



OUR CITY FIRES

X



BLACKJACK

Marketing Report

Table of Contents

1. Executive summary
2. Background Factors
3. The industry and the current market
4. Our Plan
 - 4.1. Our City Fires
 - 4.2. Our Single
 - 4.3. The Fans Hunt
 - 4.4. Our Remix
 - 4.5. Our EP
 - 4.6. Our UK Tour
 - 4.7. Our Int'l Tour
 - 4.8. Our Budget
 - 4.9. Our Timeline
5. Appendices
6. References

Executive summary

This marketing plan is designed, tailored and will be implemented to bring Our City Fires to a wide group of potential, and future customers. Despite the band winning acclaims as “one to definitely keep an eye on for future gigs.” and the assurance that “it won’t be too long before they are performing to bigger crowds at larger venues” (Vernon, 2018), they have yet to run an established marketing campaign. The dynamic of the group, coupled with their on stage chemistry means their live musical performances are married perfectly with their tone and impression. As the below plan entails, the Blackjack Group has a meticulous developmental marketing strategy. This plan, once enacted, will expand Our City Fires’ market reach, both across the UK and Internationally.

It is worth noting, that in any other industry, a band would be its own business, with its own products to sell and its own directive, it’s own course of action.

Taking this into consideration, alongside the current state of the creative industries, this mindset is now more important than ever.

“If you want to make a career in the music industry, you’ll have to tackle business issues with no less energy and creativity than you bring to the music” (

The purpose of this plan, our mission, is to implement a profitable and realistic strategy to expose Our City Fires to paying customers. Alongside which we will provide these paying customers with various entry points. Quite simply, we aim to make their talent redeemable, in the form of a profit making business entity.

Background Factors

The music market is in a very peculiar place at present. Politically, factors such as Article 13 may have the ability to provide a heap of benefits for the music industry. Despite the negative marketing from YouTube and the #SaveYourInternet campaign prominent music industry figures have come out vocally in support for Article 13. As Music Business Worldwide reported, Sir Paul McCartney wrote to MEP's. McCartney stated that "today some User Upload Content platforms refuse to compensate artists and all music creators fairly for their work, while they exploit it for their own profit" (Worldwide, 2018). Should services such as YouTube have to fairly compensate artists for their work, this opens up a whole new revenue stream for the industry to work with.

However, Article 13 has also been met with heavy opposition, figures such as Tim Berners-Lee, Jimmy Wales (Wikipedia co-founder) and in the music industry artists like Wyclef Jean have spoke out against Article 13. Critics argue Article 13 "takes an unprecedented step towards the transformation of the internet, from an open platform for sharing and innovation, into a tool for the automated surveillance and control of its users" (Bedford and Sims, 2018). Somewhat, the debate around Article 13 is rather representative of the political standing at the time of writing. Particularly with Brexit looming and the indecisive nature facing the geopolitical landscape, any number of factors could impact the music industry at any given time.

Fig 1.



Socially, more people are looking for release from the current scenarios they are facing, more so than ever before. After a brief decline ending in 2015, *Festival Republic*, the UK's leading music festival promoters have seen crowd numbers increase to all time highs. As you can see from Fig 1. The need for a distraction has proved massively beneficial to the live music industry. In order to fully maximise the and turn Our City Fires into a profit making venture, this market would need heavy exploitation.

Technologically, market exploitation has never been easier. The development of AI and automated software(s) allows for businesses to automate dispatch processes. In turn, this provides a value to the end customer, as the value the ease of service. Retailers like Amazon are a prime example of this, with their Amazon Prime service allowing for one day delivery on millions of items. The majority of the process has become automated in recent years. As the video from *Mind Blowing Videos* exhibits (Mind Blowing Videos, 2016) however there remains questions of workers rights infringements. Should the workload be smaller, and more manageable than the orders Amazon fulfills, the model is easily translatable.

The Industry and the current market

*“Unfortunately we are entering the era of f**king boy bands in denim from the 90’s again. The industry is too focused on bottom line and not making music that means anything. Who will remember Jorja Smith in twenty years? What about George Ezra? There’s no authentic artists with staying power, that’s the real danger the industry finds itself in” (La Roux, 2019).*

Taking terms of success in the industry, the majority of acts at the pinnacle have the backing of the oligopoly, or have previously had the backing and gone on to form their own business entities. Quite simple, money allows for marketing prominence, and those all important exposure points. The top 10% or so of the industry seem to be collecting the majority of the recording industries income. As you can see from Fig. 2 (below) which details the ticket revenue up until 2003. As “The Big 3” (Sony, Universal and Warner Music) collect the lion's

share from the global market, they can reinvest in their acts far more than independent or smaller labels. For context, the Big 3, and their various subsidiaries, “can make up almost 80 percent of the music market or even more depending on the year” (McDonald, 2018).

