option to choose Coverage (no further payments) or Coverage**Plus** (optional further payments).

Submit Now

9. Printful, print on demand service



10. Other necessary video creations - Fiverr



11. Snapchat Prices for landmark stickers/filters

< businessnewsdaily.com/10477-make-snapchat-geofilter-for-business.html#:~:text=Snapchat%20Geofilters%20are%20fairly%20inexpensive,event%20in...

- What are Snapchat Geofilters?
- Examples of Snapchat Geofilters
- How do you make your own Snapchat filters?**
- How much is a Snapchat business filter?
- What software can I

example, you can set it up at a pop-up location or a convention you're attending to draw people in. In the filter, you can inform users where they can find your business, such as, "[Your business" name] at CES booth #108."

How much is a Snapchat business filter?

Snapchat Geofilters are fairly inexpensive yet provide a lot of value. The average cost of a geofilter over 22,000 square feet can run from \$5 to \$20.

Snapchat charges per geofilter. For \$5, you get about 8 hours for an event in a major city. For \$30, you get up to 25 hours for an event and about 81,000 square feet.