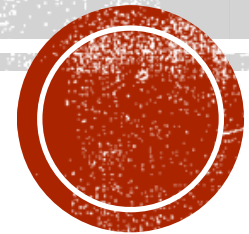


# CHLOË RONA MARKETING STRATEGY — ALBUM #3



# ARTIST AND PROJECT SUMMARY

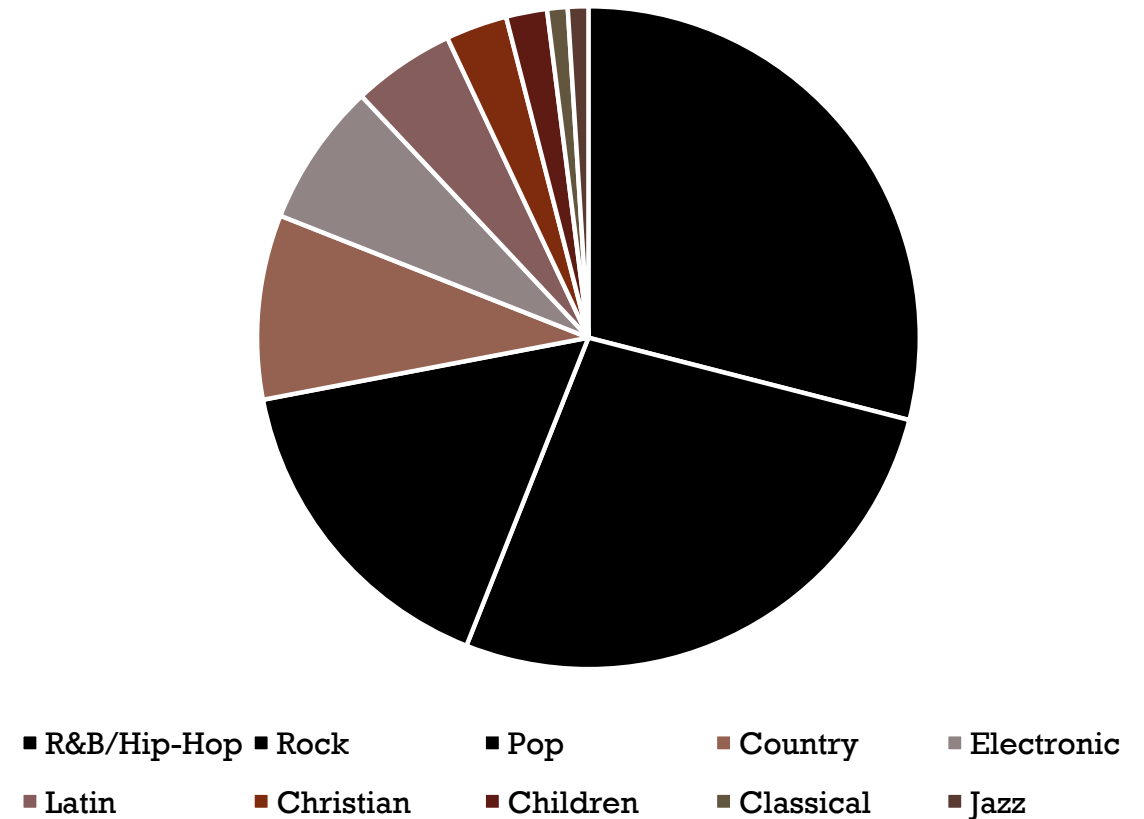
- Chloë Rona is a pop artist with a sound that infuses elements of R&B, hip-hop, and rock.
- She has a strong visual brand and sense of style, along with a clearly defined ethos and relatable personality
- This marketing plan covers her third studio album, Pieces, due for release in November
- Campaign Objectives: maximise exposure, consumption and sales for key singles and album release



# ADDRESSABLE MARKET

Market Share of Revenue by Genre, US 2017

- Having a crossover sound with pop, rock, R&B and hip-hop elements enables Chloe to potentially appeal to a wide consumer base.
- It also opens up the possibility of more routes to market, collaborations with others artists, and a range of brand partnerships, and live performance opportunities.



Neilsen, 2017



# CONSUMER SEGMENTING

Chloe has mass appeal across demographic and psychographic groups due to her crossover sound that encompasses elements of pop, hip-hop, R&B and rock.