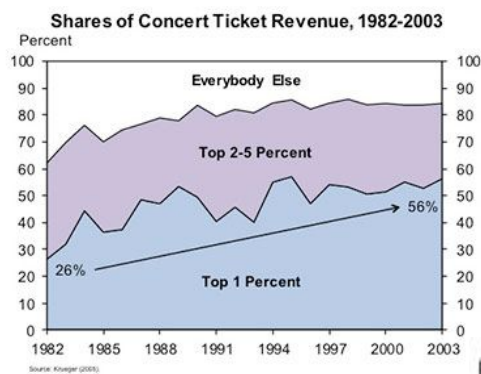
Ultimately, the industry is incredibly top heavy, despite this, there is still plenty of money to be made. Using Chris Anderson’s model he christened *The Long Tail* “the overwhelming reality of our online age is everything can be available” (Anderson, 2009). Projects like *Kate Boy* encapsulates the modern music industry. The project is the joint works of an

Australian (Kate Akhurst) and a Swede (Markus Dextegen). Some musical projects, the collaborators have never met, they simply send each other work via the internet. The music business is now international. Whether we want it to be, or not to be, it just simply is. Any

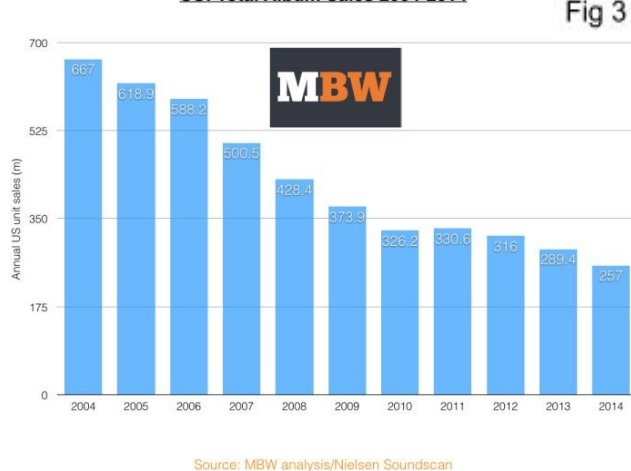
product now, especially in the music industry, more than ever before has an international date of launch. Particularly with the advent of the digital era, the world is 25/7, simply, 24 hours isn’t enough in the present day. Temporal and locational boundaries are permanently erased. Ultimately, this benefits creativity but hinders traditional business practices, hence why this marketing plan fits into no mould.

Since the dawn of the digital and peer-to-peer age, the music market has changed significantly. As is relatively common knowledge, the industry’s album sales have declined, as evidenced by Fig. 3. The

The Top Artists are Getting a Larger Share of Total Ticket Revenue...



US: Total Album Sales 2004-2014



decline in customers paying for physical product, alongside the invention and rise in popularity of video and audio streaming services (YouTube, Spotify, Pandora etc.) has led to a huge decline in sales of recorded music. The only medium to have seen a resurgence in the physical market is vinyl. Vinyl sales according to the Nielsen group are up “up 15%” (Nielsen, 2019) in the USA in 2018. Whereas, in the UK BPI reported that vinyl sales are growing “with the £57.1 million generated in 2018 up 3.7 per cent on the year, and well over double the 2015 total of £25.1 million. Vinyl LPs now account for 6.6 per cent of industry income” (BPI, 2019). CD’s are still important however, despite their decline, they still amount for “just over a fifth (20.4%) of its (the industry’s) income” (BPI, 2019).

These figures make for worrying trends in the market. Mainly because producing vinyl is incredibly expensive and time consuming for businesses and organisations. However, the mark up can make it worth the time and monetary investments. With the shift away from physical ownership of music towards the streaming models, it is vitally important now for artists to source ancillary income from other sources.

Misha Mansoor, a founding member of djent band Periphery stated the importance of this in a 2018 interview. Despite selling out arenas worldwide and being nominated for a Grammy, Mansoor states he needs to “make income outside of the band... 'Periphery is achieving a little bit of success.' We're not a massive band but we do alright. But we make no money” (Mansoor, 2018). Mansoor puts this down to the lack of records being sold, as he compares his own sales to Metallica’s success he states “No one's selling any records anyways now. It's all gone. It's all disappeared” (Mansoor, 2018). The sad reality is the recording industry is not a sustainable industry for its workers, the money lies outside the industry. With brands looking to gain customers from experiential marketing, the film and TV world searching for unique music to soundtrack, and manufacturers desperate to have a named signature line from large acts. Blackjack proposes that the recording industry is in fact dead. And the money is elsewhere.

Currently the industry has a heavy focus on Electronic Dance Music (EDM) and its poppier aspect to boot (pop-EDM). This encompasses the majority of the top 40 charts time, and time again. With the occasional rap song disrupting the usual pattern of industry behaviour. However, there is always a need for an antithesis, an antihero, to provide an opposite force of attraction for those who do not wish to follow the popular mentality. This is where the UK market, especially, is desperate for a breakthrough band like Our City Fires. It has been seen before with UK acts such as Lostprophets, Bullet For My Valentine and You Me At Six. Whenever the industry gets too sales focused, the introverted minded latch onto a band, and propel them rapidly to mainstream success.

Our Plan

Our City Fires

As mentioned, this plan is tailored to Our City Fires. For brief context, Our City Fires are 5-piece alternative rock band based out of Leicester. They have had limited success on a local scale, particularly in Leicester and Leicestershire. However, despite their talent, they are lacking an industry footprint, which is something this plan entails to provide.

From the current situation, to achieve our goal of making Our City Fires a profitable endeavour, the audience and marketable database must be larger. Quite simply, at present, they do not have the audience to market products to in order to sell at a profitable rate. At this stage of the bands career, focusing on exposure and engagement instead of capitalisation is the key.

During the course of this campaign, we aim to focus on a wide demographic, but in particular targeting 15-25 year olds. However, this campaign is broken down into various stages, all of which will be outlined in further detail below.

