Justine Perret

Student Number 2104328

BMTY7003 Entertainment Marketing

Report

Discipline Tutor: Tim Ferrone

1.0 Introduction **3**

2.0 Marketing Strategy **4**

2.1 Artist Profile 4

2.2 Brand Identity and Positioning 6

2.3 Market Analysis 8

2.4 Target Audience 9

2.5 SWOT Analysis and USPs 13

2.6 Competitors 14

2.7 Media Mix 15

2.8 Aims, Success Factors and KPIs 16

3.0 Release Strategy **18**

3.1 Assets 18

3.3 Timing 21

3.4 Campaign Contents 23

3.5 Merchandise 26

3.6 Tastemaker Promotion 28

4.0 Live Promotional Tour **30**

5.0 Marketing Budget **31**

6.0 Conclusion **31**

7.0 References **32**

8.0 Appendices **36**

8.1 Album Concept 36

8.2 Track List 36

8.3 Lyrics 37

1.0 Introduction

This report is a marketing plan for VALE's debut album "Go Figure" and accompanying rebranding. This campaign is about establishing VALE's brand through social media and live shows. This report includes marketing concepts and competition analysis to support its campaign strategy.

Eight out of ten songs from "Go Figure" are available for listen **here** and include demos and voice recordings. The track list as well as lyrics and narrative to all the songs are available to view in the appendices of this report.

2.0 Marketing Strategy

2.1 Artist Profile

VALE is a pop artist who will be rebranding by releasing a series of singles building up to her debut album “Go Figure”. Previously a dark pop artist, VALE is now aiming for a more upbeat, fun and lighter sound. VALE currently has just over 1,400 followers on Instagram and over 30,000 followers on TikTok.

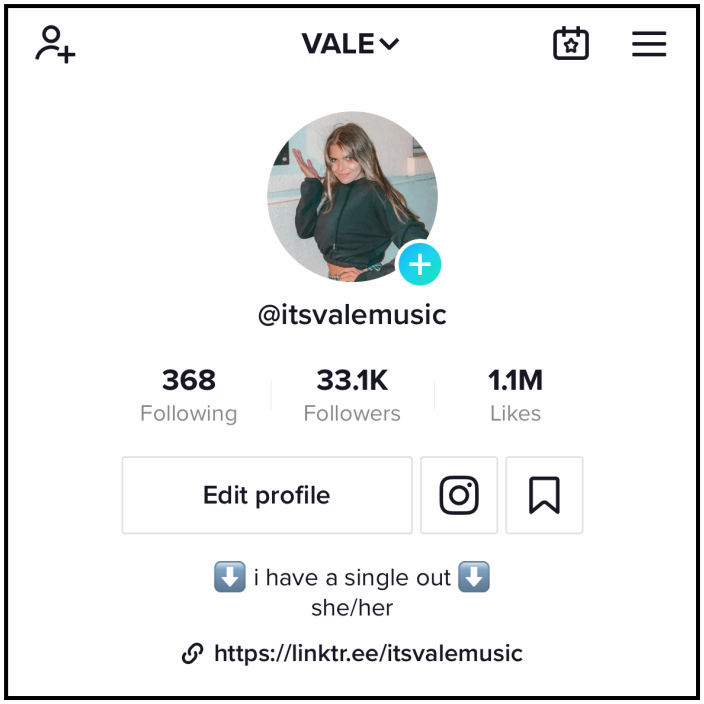


figure 1: VALE’s TikTok Profile (TikTok, 2022)

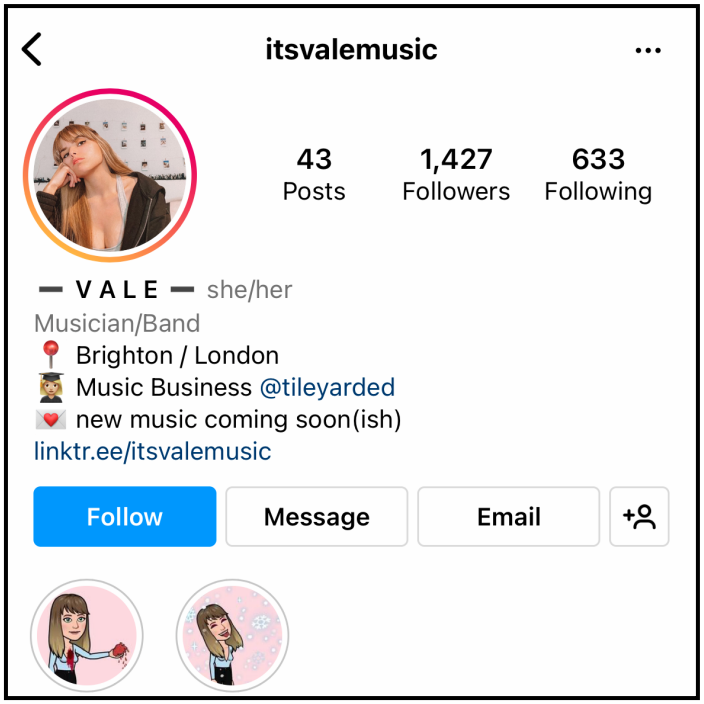


figure 2: VALE’s Instagram Profile (Instagram, 2022)

With this rebranding, VALE needs the focus to be on her music and on her brand. Taking inspiration from similar artists, which I will go into more detail in a later section, I have decided to write her Spotify bio in the first person as it makes it more authentic and relatable.

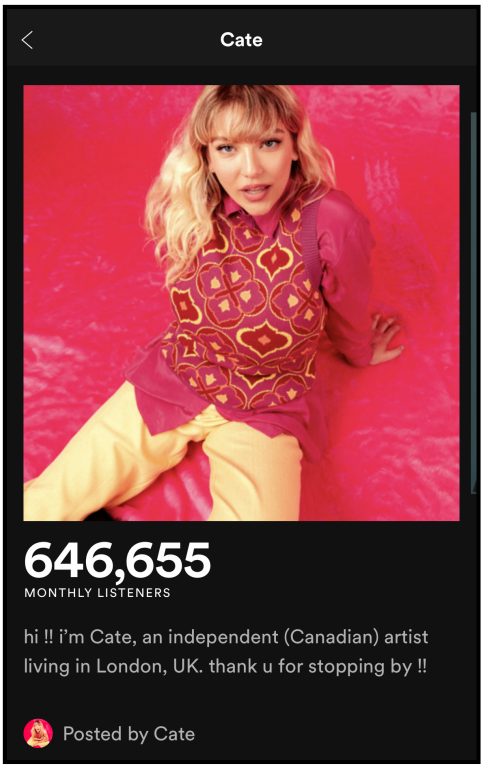


figure 3: Cate's Spotify Profile (Spotify, 2022)

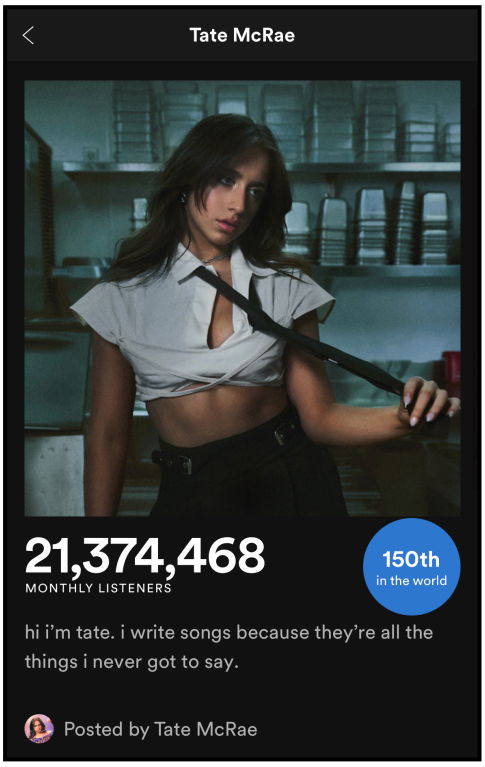


figure 4: Tate McRae's Spotify Profile (Spotify, 2022)

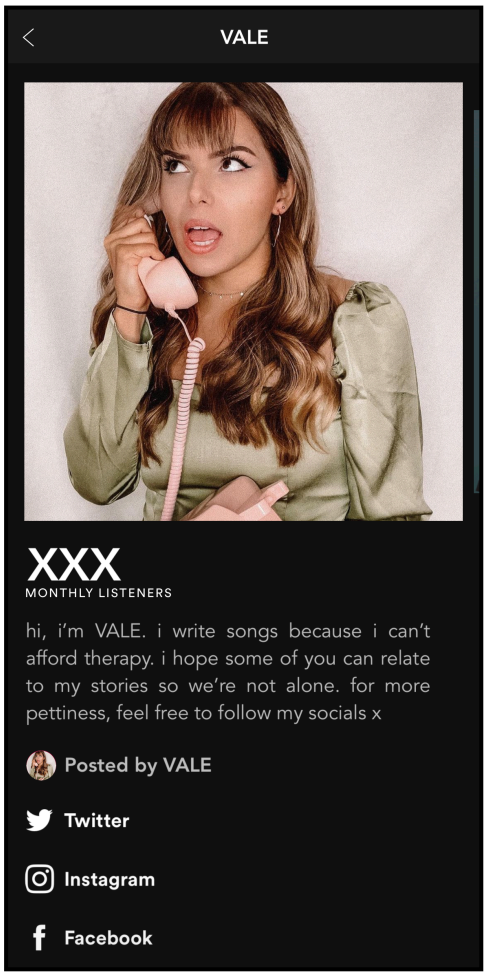


figure 5: Proposed VALE Spotify Profile

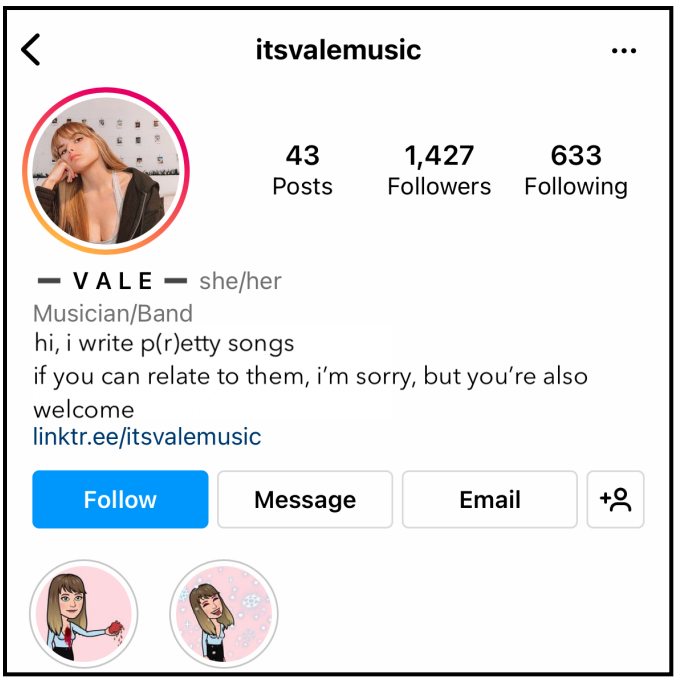


figure 6: Proposed VALE Instagram Profile

2.2 Brand Identity and Positioning

Kapferer's Brand Identity Prism covers "the six facets which define the identity of a brand as well as the boundaries within which it is free to change or to develop" (Kapferer, 2012, p.163).