In devising a marketing strategy for Chloe, there are three main segments that are addressed:

Core fan base: 10 to 25 years old, resides primarily in metropolitan cities, drawn to and identifies with Chloe's personality and style in addition to music, digital native who is addicted to Instagram, into fashion and tattoos, low disposable income but sees artist as aspirational lifestyle brand so is more likely to spend, prioritizes experiences over products

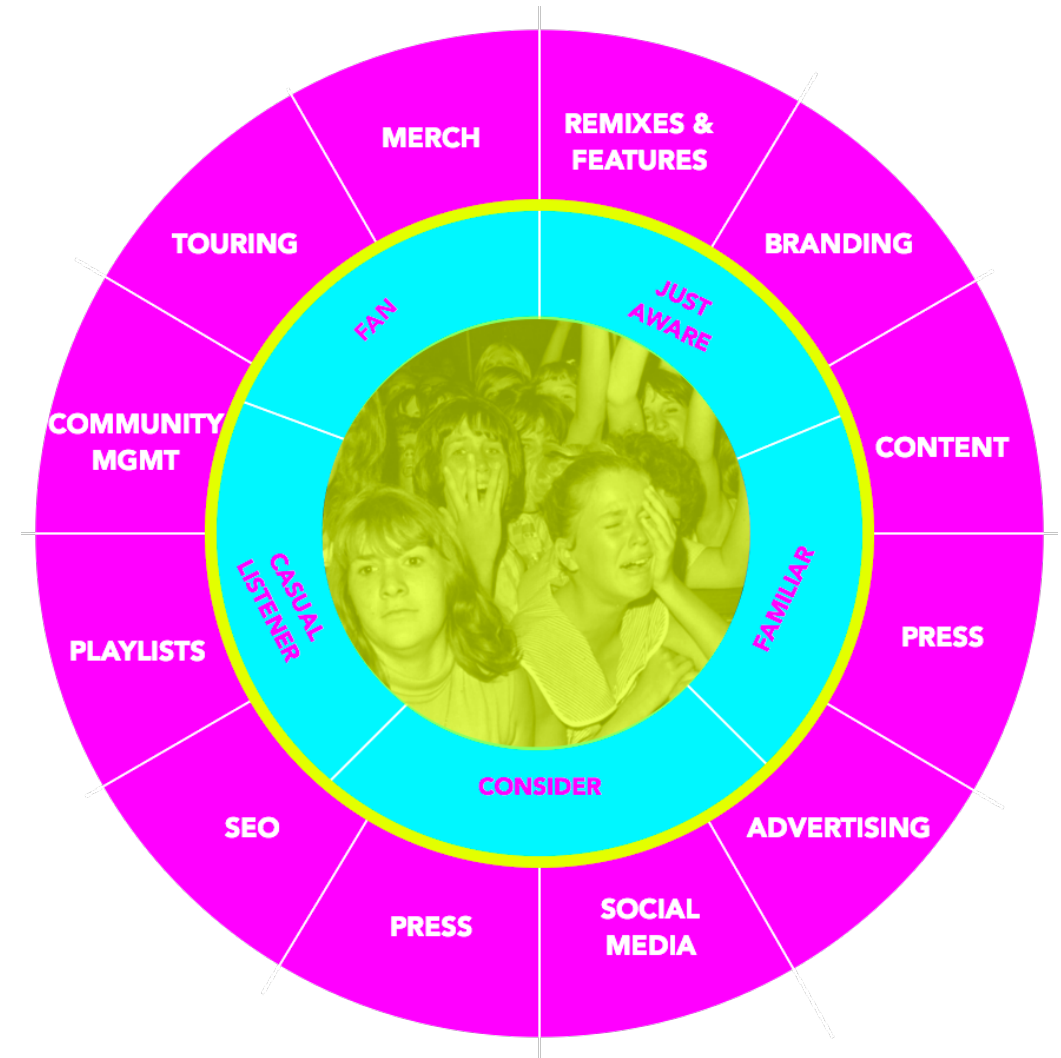
Casual fan base: 20 to 35 years old, resides in metropolitan cities or rural areas, drawn to Chloe's music and has positive perception of overall brand, digitally connected but not addicted and may follow artist on social media or streaming platforms, medium disposable income but needs convincing reason to spend

Mainstream fan base: 10 to 50 years old, resides anywhere globally but primarily in western countries, listens to the radio as primary mode of music discovery and consumption, drawn to Chloe's catchy songs but lacks awareness of overall brand persona, primarily uses Facebook and consumes traditional media such as TV, variable disposable income but doesn't prioritize spending on music