Our Single

As a precursor to the release of the 'Evolution' EP, we will be releasing one track (The Storm) as a standalone single, a teaser if you will. This is will be the first activity we undertake during the project. Quite simply, it displays the brand and product we are offering to the market. In terms of fan engagement it also aids the campaign to have music there for people to listen to, recommend to their friends and share on social media. In order to successfully run a marketing plan, it is vital one remembers, as Bob Baker writes, "human beings are social creatures" (Baker, 2011). As a species we have an urge to unite and connect over common values, interests and worldviews. Godin states humans have the urge to create and join tribes. Godin defines a tribe as "a group of people connected to one another, connected to a leader and connected to an idea" (Godin, 2008). But adapting Godin's theory slightly, it could be construed that a tribe could be anything, from Italian sports car drivers, to those who like West Indian pepper sauces, to fans of a band. To allow the tribe to communicate, they need an idea to talk about, to share with their friends, to grow the tribe. As this is the purpose of the marketing plan, this is a logical first step in the process. In order to fully facilitate a digital launch of the single, alongside a limited run of CD's. It is estimated this will cost approximately £300. This takes into account distribution via DistroKid (\$20), a run of 100 CD's (\$179) leaving approximately £150 for promotional photos, videos and targeted online advertising, which at the band's current level, and with the network of student filmmakers and photographers they have available, is a rather large budget.

The Fans Hunt

In tandem with the singles release, as the campaign begins to cross over into multiple forms of media, we want to build further engagement. Based on Mike Maznick's formula (in turn based on Trent Reznor) we aim to connect with our fan base.

Maznick argues, the way to succeed in the modern music industry, is to:

"Connect With Fans + Reason To Buy = The Business Model (\$\$\$\$)" (Maznick, 2008).

Godin reinforces this need to connect with customers in order to repeat sales and keep the interest. Godin states that in order to do this engage "the customer in a in a dialogue - an interactive relationship, with both you and the customer engaging" (Godin, 2007). So, taking inspiration from Reznor, to engage with our fans and build engagement, we aim to use the remainder of our budget from the single's release to facilitate a treasure hunt for the existing fans. We would leave items of merchandise, some of the remaining copies of the single, and budget dependant, have stickers with QR codes on for fans to scan. Primarily pushing this via social media, the QR codes will garner traffic towards Our City Fires' website and their online store. This is a very easy, lost cost way to connect with the fans on an intimate, exciting level, and hopefully, when matched with the rest of the campaign, provides a reason to buy.

Our Remix

In tandem with the single release, we will commission a remix from one of our production team, namely KASPIAN. KASPIAN, a drum and bass producer, would be able to take the audio from the bands recordings, and rework it into a completely new genre. This allows for the band to be exposed to two different markets at once. Although this could potentially alienate some fans, as long as the "the song and video are great, your fans will share them with their friends" (Robley, 2016). The remix will be released live on air with Hoxton Radio in North London and instantly available to fans via Our City Fires' website, if they provide their email and/or social media accounts. In doing so, we incorporate a big data mentality into our campaign. Technology companies like Huawei, Canon and NVIDIA have all been using big data in their technologies. Particular in the smart technology market Klous and Wielaard liken it to the companies attaching a "sensor' onto us. These sensors bring them ever-greater insights into our behaviour, and this is most-likely where future business lies" (Klous and Wielaard, 2016). Matching the email addresses alongside the emails used on the bands online store, we can sort new customers from existing, and provide them with offers, free items and incentives to purchase or complete any number of call to actions. This remix would not cost anything once the recording process is complete. As the website is included in our logistics budget (see Fig 4) and the producer is employed by the company, this is a free way to collect data from our audience, and to generate exposure.

Our EP

Following on from The Hunt and Storm campaigns, the EP will be scheduled for release approximately one month after the campaign begins. Usually, artists will leave a longer window before releasing an EP, however, as the act is relatively unheard of, it is of utmost importance to keep the momentum building throughout the campaign, and to minimise the risk of attention being lost to other campaigns ongoing at the same time. Prior to the EP, and somewhat intrinsically linked to the single and remixes release a variety of marketing events and targets have to be met. (See Appendix 2, 3 & 4 for a full breakdown). In essence, in the run up to the EP's release, it is important to have the band exposed across as many mediums and outlets as possible. Focusing our campaign budget on mediums like Spotify can make all the difference. As is so often seen, acts that are featured on a widely listened playlist can often turn this into a successful launching point. As tailored playlists from individual curators can reach anywhere between 0-150,000 listeners, selecting the right playlist curators and opening a dialog with them via companies like Leaf.fm can achieve amazing results.

As with the single, the EP will have limited numbers of physical copies. This is primarily designed to resonate with the 'superfans' some of which Our City Fires already have. Bundling some of these with merchandise items in the online store provides various entry points for customers, and in particular the 'superfans'. "Superfans form the core of your audience and will directly support you by purchasing content, merchandise and concert tickets" (Marquee, n.d.). Superfans' often purchase the limited edition copies as they are emotionally invested in the band, and the music, and as such offering them various ways to invest, ultimately can pay dividends.

Our UK Tour

Following the EP's release, the band will head out for a tour around the UK. Although one of the primary income sources for musicians is money from live income, "for some smaller gigs, you might find it hard to get paid" (Riches, 2012). This would be especially true if we were tour Our City Fires independently. Even if this campaign launched them to moderate exposure, it would take something just shy of a miracle to sell out an entire UK tour on the Our City Fires brand alone on the first attempt.