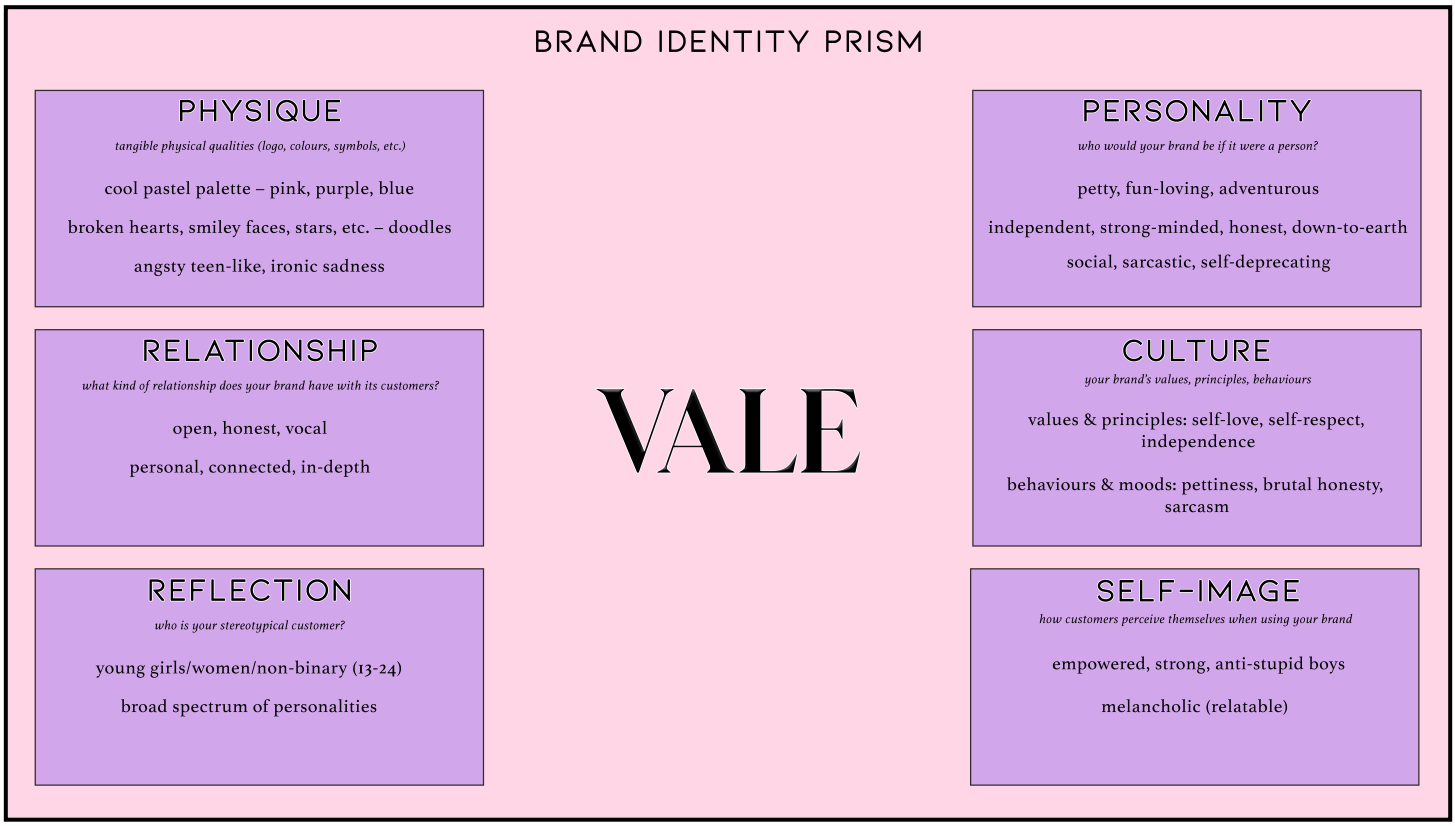


figure 7: VALE Identity Prism

According to Ott (2014, p.12), brand positioning involves "defining what you do, how you do it, why you do it and who you do it for". In addition to the Brand Identity Prism, it is important to determine these factors:

- **Why do music?** For VALE, music is a means of expression as well as a coping mechanism. With her music, VALE hopes to bring her fans an outlet and something to relate to. Her songs are just as much about others as they are about herself.



figure 8: VALE Press Shot

- **Why this genre?** Pop is VALE's favourite genre; it allows for a lot of freedom. Pop songs can be upbeat and fun as easily as they can be sad and deep. This broad spectrum gives VALE the opportunity to always be authentic as she does not have to adhere to any guidelines in terms of sound.

- **What is the narrative?** VALE is classically trained, but she got bored of the strict rules of classical music. She is all over the place with her music just as she is in her head. She is sarcastic and self-deprecating, which her music reflects. She writes songs from experience with complete honesty and is unapologetically herself. The key word is "petty".

2.3 Market Analysis

The recorded music market is still growing steadily, despite the Covid-19 pandemic, with streaming (both subscription and ad-supported) making up for increasingly substantial parts of the overall revenue.

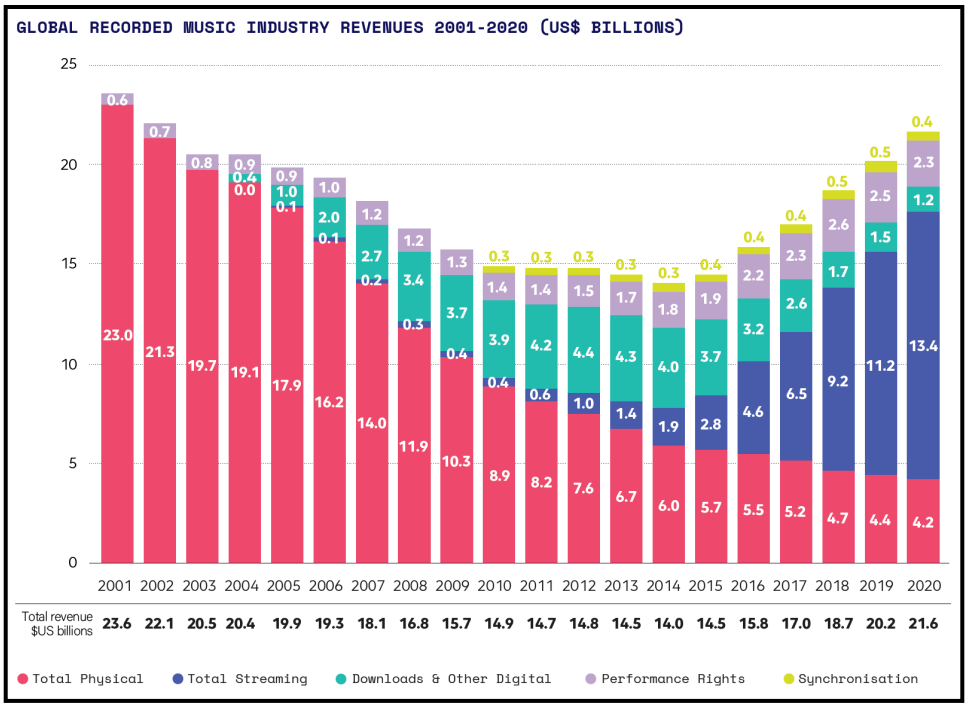


figure 9: Global Recorded Music Industry Revenues 2001-2020 (IFPI, 2021a, p.11)

- With a sustained rise in paid subscription streaming revenues, “the global recorded music market grew by 7.4%” in 2020 (IFPI, 2021a, p.11). 78% of people use streaming services to listen to music (IFPI, 2021b, p.8).
- TikTok is extremely influential for its ability to make songs go viral, but it is also increasingly exposing consumers to new niches and “niche is the new mainstream” (Cirisano, 2021).
- TikTok is also used for music discovery as much as Spotify (Whateley, 2022).
- Playlists are crucial in the launch of a new song (Mulatto, 2020, quoted in Aswad, 2020).
- Pop is the most popular genre (IFPI, 2021b, p.15).

2.4 Target Audience

While VALE's current audience is not a reliable measurement to take into account. This is a rebranding campaign and with the small number of streams on her only single so far, it is impossible to draw relevant conclusions. Additionally, most of her Instagram audience is unrelated to her music. However, it is still interesting to have a look at to know what the starting point is.