# CONSUMER JOURNEY

- This chart puts the audience in the middle and outwardly reflects five stages of fandom; Just Aware, Familiar, Consider, Casual Listening, and Fan
- These stages correlate to strategies that are most effective and will be employed to reach those fan categories



Horsburgh (2017)



# CAMPAIGN STRATEGY OVERVIEW

- The campaign will begin in March and culminate in November with the release of the album. An extended lead time will enable us to target a coveted #1 single over the summer, while trickling out content and singles throughout the year to maintain prolific visibility. This will culminate in the November release of the album that is intended to take advantage of the holiday period and coincide a tour on sale for the following year
- The intention is to gradually 'build' the album, releasing a majority of songs as singles ahead of the album release. By monitoring analytics surrounding streaming, sales and media impressions, the campaign can be refined and recalibrated throughout to focus resources efficiently and at the right time



# TIMELINE

- February/March – Asset development, begin teasing upcoming releases to core fan base with visuals across social platforms
- April – Single release, music video, continuous flow of content across social platforms, high mainstream media visibility (TV/radio), focus on radio and playlisting, high concentration of advertising spend geared at driving single streams
- May – Remix releases to broaden appeal and drive chart position for single, continue heavy radio focus, media visibility, social content
- June – New non-mainstream targeted single, music video, continue heavy radio focus for first single, social content, festival appearances, focus on U.S. market with radio/promotional visit



# TIMELINE CONTINUED

- July/August – Festival appearances, exclusive fan-first free concerts and fan-centric brand activations, cross-genre feature on other artist's song, select media appearances
- September – New single and music video targeted at radio, high media visibility, music video, high concentration of advertising spend geared at driving single streams, art installation
- October - high concentration of advertising spend geared at driving single streams
- November – Tour Announcement, Album release, high advertising spend, high media visibility (TV/radio), high social presence, brand activations
- December – High advertising spend, drive album sales and ticket sales via bundling



# KEY STRATEGY AREAS

- **Media:** The strategy is to maximise visibility during key periods: during the promotion of the first single and prior to the album release. TV appearances/performances (Jools Holland/SNL) will be prioritised
- **Live performances:** The strategy will be to underserve the market ahead of extensive touring next year, playing only select summer festivals
- **Advertising:** A large portion of the budget will be spent on advertising. Advertising spend primarily focus on key moments in the campaign; the first single and second single releases and the album release. Social media advertising will focus on retargeting 'casual' fans and used to follows and streams on streaming platforms. Mainstream fans will be targeted by TV, radio and outdoor advertising
- **Social:** Social media will be used maintain visibility and to engage with fans, in addition to being a vehicle for sharing the visual narrative of the campaign. Authentic influencer interactions and collaborations will be sparingly but effectively devised



# KEY STRATEGY AREAS CONTINUED

- **Brand Activations:** Appropriate and authentic brand partnerships (lifestyle, fashion, tattoos) will be selected and integrated into campaigns in an engaging manner and avoid a 'hard sell'
- **Remixes and collaboration:** Remixes will be commissioned from influential electronic artists in order to broaden appeal. A version of the lead single with a collaborative feature from a mainstream hip-hop act will also be released. Furthermore, collaborations with Latin American and Korean/Japanese acts will be used to broaden international appeal
- **Radio:** Radio will be a key component of the campaign for reaching mainstream audiences. In addition to pop radio, hip-hop and R&B radio will be targeted with the hip-hop feature
- **Streaming:** Engagement is vital in today's market, so building streaming followers and pre-saves will be a key priority throughout the campaign. Since 5 singles will be released ahead of the album launch, each single will get added to previous releases



# BUDGET

|                    |                                  |          |
|--------------------|----------------------------------|----------|
| Content Production | Album Production                 | £50,000  |
|                    | Visual and Video Content         | £100,000 |
|                    | Remixes/Features                 | £10,000  |
|                    | Merchandise                      | £10,000  |
| Media              | Digital Advertising              | £150,000 |
|                    | Print/TV Advertising             | £200,000 |
|                    | Influencer Marketing             | £10,000  |
|                    | Publicist and Related Activities | £25,000  |
| Radio Promotiun    | Pop                              | £100,000 |
|                    | Urban/Rock                       | £20,000  |
|                    | Club Servicing                   | £10,000  |
| Performance        | Tour Support                     | £20,000  |
|                    | Promotional Appearances          | £10,000  |
|                    | Showcases & Fan Events           | £20,000  |
| TOTAL              |                                  | £730,000 |



# REFERENCES

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- Nielsen (2017) Mid-Year Report. Available at:  
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