The best solution, would be to tie in the release campaign with a larger bands UK tour. Bands such as Pretty Reckless, Inglorious and Halestorm would be suitable matches. Not only would this alleviate a lot of the costs associated with a tour, it also increases the exposure of the band to a similar artists fanbase.

As the support band, we would request a batch of tickets to sell for each show, and we would gauge this as the campaign hits the midway point. Our City Fires would then partner with The Ticket Fairy. The Ticket Fairy have a very unique system where "people buy tickets through The Ticket Fairy, they get a personalized referral URL... When others buy through the referral link, the original person gets cash paid back to their credit card" (Constine,

2015). If we can offer fans the chance to bring more people to the shows, and then even incentivise their engagement, this exposes more people to Our City Fires. Often people do not attend concerts alone, after all, and this additional, referred attendees may even refer friends of their own to save money, and the cycle continues. This maximises both fan happiness, as they save money, and the speed of which we can sell the ticket allocation.

As sporadically mentioned, before the UK tour begins, Our City Fires would be set up with an online store, managed by Blackjack. Once an order is placed via the online store, the automated process trialled by Amazon would be put into effect on a much smaller scale. As the warehouse we own is approximately one fifteenth the size of the average Amazon fulfillment centre, we wouldn't need to use robots. But, by using open source software and an internet connected printer, we can create picking lists, shipping labels and pre-paid postage labels instantly. These would reach our warehouse, and be picked and sent out after 24 hours of the customer placing their order, reaching them a maximum of 5 days after the order is placed (UK only). Making use of this technology alongside the QR code stickers previously mentioned, means we could convert another portion of the market. Often, concert goers do want to buy merchandise, but not at the show as they are worried it may get damaged and/or lost. But by providing an easy, quick, home delivery service, alongside the traditional method of buying merchandise, allows for an easy conversion of this particular demographic. This gives Blackjack a competitive edge in the ancillary marketplace, and as technologies like blockchain and instant dispatch methods become available, these can be incorporated into our overall ancillary campaigns. This appeals to both customers and artists alike, and is only a positive endeavour for the business.

Our Int'l Tour

After the tour in the UK, through Danny (Our City Fires' lead singer), we have managed to organise a supporting slot for three dates in the US. The band in question, Hands Like Houses, Danny worked with when they were recording at Middle Farm Studios. This is a slightly risky endeavour, possibly the riskiest of the entire campaign. Not only due to the very high monetary cost (see Appendix 1) but also that it is a completely new territory.

This risk is slightly mitigated by the support Hands Like Houses have in their home country, however this means we are at the mercy of another marketing campaign, not controlled by us.

Despite this, there is a guaranteed tour payout of £2500 for attending, which will be used to mitigate costs, and with the combination of our online stores too, the tour could turn into a profitable endeavour.

Our Budget

A full budget breakdown can be seen in Appendix 1. These figures are estimates, and additional funds have been allocated as contingency funding.

Below you can find three possible return points for this marketing plan.

Fig. 4

Sector	Est. Expenditure	Very Low Return	Medium Return	High Return
Recording	1,250	300	500	750
Marketing	2,200	0	0	0
Logistics	500	0	0	0
Merchandising	600	100	1,500	2,500
Touring	3,000	2,500	6,500	8,000
TOTAL	7,550	2,900	8,500	11,250
+ / -		-4,650	+950	+3,700

Our Timeline

Regarding our marketing timeline (Appendix 2, 3 and 4) there is a slight risk associated with it. Due to intense nature of the campaign, the entire marketing campaign takes place over twenty-seven days. Should one part of the timeline be delayed, this could have massive repercussions on the campaign as a whole.

Appendices (N.B- some are hard to read, please use links in title if needed)

Appendix 1

Activity	Date	Monetary Cost?
Recording Deadline	27/04/19	£ 1,250.00
Remix Deadline	01/05/19	£ -
Storm Release	18/05/19	£ 300.00
The Hunt Campaign Launch	18/05/19	£ -
Social Media Campaign Stage 1- Organic	18/05/19	£ -
BBC Introducing Leicestershire	19/05/19	£ -
Spotify PR	23/05/19	£ 750.00
Offline PR (Magazines, Local News)	25/05/19	£ -
Hoxton Radio (London)	27/05/19	£ -
Remix Release	27/05/19	£ -
Social Media Campaign Stage 2- Extension	27/05/19	£ 200.00
Online PR (Blogs, YouTube)	27/05/19	£ -
Discount ticket scheme launch	07/06/19	£ -
Social Media Campaign Stage 3- Mass	07/06/19	£ 500.00
Physical Campaign	09/06/19	£ -
Evolution Release Date	14/06/19	£ 400.00
Online Campaign Stage 4- Harvest	14/06/19	£ -
UK Leg of Tour Begins	15/06/19	£ 1,000.00
UK Leg of Tour Ends	01/07/19	£ -
USA Leg of Tour Begins	09/07/19	£ 2,000.00
USA Leg of Tour Ends	14/07/19	£ -
Campaign Ends	15/07/19	£ -
		£ 6,400.00

Appendix 2 (link [here](#))