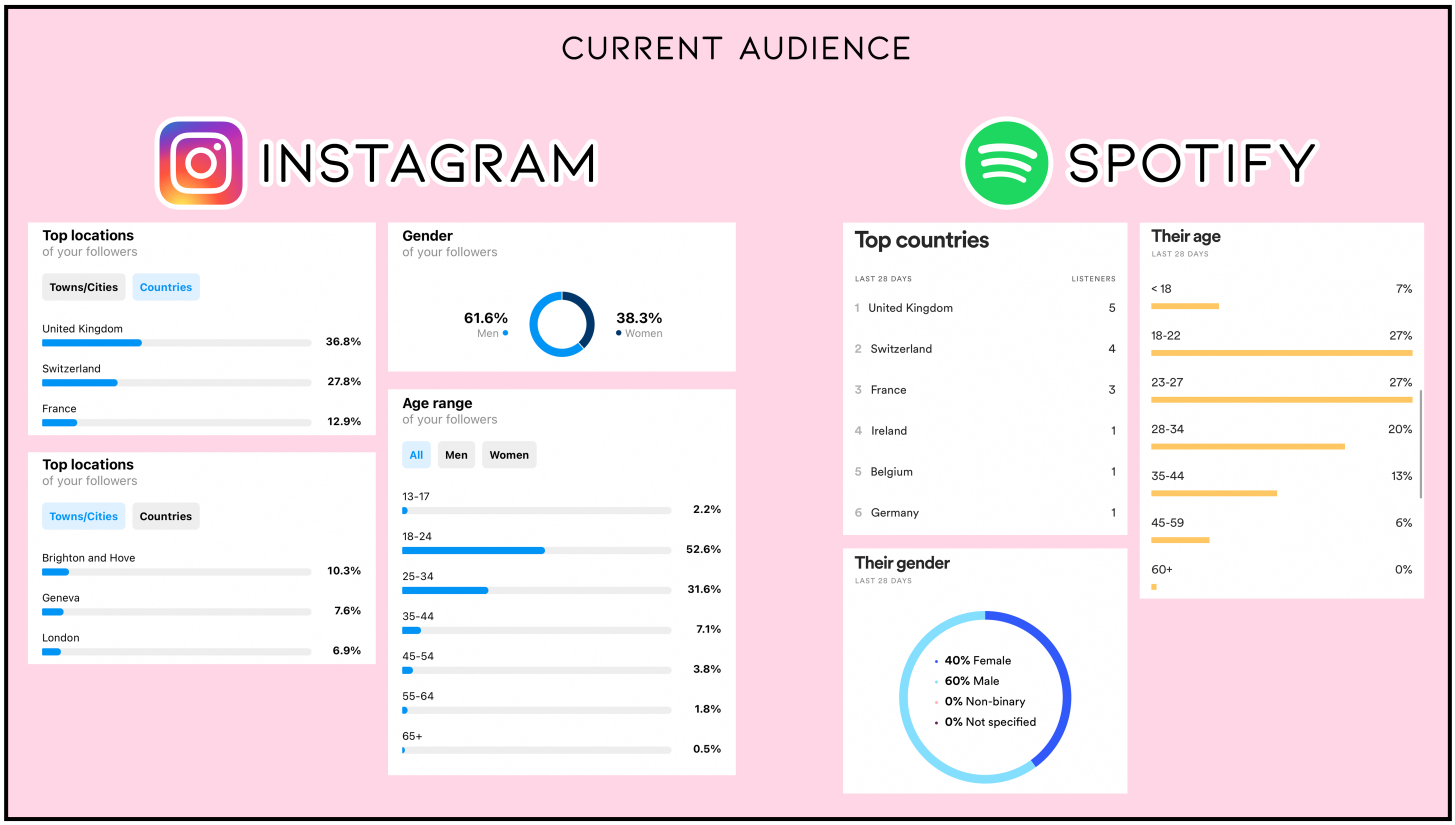


figure 10: VALE's Current Audience

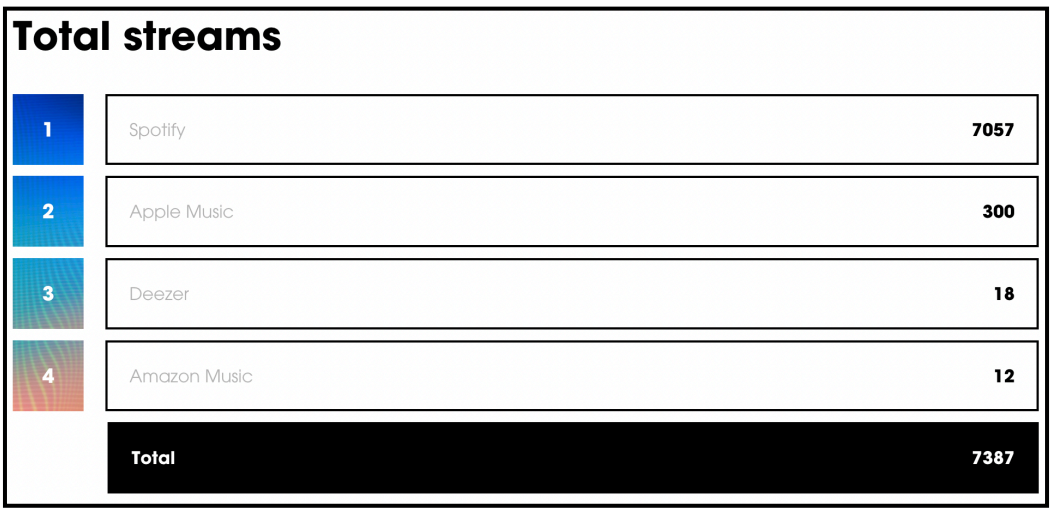


figure 11: VALE's all-time streams

Looking at competitors' audiences is an efficient way of beginning to outline a target audience (Harvey, 2021). For this reason, we will be looking at several similar artists' demographics: Olivia Rodrigo and Tate McRae, two artists with significant international reach, as well as Maisie Peters and Cate, two artists with smaller audiences.

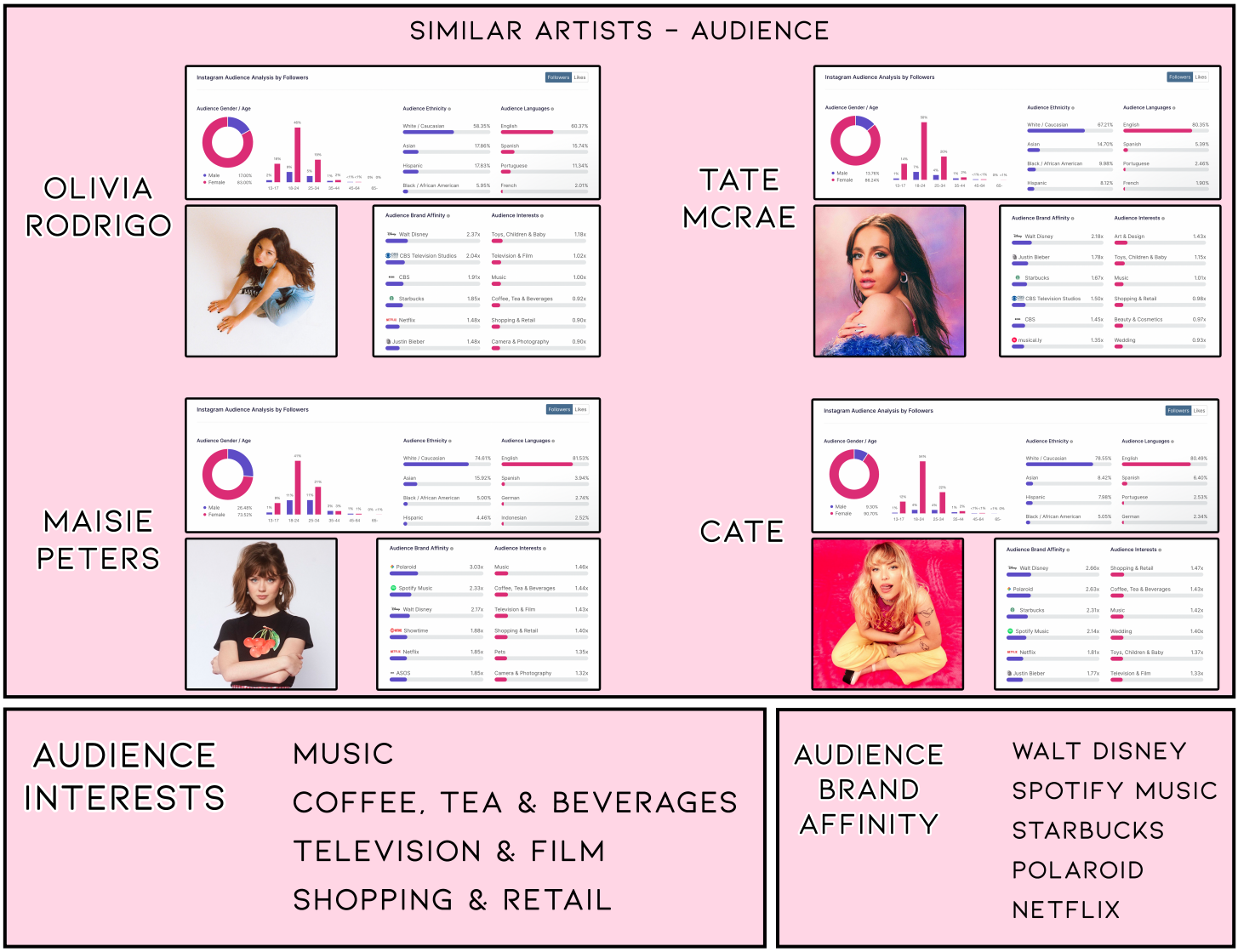


figure 12: Competitor Audience Analysis (Chartmetric, 2022)

Overall, VALE's competitors' audience is 83.25% female and 96% between the ages of 13 and 34 years old. For all of them, the biggest demographic is **women between 18 and 24 years old**. Their fans' shared interests are music, mostly Spotify, coffee shops such as Starbucks, television and film such as Walt Disney and Netflix, and shopping.

To gain a more in-depth overview of VALE's target audience, we will apply the "4 basic types of audience segmentation" (Yieldify, 2022). According to Struhl (2013, p.5), with market segmentation, "the organisation may increase sales and profits beyond those that can be obtained by assuming the market is homogeneous".

DEMOGRAPHIC	PSYCHOGRAPHIC	GEOGRAPHIC	BEHAVIOURAL
• Age • Gender • Ethnicity • Income • Level of education • Religion • Profession/role in a company	• Personality traits • Hobbies • Interests • Life goals • Values • Beliefs • Lifestyles	• Country • Region • City • Postal code	• Spending habits • Purchasing habits • Browsing habits • Interactions with the brand • Loyalty to the brand • Previous product feedback

DEMOGRAPHIC	PSYCHOGRAPHIC	GEOGRAPHIC	BEHAVIOURAL
• Broad age: 13-34 • Narrow age: 18-24 • Gen Z, New Millenials, DINKies • Mostly female • Mostly white/ caucasian • All incomes & backgrounds	• Interests: music, shopping, TV & film • Beliefs: feminist • Values: freedom, empowerment	• UK • Switzerland • France	• Big consumers of music • Big consumers of trends: Starbucks, Netflix • Loyal to original brands

figure 13: Audience Segmentation

VALE's target audience is young, fun, adventurous females without kids. The typical consumer is a music lover interested in technology and fashion. The target demographic, Gen Z and Millenials, have similar characteristics when it comes to their shopping preferences and behaviours. They both value company responsibility, authenticity and

social causes as well as low price. However, Gen Zers place more worth on convenience and personalised experiences while Millenials value customer experience and discounts above all else. Both generations shop both online and in-store, which makes omnichannel marketing crucial in reaching them.