Activity	Date	Objectives	Resources Needed	Messages
Recording Deadline	27/04/19	Complete 5 tracks	None at present	
Remix Deadline	01/05/19	Have a remix completed	In house producer	OCF are versatile and willing to work with anyone
Storm Release	18/05/19	To release the single across all mediums	All amassed	New exciting music is coming, and it's creatively pleasing
The Hunt Campaign Launch	18/05/19	To engage the fanbase and provide engagement	CDs, Merchandise	OCF think outside the box, and want to make it fun to be a fan
Social Media Campaign Stage 1: Organic	18/05/19	Provide interaction with the fans reading to the Hunt	None at present	OCF care about their fans, and want them to know they're appreciated
BBC Introducing Leicestershire	19/05/19	Engage with the local support in Leicester	None at present	New exciting music is coming, and it's creatively pleasing
Spotify PR	22/05/19	Push the new EP to Spotify Curators	Targeted Curators	The music is worth putting on their playlist, and it will gather streams
Offline PR (Magazines, Local News)	25/05/19	Engage with press in order to secure interviews	Targeted Curators	The project is interesting, fans are excited and it's worth writing about
Hoxton Radio (London)	27/05/19	Expose the music to a new market in North London	None at present	The music is exciting, and they get an exclusive new track to play
Remix Release	27/05/19	Release the remix live on Hoxton Radio	CDs, Completed Remix	The band are exciting, honest people who are capable musicians
Social Media Campaign Stage 2: Extension	27/05/19	Expose the social media outlets to capture the new listeners, targeted advert to	Solid Demographics	The new band they just heard are now on their social media too?
Online PR (Bloggs, YouTube)	27/05/19	Bringing the band into the online press sphere	Targeted Curators	The band are exciting, this music is good and the reader should listen
Discount ticketscheme launch	07/06/19	Engage with the supporters, old and new, and get them to bring friends to shows	Ticket/Daily Partnership	OCF care about their fans, and want them to enjoy their shows for cheap/free
Social Media Campaign Stage 3: Miss	07/06/19	Further expose the reach of the band, garner interest from secondary adopters	Solid Demographics	That new band your friend is wanting you to see are on your timeline
Physical Campaign	09/06/19	Limited run of posters and flyers to be posted by fans as part of "The Hunt"	A1 JPC/DF	The band want those who are dedicated to help the hunt, find the last pieces
Evolution Release Date	14/06/19	To release the EP across all mediums	All amassed	The music is OUT NOW and they need to buy the limited run before it's gone
Online Campaign Stage 4: Harvest	14/06/19	To fully harvest the new adopters throughout the campaign, convert to tour sales	Solid Demographics	The music is out, you like them, come and see them and save money with friends
UK Leg of Tour Begins	15/06/19	To tour the UK	Tour Logistics	COME AND SEE THE BAND!
UK Leg of Tour Ends	01/07/19	To not tour the UK	Tour Logistics	The band loved to be in your city, share your photos/videos if you want them back
USA Leg of Tour Begins	09/07/19	To tour some venues on East Coast USA	Tour Logistics	COME AND SEE THE BAND!
USA Leg of Tour Ends	14/07/19	To come home	Tour Logistics	The band loved to be in your city, share your photos/videos if you want them back
Campaign Ends	15/07/19	To review the campaign	Tour Logistics	

Appendix 3 (link [here](#))

Activity	Target Groups	Media Used	Success Criteria
Recording Deadline	16-24	-	5 high quality songs, release ready
Remix Release	16-24	Spotify, Facebook, YouTube, Snapchat, Instagram, WhatsApp	To have a high quality remix, release ready
The HUB Campaign Launch	16-24	Spotify, Facebook, YouTube, Snapchat, Instagram, WhatsApp	To have singles released and demos sent to radio/press
Social Media Campaign Stage 1 - Organic	16-24	Facebook, YouTube, Snapchat, Instagram, WhatsApp	To have 6010 likes and follows from London
EBC Interview 1 - Leicestershire	15-45	Radio	To have 6010 likes and follows from London
Spotify PR	B2B	Spotify Email	Have an increase in organic likes from Leicestershire
Online PR (Magazines, Local News)	B2B	Print Media	To be playlisted on 3-4 playlists with over 6000 listeners
Horton Radio (London)	16-30	Radio	Increased brand presence
Remix Release	16-30	Radio, Spotify, YouTube	To release the remix to the wider audience
Social Media Campaign Stage 2 - Extension	16-30	Spotify, Facebook, YouTube, Snapchat, Instagram, WhatsApp, Tumblr, Reddit	An upsurge in likes and follows from North London
Online PR (Blogs, YouTube)	16-35	Online Websites, YouTube, Online Media, Tumblr	A further, larger upsurge in likes and follows from London
Discount ticket scheme launch	18-45	Spotify, Facebook, YouTube, Snapchat, Instagram, WhatsApp, Tumblr, Reddit	An increase in hashtagging and Tumblr Threads
Social Media Campaign Stage 3 - Mass	15-45	Spotify, Facebook, YouTube, Snapchat, Instagram, WhatsApp, Tumblr, Reddit	To have shows sell fast due to the discounting scheme
Physical Campaign	15-45	Spotify, Facebook, YouTube, Snapchat, Instagram, WhatsApp, Tumblr, Reddit	National upsurge in likes and follows, particularly in touring cities
Evolution Release Date	15-45	Spotify, Facebook, YouTube, Snapchat, Instagram, WhatsApp, Tumblr, Reddit	To have the posters taken down/negatively mentioned. No press is laid press
UK Leg of Tour Begins	18-45	Spotify, Facebook, YouTube, Snapchat, Instagram, WhatsApp, Tumblr, Reddit	To have sold 100 limited bundle runs
USA Leg of Tour Begins	15-45	Spotify, Facebook, YouTube, Snapchat, Instagram, WhatsApp, Tumblr, Reddit	To increase the ticket sales
USA Leg of Tour Ends	15-45	Spotify, Facebook, YouTube, Snapchat, Instagram, WhatsApp, Tumblr, Reddit	To sell the music and merchandise on tour
Campaign Ends	-	-	-