	GEN Z	MILLENIALS
MAIN CHARACTERISTICS	• 1997-2010 / 12-25 years old • affinity for technology	• 1981-1997 / 25-41 years old
PERSONALITY	• strong belief in social causes and corporate accountability • untrusting nature • financially pragmatic due to the Great Recession and Covid-19 • individuality • value complete authenticity and transparency	• belief in social causes and corporate accountability • optimistic • value authenticity
SHOPPING BEHAVIOURS	• likely to shop via social media • price-conscious – low brand loyalty • informed consumers • top buying factors: choice, availability, convenience, value • high expectations for service and quality	• mix of shopping channels • value customer experience above all else • moderate brand loyalty and emotional connection to brands • focus on discounts rather than reputation, recommendation and quality
HOW TO TARGET THEM	• personalised rewards and experiences • digital experiences • innovation • long-term value and smart investments • omnichannel marketing	• customer-centric experience • custom discounts • word-of-mouth • omnichannel marketing

figure 14: Gen Z vs Millenials (Bewicke, 2021a; Bewicke, 2021b; Young, 2021; Costin, 2019)

2.5 SWOT Analysis and USPs

The following SWOT analysis provides an overview of VALE's focus points in the current market.

STRENGHTS	WEAKNESSES
• small following on social media, but engaged (10%+) and dedicated • current and relatable music • 30k+ following on TikTok • DIY artists are popular at the moment	• already a well-established network of "TikTok" artists
OPPORTUNITIES	**THREATS**
• rebranding gives the opportunity to start fresh with little precedent • speaks multiple languages, good for international promotion • TikTok trends – grew up with socials	• difficulty of radio play as it's dominated by major labels or charts • "generic" music • not reaching the algorithms • saturated market

figure 15: SWOT Analysis For VALE

UNIQUE SELLING PROPOSITIONS
self-deprecating authentic multi-cultural

VALE is authentic. She is honest about everything, including about when she is dishonest. She is also multi-cultural, being born and raised in Switzerland by an Italian mother and a Swiss father –who spent years living in the U.S.– and having moved to England.

2.6 Competitors

By looking at the “fans also like” section of Cate’s Spotify profile, we can determine other competitors in the early stages of their careers. While Olivia Rodrigo, Tate McRae and Maisie Peters have a similar sound to VALE’s, they are all signed to major labels or their subdivisions.

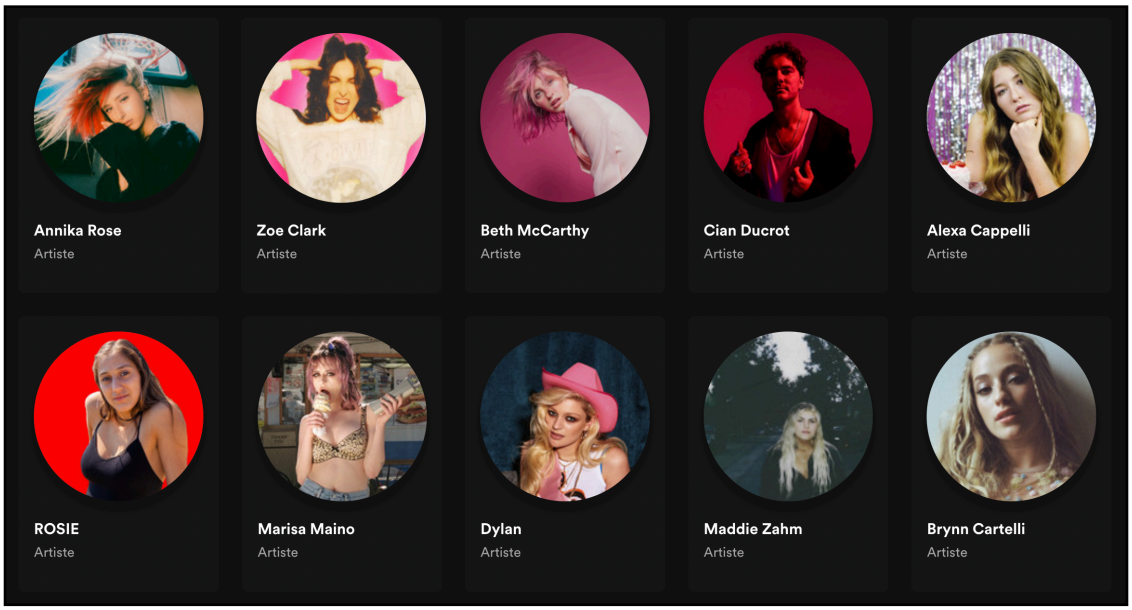


figure 16: Cate’s “fans also like” (Spotify, 2022)

Only a handful of these artists are, like Cate, based in the UK, showing the tearing down of borders that the internet and streaming facilitated (Chernotsky and Hobbs, 2021, p.212).

The unsigned artists related to Cate all have between 200,000 and 300,000 monthly listeners on Spotify. They all gained exposure through TikTok with viral videos promoting their music.

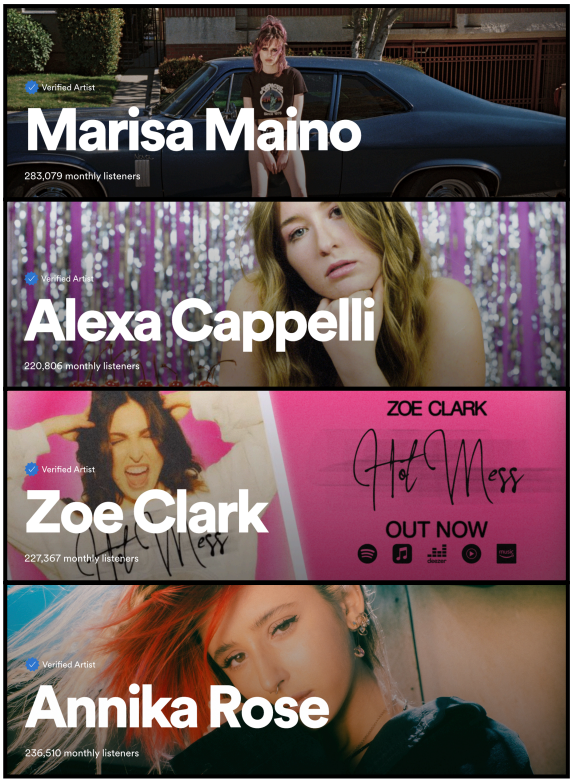


figure 17: Competitors’ Spotify Monthly Listeners (Spotify, 2022)

2.7 Media Mix

This campaign engages all three types of media forming the marketing mix: paid, earned and owned.

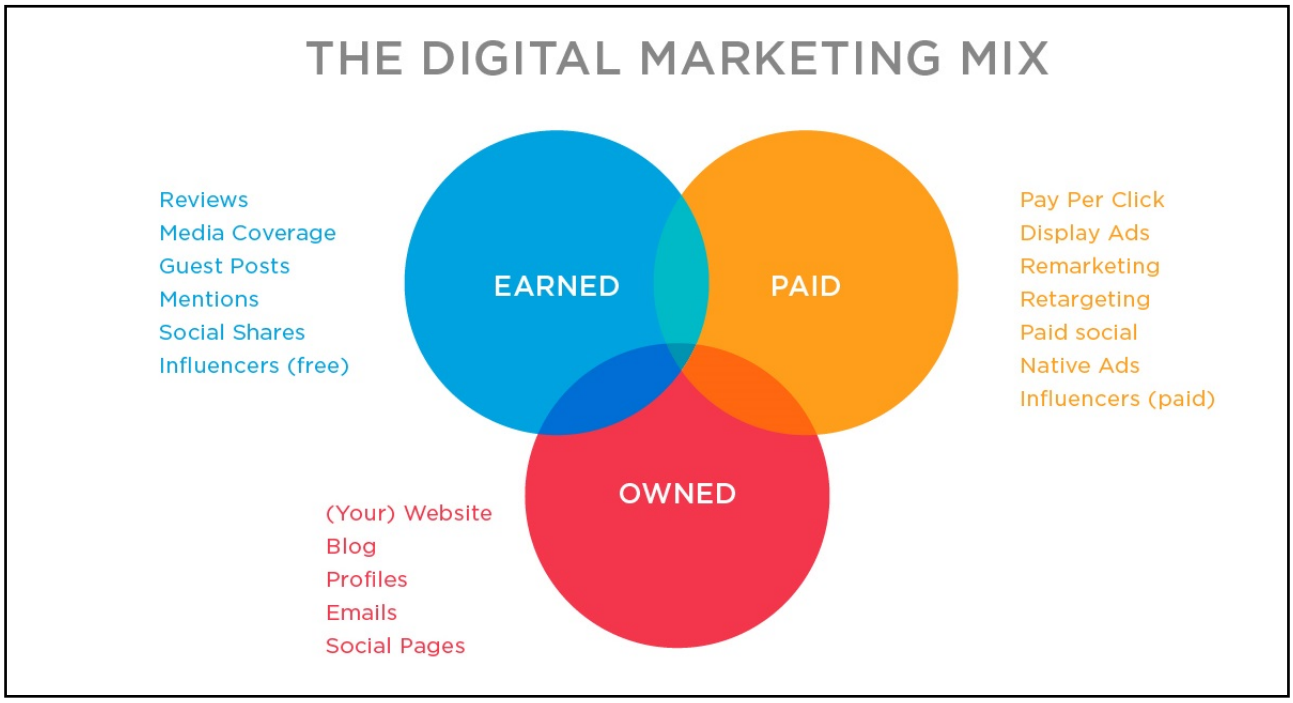


Figure 18: The Digital Marketing Mix (Codesign, 2021)

- **Earned** media: social shares, radio, TV
- **Owned/Shared** media: email addresses, social media pages
- **Paid** media: social media advertisement, influencer posts, blog posts, reviews

The ultimate goal is to have as much owned media as possible and to raise conversion rates. A tracking pixel will help by allowing remarketing to users who have given an email address. After opening an email from VALE, they will receive targeted advertisement for VALE's music and merchandise, encouraging the process of conversion from casual listener to superfan. Additionally, social media advertisement will be set to VALE's target audience.

2.8 Aims, Success Factors and KPIs

This rebranding and marketing campaign will lead to the release of several singles and a subsequent album. The first single should be released in February 2023 and the album should come out in July 2023.

AIMS	SUCCESS FACTORS
establish new brand awareness grow fanbase to some superfans collect owned data	hitting streaming platforms and social media algorithms playlist features good engagement

KEY PERFORMANCE INDICATORS	
SOCIAL MEDIA	• reach **3k Instagram** followers with an engagement rate of minimum **5%** • reach **60k TikTok** followers
STREAMING PLATFORMS	• reach **8k Spotify monthly** listeners • keep **6k Spotify monthly** listeners after the campaign • reach **60k streams** across all platforms for each single • get **2 Spotify-curated playlist** features
DATA	• collect **250 email** addresses
LIVE	• **sell out** one show

figure 19: Aims, Success Factors and KPIs

A high number of Instagram followers does not always translate to success. The engagement rate it more telling. According to Mee (2021), an engagement rate between 3.5% and 6% is considered high and anything above 6% is considered very high. While VALE's current engagement rate is above 10%, it can be expected to go down as her follower count goes up.

TikTok followers are much less meaningful than Instagram followers. While TikTok exposure leads to streaming platform features and influences the charts (In The Know, 2021), an artist's follower count on the platform does not accurately represent their audience. Users tend to see following someone on TikTok as less of a commitment than it is on Instagram. Additionally, the high potential of any video going viral on TikTok thanks to its algorithm leads to a wide fluctuation in followers. This is why the Instagram goal is much lower than the TikTok goal for this campaign.

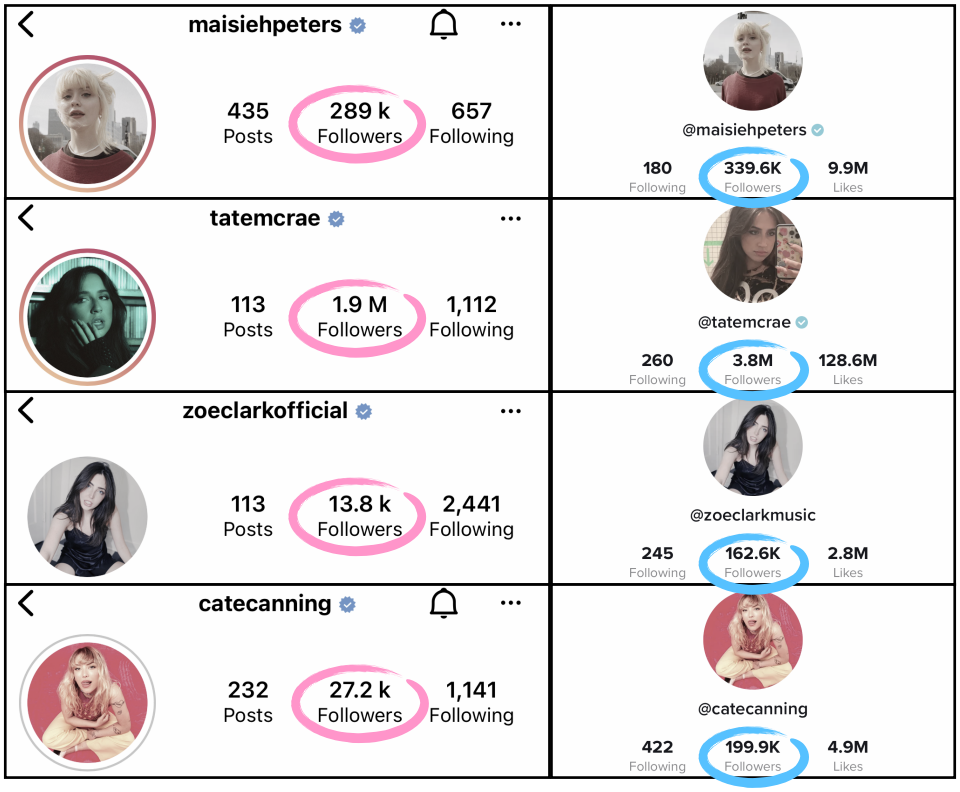


figure 20: Instagram vs TikTok comparison (Instagram, 2022; TikTok, 2022)

Spotify monthly listeners will most likely peak at the time of any release, which is why the initial goal count is higher. The main goal is to keep most listeners engaged after releases and convert as many as possible into real fans who will purchase merchandise and attend shows. Those fans are the ones from whom we are most likely to obtain data such as an email address. Owned data is much more valuable than any other as it gives complete autonomy and freedom from platforms such as social media.

3.0 Release Strategy

3.1 Assets

4 singles

“Good On My Own”, “Stupid”, “Why Does This Hurt?” and “At Least I Look Good Tonight” with accompanying **lyric** and **acoustic** videos and **artworks**

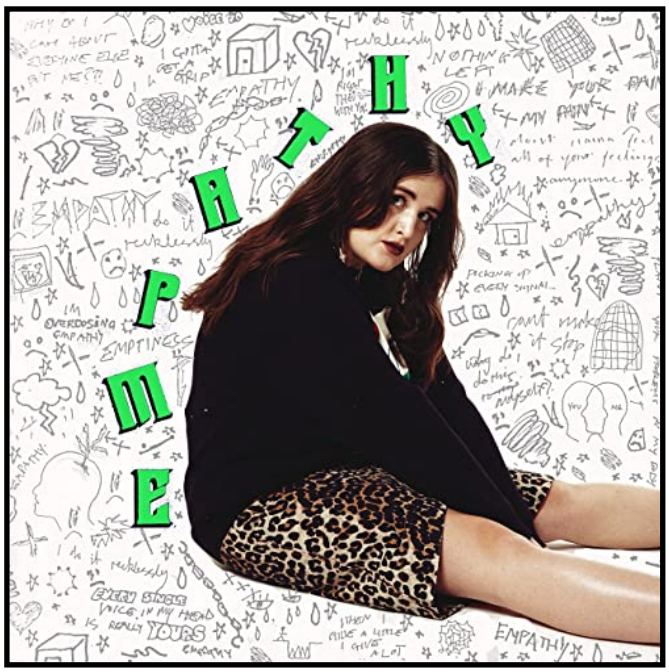


figure 21: Lauren Aquilina “Empathy” Single



figure 22: Good On My Own Lyric Video



figure 23: Good On My Own Acoustic Video

The aesthetic for this campaign is teenage girl diary, with pastel colours and doodle iconography. Lyric and acoustic videos will be released for “Good On My Own” and for “Stupid”, and both will stick to this look. The acoustic videos will be DIY-like, filmed in VALE’s own bedroom, which will relay a sense of authenticity.

album

containing the 4 singles with accompanying **artwork**

The album artwork for “Go Figure” will be clean and simple, colourful and youthful. It will integrate VALE’s brand’s colours and aesthetic.



figure 24: Angèle Press Shot



figure 25: Cate “Love, The Madness” EP



figure 26: Olivia Rodrigo “Sour” Album



figure 27: Sody “I’m Sorry I’m Not Sorry” EP

press shots

The press shots should reflect VALE’s message and personality: fun and ironic.



figure 28: Cate



figure 29: Claire Rosinkranz



figure 30: Beth McCarthy

Electronic Press Kit

VALE

DEBUT SINGLE '*GOOD ON MY OWN*'
OUT 10 FEBRUARY

PRE-SAVE HERE
LISTEN HERE



London-based artist **VALE** announces her debut single titled ***Good On My Own***, out on the **10th of February**. This first project firmly establishes her identity with a pop-driven, upbeat sound, mixing live instruments and electronic soundscapes to create this hypnotizing earworm.

Influenced by the likes of Cate, Maisie Peters, and Tate McRae, she says: "Making GOMO was a challenge that allowed me to discover my worth. It has taught me not to underestimate my power as a woman and as a songwriter."

Good On My Own was indeed a challenge to VALE as it was created not only during a global pandemic, but during a tumultuous period in her personal life. However, these factors came together to shine brightly through this powerful track about heartbreak, self-love, and good old-fashioned pettiness!

Produced by Tom Marlow, the project is primarily DIY. Pulling on friends and family to come together to help make this track was a wonderful experience for the self-made artist. She says of its creation: "Even though it's an anthem for self-love and being better off alone than with the wrong person, this is only true in the romantic sense. I think the song demonstrates this by being the ideal song to put on at your girlie sleepover or a night out with a big group of friends!"

VALE's passion for music started as soon as she could speak. She grew up in Switzerland, where she was classically trained in piano and music theory and taught herself the guitar and ukulele. VALE's family always knew she would pursue a career in music, as she wrote her first song at the age of six –about a mother tortoise looking for her eggs. It came as no surprise when she told her parents that she wanted to move to the UK to study songwriting at BIMM Brighton, which is where she discovered her love for electronic pop music and improved her music production abilities.

VALE has countless stories to tell in the only way she knows how: through music. Keep an eye out for this artist as she reaches new heights with this debut single.



For more info on VALE, contact
itsvalemusic@gmail.com

Follow VALE: @itsvalemusic on all platforms

figure 31: "Good On My Own" Example EPK

3.3 Timing

The campaign will start in January 2023 and the singles will be released every six weeks to maintain momentum while also leaving space for campaign activities and for the audience to begin looking forward to the next single. The album will be released at the end of June. All releases will be digital only as VALE does not have a large starting audience.

	release date	time-related campaign ideas
“Good On My Own”	10 February	make it an anti-Valentine’s Day anthem
“Stupid”	24 March	
“Why Does This Hurt? / “At Least I Look Good Tonight”	5 May	
“Go Figure” (full album)	30 June	use festivals to promote the album

Figure 32: Single Release Dates

The campaign preparations will start in October with photoshoots for the single artworks. The goal is to have all single campaign assets and music finalised by the end of 2022. This allows for time to prepare the album artworks by the end of April while the campaign for the last singles is going ahead. All assets and metadata will be sent to the digital distributor at least two weeks before the time of release to leave time for potential mistakes to be corrected. Social media campaigns for the singles will start two weeks before each release, building anticipation, and end two weeks after, leaving time to reach a wider audience.

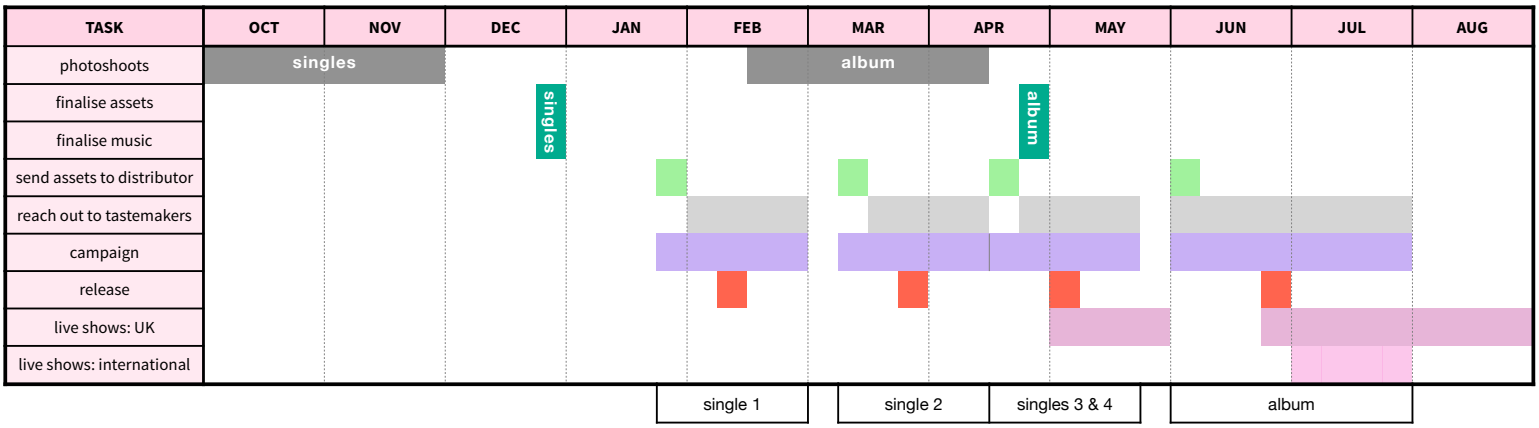


figure 33: Campaign Timeline

Live shows will begin in May with a few local concerts after all singles have been released and VALE's audience has grown. More shows will be spread out over the Summer as well as festival performances and international shows.