Appendix 4 ([link here](#))

Activity	Date	Notes
Reopening Playlist	27.04/19	
Remix Deadline	01.05/19	
Storm Release	18.05/19	
The Hunt Campaign Launch	18.05/19	
Social Media Campaign Stage 1- Organic	18.05/19	
BBC introducing Leicestershire	18.05/19	
Spoofy PR	23.05/19	
Online PR (Magazines, Local News)	25.05/19	
Hendon Radio (London)	27.05/19	
Remix Release	27.05/19	
Social Media Campaign Stage 2- Extension	27.05/19	
Online PR (Blogs, YouTube)	27.05/19	
Social Media Campaign Stage 3- Mass	07.06/19	
Discount ticket scheme launch	07.06/19	
Physical Campaign	09.06/19	
Evolution Release Date	14.06/19	
Online Campaign Stage 4- Harvest	14.06/19	
UK Leg of Tour Begins	15.06/19	
UK Leg of Tour Ends	01.07/19	
USA Leg of Tour Begins	08.07/19	
USA Leg of Tour Ends	14.07/19	
Campaign Ends	15.07/19	

Focus on the organic reach the single release gets. Nurture the early adopters. Focus on their hometown region, who start as org local support into a frenzy. Reach out to curators and connections to secure playlist slots.

Appear and play the new single and Remix on The Triple M Show, gain local recognition in North London. Only available if the end user gets with information (initially local) it's free, but there's a price. Extend the reach of the social media campaign to include the new engagers from London. Tie in the above with some reviews from online blogs and YouTube channels like Dirty Beach. This is where it goes to the masses, the salting step, and it's broader from here till launch. In partnership with TicketCity, it's £2 off a ticket for each full paying ticket you sell via your affiliate link.

From the widespread data we have gathered, it's time to harvest these connections and begin the tour.

References

- Anderson, C. (2009). *The longer long tail*. London: Random House Business.
- Baker, B. (2011). *Guerrilla music marketing online*. St. Louis, MO: Spotlight Publications.
- Bedford, T. and Sims, E. (2018). *Article 13 approved: What are the EU copyright law amendments?*. [online] Alphr. Available at:
<https://www.alphr.com/politics/1009470/article-13-EU-what-is-it-copyright> [Accessed 23 Mar. 2019].
- BPI, B. (2019). *Third year of consecutive growth in UK record label income, boosted by surging subscription streaming*. [online] Bpi.co.uk. Available at:
<https://www.bpi.co.uk/news-analysis/third-year-of-consecutive-growth-in-uk-record-label-income-boosted-by-surging-subscription-streaming/> [Accessed 6 Apr. 2019].
- Constine, J. (2015). *The Ticket Fairy Pays You To Bring Friends To Events*. [online] TechCrunch. Available at:
<https://techcrunch.com/2015/08/17/full-stack-event-marketing-platform/?guccounter=1> [Accessed 7 Apr. 2019].
- Festival Republic Ltd. (2012) Annual Report 2012. Available at:
[https://document-api-images-prod.s3.eu-west-1.amazonaws.com/docs/rf7Oi1p02aToCMncl4L04DrHqIvz3EMoVTp-slhb2rM/application-pdf?X-Amz-Algorithm=AWS4-HMAC-SHA256&X-Amz-Content-Sha256=UNSIGNED-PAYLOAD&X-Amz-Credential=ASIAWRGBDBV3K6OSB5M6%2F20181213%2Feu-west-1%2Fs3%2Faws4_request&X-Amz-Date=20181213T161754Z&X-Amz-Expires=60&X-Amz-Security-Token=FQoGZXIvYXdzELD%2F%2F%2F%2F%2F%2F%2F%2F%2FwEaDMPq2%2FRFlw31qs%2BKNSK3A8zuC7q5V2MTrH%2FCsWt0plv1r8ORCO0Zpjxh2A%2Fb0%2FyCxDiJ1k7wZ9ngAOg%2Be%2FCs9DXrNIOZYv3QSA6lI9ITTLFW318%2Ft8Crd7Phzt0DuBw%2B92HG4077OowYC DiwzAlS JrugUEa77Z4Gd98y3zS7wh0RWdDI8TwXk6gKKuEYUbN5Bxxsho5zVEzbwx7pzYtDh6WVnwzrFU%2F08blq1ihKPDnLnQVVyd%2BW hu6WyQxUCZpesdyCx%2BwDndGRMC3huHvBp6OsF76aZ3SRdU88lppglFtODI0ipWquTb77uJP a6EP Ryt88pQ7salmNTtoZia5Exrfbk0vD0H3LP DICTZ%2BP9n9%2BM7yJW66zDEq7iu5%2BZxvYpZgnCjQC3QOfILNsQLs8OfzWVwADfaGEnrAfm9T4qF%2FKXR4yYjkouGYtQUUcoumVVbk%2FcOUv48LrkdyIW33GdBkXd5qEmSPO6X9YFx%2FQiFBAXhsLnGj9WNJVtKJ9h3Nex0shsq8ZowiuhaQsU4NKw7vHGyif6jwPhl56T7gqu0sjs3kjXaHbPLce7P4a45%2Fm7t9cl0IXtS1uMxuXLYu%2Bi0diTgNQ7DQo2N3J4AU%3D&X-Amz-SignedHeaders=host&X-Amz-Signature=93c635409706845b79e97564bcd976981822d97caa1c83d3c4197859bc051899](https://document-api-images-prod.s3.eu-west-1.amazonaws.com/docs/rf7Oi1p02aToCMncl4L04DrHqIvz3EMoVTp-slhb2rM/application-pdf?X-Amz-Algorithm=AWS4-HMAC-SHA256&X-Amz-Content-Sha256=UNSIGNED-PAYLOAD&X-Amz-Credential=ASIAWRGBDBV3K6OSB5M6%2F20181213%2Feu-west-1%2Fs3%2Faws4_request&X-Amz-Date=20181213T161754Z&X-Amz-Expires=60&X-Amz-Security-Token=FQoGZXIvYXdzELD%2F%2F%2F%2F%2F%2F%2F%2F%2F%2FwEaDMPq2%2FRFlw31qs%2BKNSK3A8zuC7q5V2MTrH%2FCsWt0plv1r8ORCO0Zpjxh2A%2Fb0%2FyCxDiJ1k7wZ9ngAOg%2Be%2FCs9DXrNIOZYv3QSA6lI9ITTLFW318%2Ft8Crd7Phzt0DuBw%2B92HG4077OowYC DiwzAlS JrugUEa77Z4Gd98y3zS7wh0RWdDI8TwXk6gKKuEYUbN5Bxxsho5zVEzbwx7pzYtDh6WVnwzrFU%2F08blq1ihKPDnLnQVVyd%2BW hu6WyQxUCZpesdyCx%2BwDndGRMC3huHvBp6OsF76aZ3SRdU88lppglFtODI0ipWquTb77uJP a6EP Ryt88pQ7salmNTtoZia5Exrfbk0vD0H3LP DICTZ%2BP9n9%2BM7yJW66zDEq7iu5%2BZxvYpZgnCjQC3QOfILNsQLs8OfzWVwADfaGEnrAfm9T4qF%2FKXR4yYjkouGYtQUUcoumVVbk%2FcOUv48LrkdyIW33GdBkXd5qEmSPO6X9YFx%2FQiFBAXhsLnGj9WNJVtKJ9h3Nex0shsq8ZowiuhaQsU4NKw7vHGyif6jwPhl56T7gqu0sjs3kjXaHbPLce7P4a45%2Fm7t9cl0IXtS1uMxuXLYu%2Bi0diTgNQ7DQo2N3J4AU%3D&X-Amz-SignedHeaders=host&X-Amz-Signature=93c635409706845b79e97564bcd976981822d97caa1c83d3c4197859bc051899) [Accessed 30 Nov. 2018].