3.4 Campaign Contents

While every single will have its own tailored content, a template can be used for social media posts leading up to their releases, which are the impact points.

TIME	CONTEXT	ASSET	PLATFORM
– 14 days (Fri)	single announcement + pre-save CTA	photo	Instagram, Facebook
		video	TikTok, Instagram (Reel), Facebook (Story)
– 11 days (Mon)	single reminder + pre-save CTA	photo	Instagram, Facebook
		video	TikTok, Instagram (Reel), Facebook (Story)
– 9 days (Wed)	single reminder + pre-save CTA	photo	Instagram, Facebook
		video	TikTok, Instagram (Reel), Facebook (Story)
– 7 days (Fri)	single reminder + pre-save CTA	photo	Instagram, Facebook
		video	TikTok, Instagram (Reel), Facebook (Story)
– 4 days (Mon)	single reminder + pre-save CTA	photo	Instagram, Facebook
		video	TikTok, Instagram (Reel), Facebook (Story)
– 3 days (Tue)	3-day reminder + pre-save CTA	photo	Instagram, Facebook
		video	TikTok, Instagram (Reel), Facebook (Story)
– 2 days (Wed)	2-day reminder + pre-save CTA	photo	Instagram, Facebook
		video	TikTok, Instagram (Reel), Facebook (Story)
– 1 day (Thu)	1-day reminder + pre-save CTA	photo	Instagram, Facebook
		video	TikTok, Instagram (Reel), Facebook (Story)
RELEASE DAY (Fri)	release announcement	artwork + misc. content	Instagram, Facebook
		video	TikTok, Instagram (Reel), Facebook (Story)

Figure 34: Single Release Timeline Template

Here are content ideas for social media, user-generated content, streaming platforms and additional assets:

	BEFORE SINGLE RELEASE	AFTER SINGLE RELEASE	BENEFITS
SOCIAL MEDIA	• **photos**: • artwork • BTS • selfies • promo shots • **videos**: • BTS • teasers • Spotify Canvas • TikTok lip-syncing • **stories**: • polls, questions, etc. • **livestreams**	• **photos**: • BTS • selfies • promo shots • **videos**: • BTS • original voice note • TikTok lip-syncing • **stories**: • polls, questions, etc. • **livestreams**	• opportunity to thank fans for their support • raise / maintain hype • BTS content: show authenticity • algorithm boost with regular posting • engagement
UGC	• “guess the melody” **challenge**: make lyrics and stripped-back instrumental available for download in exchange for an email address, have users send their recordings, pick and post favourites	• remix **competition**: make stems available for download in exchange for an email address, have users send their remixes, winners get concert tickets and a shoutout on social media (tangible reward) • before festival season: ask audience what their ideal “anti-stupid boys” **festival lineup** would be	• engagement • “personal connection” to the artist • data collection
STREAMING PLATFORMS	• self-curated playlist of inspirations	• “blend” playlist • collaborative playlist with current favourite songs	• algorithm boost • followers
ADDITIONAL ASSETS		• lyric videos • acoustic videos	• maintain excitement with new content

Figure 35: Content Ideas

The first two singles give opportunities for viral TikTok videos:

	new trend ideas
“Good On My Own”	“white van TikTok challenge”: whenever you see a white van, film yourself shouting the lyrics to “Good On My Own” (“fxxx you and your shxxxx white van”)
“Stupid”	“my God, you’re such a gemini” trend: when your friend / partner / family member does something typical for Geminis

figure 36: TikTok Trend Ideas

The TikTok “I wrote a song” trend will be incorporated with different ideas such as dancing to the song with friends, dancing with strangers on the streets, etc. Most will be filmed in public, reinforcing VALE’s unapologetic brand.

3.5 Merchandise

The merchandise needs to represent VALE's brand and create a sense of community, rather than being about her. The fans wearing VALE's merchandise will be wearing an ideology and beliefs. Tote bags, t-shirts and hats are typical merchandise items. In this case, the red hat is a reference to "Good On My Own" lyrics. These items are easily wearable and do not necessarily look like an artist's merchandise.



figure 37: Merch Tote Bags



figure 38: Merch T-Shirt



figure 39: Merch Hats

Stickers will be distributed for free at live shows, creating a feeling of reward as well as an additional opportunity for exposure. One of the stickers reflects VALE's brand and the other is a bumper sticker with "Good On My Own" lyrics.



figure 40: Pretty Petty Sticker

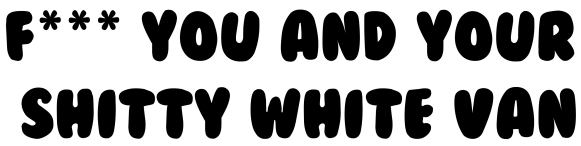


figure 41: Bumper Sticker

The standout piece of merchandise is a sock. Following the theme of “Good On My Own”, the sock will be sold on its own. It will be available to buy on the website with the aim of tricking the fan: the one-sock specification will be stated in small print and most fans will expect to receive a pair of socks. When a fan opens the package, they will find a single sock, a handwritten note from VALE explaining that the sock is “good on its own", a **discount** code for one VALE concert **ticket** and a **voucher** for a free matching sock when attending a show. This will provide an incentive to attend a show, create a sense of community between fans waiting for their matching sock and spark social media conversations.



figure 42: Merch Sock

Most items will be sold through Shopify and printed on-demand by SPOD. SPOD is integrated with Shopify, which is integrated with Spotify, which will make VALE’s artist page a one-stop shop. On-demand printing reduces losses and cancels the need for inventory storage. Merchandise will still be sold at live events. The socks, however, will be made in bulk and kept in inventory so the handwritten notes can be packaged with them and shipped to superfans as long as VALE’s fanbase is small.

3.6 Tastemaker Promotion

	UK	SWITZERLAND	KEY PEOPLE
PLAYLISTS	**Spotify** • songs to scream in the car • for you pop • Feelgood Pop • teen beats • Women of Pop • SALT • Fresh Finds Pop • Indie Top 39 **Apple Music** • New In Pop • Today's Easy Hits	**Spotify** • Swiss Made Hits (switzerland@filtr.com) • Swiss Made	• James Foley: lead editorial, Spotify UK & Ireland • Sulinna Ong: global head of editorial, Spotify • Sara Sesardic: senior music editor, Spotify UK • Dominic Wallace: editor, Spotify UK & Ireland • Timi Sotire: programming and editorial, Apple Music UK • Steve Owen: senior editor, Apple Music UK & Ireland • Ryan Newman: head of editorial, Apple Music UK & Ireland
RADIO	• Radio Reverb (Brighton) • BBC Sussex (Brighton) • Platform B (Brighton) • BBC Introducing • NTS (London)	• SRF 3 • SRF 1 • NRJ Léman • One FM • Radio Lac • Radio Tonic • LFM • Couleur 3 • RTN • RFJ	• Bronwen Latham: host, Platform B • Caitlan King: host, Platform B • Will Flockton: producer, BBC Sussex • Nicky Booty: producer, BBC Introducing • Alex West: producer, BBC Introducing • Tanja Fetz-Spano: producer, SRF3 • Josh Stanning: host, Radio Tonic • Yann Lambiel: host, LFM • Florence Halazy: producer, Couleur 3
ONLINE PRESS	• Gorilla vs Bear (chrismc99@gmail.com) • Velvet Independent • Purple Melon • Essentially Pop • Tune Mag	• 20 Minutes • Tribune de Genève	• Doyle Smith: owner, Velvet Independent • Lorraine Fasler: journalist, Tribune De Genève
TV		• RTS Deux	• Rayana M'zouri: host, RTS Deux

figure 43: Tastemakers

Spotify-curated playlists will be pitched to directly from Spotify For Artists. Additionally, some key people could help to get VALE's singles on playlists that fit her brand. Radio play will be more accessible in Switzerland as the music market is much less

populated and VALE has many contacts there. However, the singles will be pitched to BBC Introducing nonetheless and small, local radios will be targeted for promotion. The first single, “Good On My Own”, will not be pitched to radios unless a radio edit is made to make the song non-explicit.

In addition to these, SubmitHub will be used for influencer promotion, including TikTok videos and Instagram Reels, and MusoSoup will be used for blog and playlist features. Influencers will be picked based on VALE’s brand rather than sheer numbers. “Simply looking at the popularity of the influencer” is a common influencer marketing mistake (Geyser, 2022).

4.0 Live Promotional Tour

VALE's audience is too small to fill out regular venues, so the UK tour will be held in vintage shops in Brighton, London, Southampton and Bristol. A key benefit to playing an unusual venue is that there is no age restriction and some of VALE's target audience is under sixteen. VALE will also play The Great Escape in Brighton where she has ties from her education at BIMM.

Being Swiss is part of VALE's brand and she has an audience there, so it is worth playing live shows in her home country. There, VALE will play in small venues in Geneva and Lausanne where she has played before. VALE's audience in Switzerland includes friends and family who will bring their friends and family, making it easier to fill a room. She will also play festivals where small stages are dedicated to local talent.

	VENUE	KEY PEOPLE
UK	• Snoopers Paradise (Brighton) • The Brick Lane Vintage Market (London) • Beatnick Emporium (Southampton) • Beyond Retro (Bristol) • The Great Escape (Brighton)	• Mark Smith • Martin Wright • Pippa Moyle • Ray Jones (Talentbanq)
SWITZERLAND	• Le Croco Rouge (Geneva) • Le Chat Noir (Geneva) • Le Bleu Lézard (Lausanne) • Paléo Festival (Nyon) • Fête de la Musique (Geneva) • Venoge Festival (Penthaz) • Caribana Festival (Nyon)	• Christophe Duc • Timothy Verdesca • Moncef Genoud • Mehdy Vonti • Mathieu Monnier • Gilles Valet

figure 44: Tour Venues

5.0 Marketing Budget

Digital Marketing	**£780**
MusoSoup	£80
SubmitHub	£200
Social Media Ads	£500
Data Gathering	**£150**
Mailchimp	£150
Content Creation	**£2,900**
Lyric Videos	£800
Acoustic Videos	£600
Photos	£1,500
Merchandising	**£800**
Shopify	£200
Stickers	£100
Socks	£500
Service Fee	**£500**
Total Expenses	**£5,130**

figure 45: Budget

This marketing campaign will cost an estimated £5,130. The biggest expenses are content creation and merchandising, however they are an integral part of the campaign and should prove to be smart expenses in the long run.

6.0 Conclusion

This report outlined a strategy to maximise exposure and growth for VALE's debut album and rebranding. Through creative and unique ideas such as the "Good On My Own" sock, this campaign will stand out and establish VALE's brand.

7.0 References

Aswad, J. (2020) “Inside the Human Science of Spotify’s New Music Friday Playlist”, *Variety*, 4 December. Available at: https://variety.com/2020/music/news/spotify-new-music-friday-playlist-1234843453 (Accessed: 19 March 2022).

Bewicke, H. (2021a) “Millennials vs. Baby Boomers: Consumer behavior and how it influences promotions”, *Talon.One*, 8 April. Available at: https://www.talon.one/blog/millennials-vs-baby-boomers-consumer-behavior-and-how-it-should-influence-your-promotions (Accessed: 2 April 2022).

Bewicke, H. (2021b) “Gen Z consumer behavior: What you need to know”, *Talon.One*, 7 May. Available at: https://www.talon.one/blog/gen-z-consumer-behavior-what-you-need-to-know (Accessed: 2 April 2022).

Chartmetric (2022a) *Olivia Rodrigo*. Available at: https://app.chartmetric.com/artist?id=260477 (Accessed: 18 March 2022).

Chartmetric (2022b) *Cate*. Available at: https://app.chartmetric.com/artist?id=1529241 (Accessed: 18 March 2022).

Chartmetric (2022c) *Maisie Peters*. Available at: https://app.chartmetric.com/artist?id=727522 (Accessed: 18 March 2022).

Chartmetric (2022d) *Tate McRae*. Available at: https://app.chartmetric.com/artist?id=550577 (Accessed: 18 March 2022).

Chernotsky, H. and Hobbs, H. (2021) *Crossing Borders: International Studies for the 21st Century*. 4th edn. USA: CQ Press.

Cirisano, T. (2021) “Out with viral, in with niche: TikTok’s impact on music changes form”, *MIDiA*, 26 November. Available at: https://www.midiaresearch.com/blog/out-with-viral-in-with-niche-tiktoks-impact-on-music-changes-form (Accessed: 19 March 2022).

Codesign (2021) *Digital Marketing Vs Traditional Marketing: What Is Better For You?*, 23 September. Available at: https://codedesign.org/digital-marketing-vs-traditional-marketing-what-is-better (Accessed: 3 April 2022).

Costin, G. (2019) “Millennial Spending Habits and Why They Buy”, *Forbes*, 1 May. Available at: https://www.forbes.com/sites/forbesbooksauthors/2019/05/01/millennial-spending-habits-and-why-they-buy (Accessed: 2 April 2022).

Geyser, W. (2022) “What is Influencer Marketing? – The Ultimate Guide for 2022”, *Influencer Marketing Hub*, 2 March. Available at: https://influencermarketinghub.com/influencer-marketing (Accessed: 2 April 2022).

Harvey, S. (2021) “Who, what, why, and where? Your target audience definition”, *Fabrik.* Available at: https://fabrikbrands.com/target-audience-definition (Accessed: 30 March 2022).

IFPI (2021a) *Global Music Report 2021: Annual State of the Industry*. Available at: https://www.ifpi.org/wp-content/uploads/2020/03/GMR2021_STATE_OF_THE_INDUSTRY.pdf (Accessed: 18 March 2022).

IFPI (2021b) *Engaging With Music 2021*. Available at: https://www.ifpi.org/resource/engaging-with-music-2021/ifpi-engaging-with-music (Accessed: 19 March 2022).

Instagram (2022a) *VALE*. Available at: https://www.instagram.com/itsvalemusic (Accessed: 2 April 2022).

Instagram (2022b) *Cate.* Available at: https://www.instagram.com/catecanning (Accessed: 2 April 2022).

Instagram (2022c) *Maisie Peters.* Available at: https://www.instagram.com/maisiehpeters (Accessed: 2 April 2022).

Instagram (2022d) *Tate McRae.* Available at: https://www.instagram.com/tatemcrae (Accessed: 2 April 2022).

Instagram (2022e) *Zoe Clark*. Available at: https://www.instagram.com/zoeclarkofficial (Accessed: 2 April 2022).

In The Know (2021) “How the TikTok Boom Has Impacted the Music Industry”, *Musicians Institute Hollywood*, 3 March. Available at: https://www.mi.edu/in-the-know/tiktok-boom-impacted-music-industry (Accessed: 2 April 2022)

Mee, G. (2021) “What is a Good Engagement Rate on Instagram?”, *scrunch*, 10 May. Available at: https://scrunch.com/blog/what-is-a-good-engagement-rate-on-instagram (Accessed: 2 April 2022).

Ott, B. (2014) *Brand Positioning in a Nutshell: Unlock your brand positioning with this jargon-free D-Y-I guide*. Richmond, Australia: Nutshell Brand Consultancy.

Spotify (2022a) *Cate*. Available at: https://open.spotify.com/artist/7D25zMq1tDmT0nfh6ieYph?si=RCxPNYI5RVWHeTt8LXVshQ (Accessed: 2 April 2022).

Spotify (2022b) *Tate McRae*. Available at: https://open.spotify.com/artist/45dkTj5sMRSjrmBSBeiHym?si=UewG_kMKQDOV24W-dTeR-g (Accessed: 2 April 2022).

Spotify (2022c) *Cate – Fans also like*. Available at: https://open.spotify.com/artist/7D25zMq1tDmT0nfh6ieYph/related (Accessed: 18 March 2022).

Spotify (2022d) *Marisa Maino*. Available at: https://open.spotify.com/artist/1Yy2yWVOAmDAxY7gWgYghv?si=evyiDI9KRvKmcpJIWMEQgw (Accessed: 2 April 2022).

Spotify (2022e) *Alexa Cappelli*. Available at: https://open.spotify.com/artist/3L733apFuBmRr4GEVvhh9x?si=1uE_kcPVQd2_4njEIDCzpw (Accessed: 2 April 2022).

Spotify (2022f) *Zoe Clark*. Available at: https://open.spotify.com/artist/1JLf53adsPkYiAQPir2Fn3?si=BJ7a0D_bR9iVii71zAp35A (Accessed: 2 April 2022).

Spotify (2022g) *Annika Rose*. Available at: https://open.spotify.com/artist/3E6TQHXjqR21vX9H0c5mOv?si=y-yPkOBsRKGT22-I5dpn8g (Accessed: 2 April 2022).

Struhl, S. (2013) *Market Segmentation: An Introduction and Review*. Self-published: CreateSpace.

TikTok (2022a) *Vale.* Available at: https://www.tiktok.com/@itsvalemusic (Accessed: 2 April 2022).

TikTok (2022b) *Cate.* Available at: https://www.tiktok.com/@catecanning (Accessed: 2 April 2022).

TikTok (2022c) *Maisie Peters.* Available at: https://www.tiktok.com/@maisiehpeters (Accessed: 2 April 2022).

TikTok (2022d) *Tate McRae.* Available at: https://www.tiktok.com/@tatemcrae (Accessed: 2 April 2022).

TikTok (2022e) *Zoe Clark.* Available at: https://www.tiktok.com/@zoeclarkmusic (Accessed: 2 April 2022).

Whateley, D. (2022) "How TikTok is changing the music industry", *Business Insider*, 3 January. Available at: https://www.businessinsider.com/how-tiktok-is-changing-the-music-industry-marketing-discovery-2021-7 (Accessed: 19 March 2022).

Yieldify (2022) *4 Types of Market Segmentation With Real-World Examples*. Available at: https://www.yieldify.com/blog/types-of-market-segmentation (Accessed: 20 March 2022).

Young, H. (2021) "Millennials vs. Gen Z: How Are They Different?", *salesforce: the 360 blog*, 29 January. Available at: https://www.salesforce.com/blog/how-millennials-and-gen-z-are-different (Accessed: 2 April 2022).

8.0 Appendices

8.1 Album Concept

“Go Figure” is a heartbreak album with everything that it entails: rage, sadness, bitterness, love and denial. The opening song, “One Night Only”, begins the story: what was meant to be simple became complicated. The closing song, “Hypocrite”, is an admission of VALE’s own wrongdoings. The eight songs in between are a series of ups and downs, mirroring relationships. “Go Figure” is VALE’s stream of consciousness over the six months that it took for the story to go from “One Night Only” to “Hypocrite”.

8.2 Track List

1. One Night Only
2. Stupid
3. Pathetic
4. Good On My Own
5. Why Does This Hurt?
6. February
7. At Least I Look Good Tonight
8. Fantasy Of You
9. Rematch
10. Hypocrite

8.3 Lyrics

One Night Only

Pick me up from the petrol station
Where my mum buys cigarettes and ice cream
What am I doing here?

The summer heat is blurring my vision
And I almost get in the driver's seat
Your laugh sounds like a dream

But this will be a one night only show
So I'll take what I can

Call me pretty, tell me, I'm the best you've ever seen
I'll believe it, jump in, to the tricky in-between
This is here and now, I won't see you around
'Cause with the sunrise, we'll cut our ties

Pick me up from the petrol station
Funny that you still don't know where I live
What are you doing here?

You taste like freedom, I sound like England
What are you afraid of? I don't understand
I wish we would admit

That this won't be a one night only show
So I'll take what I can

Call me pretty, tell me, I'm the best you've ever seen
I'll believe it, jump in, to the tricky in-between
This is here and now, I won't see you around
'Cause with the sunrise, we'll cut our ties

Pick me up from the green train station
Across the channel, through the autumn breeze
What are we doing here?