Festival Republic Ltd. (2013) Annual Report 2013. Available at:

[https://document-api-images-prod.s3.eu-west-1.amazonaws.com/docs/v-HzVZWIPzgIkKcy4_2ekXwmGBBFLGfvfgxdczjZx2DY/application-pdf?X-Amz-Algorithm=AWS4-HMAC-SHA256&X-Amz-Content-Sha256=UNSIGNED-PAYLOAD&X-Amz-Credential=ASIAWRGBDBV3OQ2IMG77%2F20181213%2Feu-west-1%2Fs3%2Faws4_request&X-Amz-Date=20181213T161733Z&X-Amz-Expires=60&X-Amz-Security-Token=FQoGZXIvYXdzEK7%2F%2F%2F%2F%2F%2F%2F%2F%2FwEaDOGfl5uFyRyPMtWTnCK3A0r17%2BcBYl8g%2BfByzA3Au1OOKT17aoZyxqvWSdkEhYxT15OfcH0ZGRXHFEqDKX8ujyTueALadL3HliwY%2Bz63M%2FIR%2BFtsrEhSiiRKgYpmQkYLaY7GtGRzGs703KeVEsRRBoY7oeQByFO0DEfAp8FDzyMBMCoc4RC4nZb%2FG4ex06RgaAjloeV%2FTc%2F%2FHIAVc0oU%2B2sD6BCA7P%2Fj7bwJw3ORmNmrixbx6FxxWLMJheqldhL%2FrpL0Re1J5eT2XrE0HMYgD9Pd0YV6WR0bEUbcVbTo6AGGZxMI0GFLcajcdGA%2F%2BE5PKIve6YceWMABjkZIwSqf52OR1go4A1jKKLSUQAsXIwWeBQWBcC%2FC0I7ATVtsPBMA%2BB2RrOjyoQz1nER%2FECsfUQzVZC3wv6DFqNU%2BHebux4ID0F%2B52Iz%2FNhBAS5NtGkVwmtz16Bhe4%2FwSwU4hnOxYUCNIvwzp0XmoULrNiBQJb7gZHgkWG7fyafp%2Bfqx5H04pl6500veigokCnkg4af7PxgflwHyEh%2FkYXz7k5C0e4ldRsmgLwgXc0QWP9xVQWLfSCA6gQQJ4k8X2J90j8lJoXNLszgs85vKcouZXJ4AU%3D&X-Amz-SignedHeaders=host&X-Amz-Signature=a334e204764b44bee3b828e89d1ad9a62c425f9b6f3bae1a5b2903ecac0be271](https://document-api-images-prod.s3.eu-west-1.amazonaws.com/docs/v-HzVZWIPzgIkKcy4_2ekXwmGBBFLGfvfgxdczjZx2DY/application-pdf?X-Amz-Algorithm=AWS4-HMAC-SHA256&X-Amz-Content-Sha256=UNSIGNED-PAYLOAD&X-Amz-Credential=ASIAWRGBDBV3OQ2IMG77%2F20181213%2Feu-west-1%2Fs3%2Faws4_request&X-Amz-Date=20181213T161733Z&X-Amz-Expires=60&X-Amz-Security-Token=FQoGZXIvYXdzEK7%2F%2F%2F%2F%2F%2F%2F%2F%2F%2FwEaDOGfl5uFyRyPMtWTnCK3A0r17%2BcBYl8g%2BfByzA3Au1OOKT17aoZyxqvWSdkEhYxT15OfcH0ZGRXHFEqDKX8ujyTueALadL3HliwY%2Bz63M%2FIR%2BFtsrEhSiiRKgYpmQkYLaY7GtGRzGs703KeVEsRRBoY7oeQByFO0DEfAp8FDzyMBMCoc4RC4nZb%2FG4ex06RgaAjloeV%2FTc%2F%2FHIAVc0oU%2B2sD6BCA7P%2Fj7bwJw3ORmNmrixbx6FxxWLMJheqldhL%2FrpL0Re1J5eT2XrE0HMYgD9Pd0YV6WR0bEUbcVbTo6AGGZxMI0GFLcajcdGA%2F%2BE5PKIve6YceWMABjkZIwSqf52OR1go4A1jKKLSUQAsXIwWeBQWBcC%2FC0I7ATVtsPBMA%2BB2RrOjyoQz1nER%2FECsfUQzVZC3wv6DFqNU%2BHebux4ID0F%2B52Iz%2FNhBAS5NtGkVwmtz16Bhe4%2FwSwU4hnOxYUCNIvwzp0XmoULrNiBQJb7gZHgkWG7fyafp%2Bfqx5H04pl6500veigokCnkg4af7PxgflwHyEh%2FkYXz7k5C0e4ldRsmgLwgXc0QWP9xVQWLfSCA6gQQJ4k8X2J90j8lJoXNLszgs85vKcouZXJ4AU%3D&X-Amz-SignedHeaders=host&X-Amz-Signature=a334e204764b44bee3b828e89d1ad9a62c425f9b6f3bae1a5b2903ecac0be271) [Accessed 30 Nov. 2018].