No petrol to be found in London
Drop me off somewhere north of Wembley
And still, I can't believe

That this was not a one night only show
But I'll stick to the plan

Call me pretty, tell me, I'm the best you've ever seen
I'll believe it, jump in, to the tricky in-between
This is here and now, I won't see you around

Stupid

No, I'm not like the other girls
Who let a boy ruin their world
I'm good at denial
Guess I'm not that special

You put your feelings on display
And I thought that meant you would say
I misread all the signs
Just assumed that you were mine

You lied and I let it slide
And you're not sorry, that's alright
I should've known not to read your mind

I thought I had you figured out
Taught myself to ignore my doubts
You kept calling me smart
But I'm so stupid

You knew exactly what to say
To make me forget yesterday
You think I'm stupid for throwing us away
But I'm just stupid for loving you

Let go of everything I knew
Can't believe what you made me do
Got too close and got burnt
Well this is lesson learned

You said there was nobody else
I put my heart over my head
Never again

'Cause you lied and I let it slide
And you're not sorry, that's alright
I should've known not to read your mind

I thought I had you figured out
Taught myself to ignore my doubts
You kept calling me smart
But I'm so stupid

You knew exactly what to say
To make me forget yesterday
You think I'm stupid for throwing us away
But I'm just stupid for loving you

Mistook your arrogance for confidence
You just love listening to yourself
You want me then you change your mind
My god, you're such a Gemini

I hate how you always make your own rules
With you, the game is two lies, one truth
Yeah, I got attached hastily
But baby, you made it so easy

I thought I had you figured out
Taught myself to ignore my doubts
You kept calling me smart
But I'm so stupid

You knew exactly what to say
To make me forget yesterday
You think I'm stupid for throwing us away
But I'm just stupid for loving you

Pathetic

I'm strong and independent
I spend my days waiting
For you to call my phone
Just throw me a stone

I know you've seen my story
Made for your eyes only
But you don't seem to care
When I look my best

I will think about you all night
This doesn't feel quite right

And I thought I was in love but turns out I'm just pathetic
Ooo, I make myself sick
Lately, I don't recognise me
I need to leave this party

Turns out I'm just pathetic
Ooo, I've become toxic
Will someone walk me home?
Can't be trusted alone

Sometimes I get so bitter
I can't help but wonder
Do you stay up at night?
Out of sight, on my mind

Say I should swim in the sea
But I'm drowning in my own tears
You didn't call today
And nothing goes my way

I will think about you all night
This doesn't feel quite right

And I thought I was in love but turns out I'm just pathetic
Ooo, I make myself sick
Lately, I don't recognise me
I need to leave this party

Turns out I'm just pathetic
Ooo, I've become toxic
Will someone walk me home?
Can't be trusted alone

I will be your biggest fan
Let my thoughts get to my head
I'll break my heart before you can

Someone take this phone away
Before it takes me to the grave
I'll break my heart until you say
You love me

And I thought I was in love but turns out I'm just pathetic
Ooo, a little dramatic
Lately, I don't recognise me
I need to leave this party

Turns out I'm just pathetic
Ooo, this is just tragic
Will someone walk me home?
Can't be trusted alone
And isn't that pathetic?

Good On My Own

You want me to need you
But why would I?
When everything you do just makes me feel used
No more being confused

You want me to trust you
But how could I?
When everything you say sounds like a replay
Did you expect me to stay?

I'm done loving at my own expense
Don't want your lazy romance
I deserve more than this
I deserve more than you

So fuck you and your shitty white van
And the way you live life without a plan
And the recycled compliments you always give me
Please take back your ex's red beanie

Fuck you and your boredom calls
And the rich kid sport you call a job
And all your stupid friends and their shit jokes
I'm so good on my own

I knew you were lying
Just wouldn't believe
So I defended you to all of my friends
Defended you to myself

Then you said you loved me
Accidentally
Or as a final try
To get me to lie down

So fuck you and your shitty white van
And the way you live life without a plan
And the recycled compliments you always give me
Please take back your ex's red beanie

Fuck you and your boredom calls
And the rich kid sport you call a job
And all your stupid friends and their shit jokes
I'm so good on my own

'Cause your company was lonely
And what a waste of time
There's so much I can be
Without you on my mind

So I’m gonna put myself first
The way you never did
Just keep your pretty words
They mean nothing to me

So fuck you and your shitty white van
And the way you live life without a plan
And the recycled compliments
And the fucking beanie, like…

Fuck you and your boredom calls
And the rich kid sport you call a job
And all your stupid friends and their shit jokes
I’m so good on my own

Why Does This Hurt?

I muted your story ‘cause you stopped watching mine
But I still want to see who gets to share your time
Do you make her seven teas a day, give her all the clichés?
Bet she thinks she’s rare when she’s only your spare

Maybe I’m kinda sad you don’t text anymore
I thought you would feel bad when I walked out your door
But I was just some harmless fun ‘till you found the right one
The damage is done, never told anyone

I still hear you in every laugh
Still feel your touch set my heart on fire
But you wanted me first
So why does this hurt?

I can’t kick you out of my mind
It doesn’t matter how hard I try
But you wanted me first
So why does this hurt?

Now there’s nothing to show, got no pictures of us
We tried a Polaroid, but it just wouldn’t work
And I should’ve known right then, what we had was instant
Do you remember when I was more than a friend?

I still hear you in every laugh
Still feel your touch set my heart on fire
But you wanted me first
So why does this hurt?

I can’t kick you out of my mind
It doesn’t matter how hard I try
But you wanted me first
So why does this hurt?

You were so good to me
It’s so hard to believe
You moved on so easily
But eventually

I won’t see you in every crowd
Won’t let your words set my head on fire
One day I’ll be fine
But for now

I still hear you in every laugh
Still feel your touch set my heart on fire
But you wanted me first
So why does this hurt?

I can’t kick you out of my mind
It doesn’t matter how hard I try
But you wanted me first
So why does this hurt?

February

We were never meant to last
But now the summer’s passed and it all went by so fast
Every time you call my phone
You say you feel at home where I always felt alone

And I’m so happy that you’re happy
Even if it means you’re without me
But the rain won’t stop, it’s like the teardrops
Are after for me

I try not to think about it
Can’t help but think about it
I’m running out of stories

We said we’d take it one day at a time
Back when I thought you could never be mine
But baby, it’s so hard to draw a line
Now I know what it’s like to be by your side

I fell in love with the way you hold me
Feels like forever could begin right here
And I will cherish all these memories
But can we make it past February?

Days are getting shorter now
I try to stand my ground, but it keeps dragging me down
I just need to hear your voice
You cut right through the noise, you say “look how much you’ve grown”

And I’m still walking the big city
For the first time, I’m reviewing my dreams
When I think of you, can’t enjoy the view
My thoughts get hazy

I try not to think about it
Can’t help but think about it
I’m running out of stories

We said we’d take it one day at a time
Back when I thought you could never be mine
But baby, it’s so hard to draw a line
Now I know what it’s like to be by your side

I fell in love with the way you hold me
Feels like forever could begin right here
And I will cherish all these memories
But can we make it past February?

There goes Valentine’s Day, but who cares? That’s my birthday
And my brother’s getting married and I’m graduating uni
But I know when this ends
I’m losing a friend

We said we’d take it one day at a time
Back when I thought you could never be mine
But baby, it’s so hard to draw a line
Now I know what it’s like to be by your side

I fell in love with the way you hold me
Feels like forever could begin right here
And I will cherish all these memories
But can we make it past February?

At Least I Look Good Tonight

I'm out drinking on the balcony
Trying to escape the agony
And you say I must be freezing and I shouldn't even smoke
I thought I was quite forgiving but this is kind of a joke

People shouting happy new year
I missed the countdown, did they sing?
Now I'm stuck up here with you, feel my world crumbling down
But the mountains haven't moved, I wish I'd learned to drive

At least I look good tonight
Yeah, I made a fuss
But I just might be alright
At least I look good tonight

I'm following strangers in the dark
You pay for a drink that I don't want
I don't mean to start a fight but all I see is red
Tell me, did I cross your mind when you laid her in your bed?

Now everybody knows what you did to me
And your friend says I should leave you and go home with him
Maybe he'll appreciate me more than you do
Who am I trying to fool? All I want is you

At least I look good tonight
Yeah, I made a fuss
But I just might be alright
My makeup didn't run

I'll pretend I'm fine
Dry my sorry eyes
So you can tear me apart
At least I look good tonight

And when my mother picks me up
And I say we broke up
But that wasn't enough
Now I also have a cough

Guess I'll use the fourteen days
To get over our mistakes
And though I feel betrayed
I'll remember to say

At least I look good tonight
Yeah, I made a fuss
But I just might be alright
My makeup didn't run

I'll pretend I'm fine
Dry my sorry eyes
So you can tear me apart
At least I look good tonight

Fantasy Of You

I think I built us up too high
Didn't manage expectations
We could only come crashing down
Fall apart, break the illusion

We felt so perfect together
Didn't think I'd end up bitter
I just thought I would know better

But I let myself down again
With the stories in my head
'Cause when they come undone
I know you're not the one

Did I make it all up?
The kisses, the touches, the choices
Were we ever in love?
The guesses, the secrets, the bruises

I just can't stop my mind
From reading between the lines
Am I missing something true
Or a fantasy of you?

I wonder, is it really fair
Who I thought you would be?
'Cause how could anyone compare
With something that was never real?

For all the words you never said
The answers that you never gave
My wishful heart filled in the blanks

So I let myself down again
With the stories in my head
'Cause when they come undone
I know you're not the one

Did I make it all up?

The kisses, the touches, the choices
Were we ever in love?
The guesses, the secrets, the bruises

I just can't stop my mind
From reading between the lines
Am I missing something true

I know I'm the one who walked away
And I replay it every day
But it hurts that we don't talk
Do you think of me at all?

Or did I make it all up?
The night drives, deep dives, dark skies
Was I ever in love?
The wide smiles, long fight, standby

Did I make it all up?
The kisses, the touches, the choices
Were we ever in love?
The guesses, the secrets, the bruises

I just can't stop my mind
From reading between the lines
Am I missing something true
Or a fantasy of you?

Rematch

I'm not very good at casual loving
I get too emotional and make my own heart ache
But I thought this time
We could leave the rules behind

I knew from the start you'd leave me with bruises
'Cause I gave myself and you made me no promises
But I thought this time
We could let the scores align

I gave you the piece to play with my heart
And you took the game a little too far
I call my own bluff, I'm not tough enough
For a rematch

Don't know why you call, ask me how I've been
Say that you miss me, can't wait till we meet again

But all of this time
You were still rolling the dice

You know I can't turn you down when you sound so sad
And the voices in my head are lying so loud
But all of this time
We could never be a tie

I gave you the piece to play with my heart
And you took the game a little too far
I call my own bluff, I'm not tough enough

I let down my guard and showed you my cards
And you used them against me, played your part
Look what I've become, I'm just too far gone
For a rematch

You must have won this game many times before
'Cause you're always one move ahead while I'm on square one
It takes two to sway, so find someone else to play

Hypocrite (unfinished)

I don't feel anything but
I overthink and call it love
So I get mad and sing
That you'll never be enough

Set myself up to trip
Tell everyone you're a villain
The good things never stick
When nothing seems different

I'm never satisfied
Always preoccupied
I hide behind my pride
I should face the fact

Maybe I'm hopeless
A little bit heartless
Super self-conscious
But it's no one's business

That I'm pretentious
And I can get jealous
My biggest weakness
I'm just a hypocrite