Festival Republic Ltd. (2014) Annual Report 2014. Available at:

[illegible]

1

1

- Music First, C. (2015). *A Long Strange Trip — How Musicians Do and Don't Get Paid*. [online] Medium. Available at: <https://medium.com/@musicFIRST/a-long-strange-trip-how-musicians-do-and-don-t-get-paid-430d9380a5a2> [Accessed 5 Apr. 2019].
- Nielsen, N. (2019). *Total Album Equivalent Consumption in the U.S. Increased 23% in 2018*. [online] Nielsen.com. Available at: <https://www.nielsen.com/us/en/insights/news/2019/total-album-equivalent-consumption-in-the-us-increased-23-percent-in-2018.html> [Accessed 5 Apr. 2019].
- O'Connor, J. (2017). Why you should treat your band like a startup - DIY Musician Blog. [online] DIY Musician Blog. Available at: <https://diymusician.cdbaby.com/musician-tips/treat-band-like-startup/> [Accessed 7 Apr. 2019].
- Riches, N. (2012). *The music management bible*. London: SMT.
- Robley, C. (2016). *How to release an album so that people actually want to buy it*. [online] DIY Musician Blog. Available at: <https://diymusician.cdbaby.com/music-promotion/tips-make-cd-release-success/> [Accessed 7 Apr. 2019].
- Thompson, D. (2013). *How the Music Industry Explains Inequality, Globalization, Middle-Class Decline ... Basically Everything*. [online] The Atlantic. Available at: <https://www.theatlantic.com/business/archive/2013/06/how-the-music-industry-explains-inequality-globalization-middle-class-decline-basically-everything/276830/> [Accessed 3 Apr. 2019].
- Tschmuck, P. (n.d.). *The recorded music market in the US, 2000-2014*. [online] Music Business Research. Available at: <https://musicbusinessresearch.wordpress.com/2015/03/26/the-recorded-music-market-in-the-us-2000-2014/> [Accessed 4 Apr. 2019].
- Tschmuck, P. (n.d.). *Towards a music streaming economy – an international market analysis*. [online] Music Business Research. Available at: <https://musicbusinessresearch.wordpress.com/2019/02/01/towards-a-music-streaming-economy-an-international-market-analysis/#more-3907> [Accessed 5 Apr. 2019].
- Vernon, P. (2018). *As December Falls at The Shed* « *philipJvernon photography*. [online] philipJvernon photography. Available at: http://www.philipjvernon.co.uk/wordpress/2018/08/as-december-falls-at-the-shed/?fbclid=IwAR2sW7ha8zdr93dsYi_To5Wr4Yrtnn1sUihn_BOd_tq_lkonfiL1T2ZIBdE [Accessed 29 Mar. 2019].

Worldwide, M. (2018). *Sir Paul McCartney tells European Parliament: Vote through Article 13 to ensure a 'sustainable future for music' - Music Business Worldwide*. [online] Music Business Worldwide. Available at: <https://www.musicbusinessworldwide.com/sir-paul-mccartney-tells-european-parliament-vote-through-article-13-to-ensure-a-sustainable-future-for-music/> [Accessed 15 Mar. 2019].